

E-ISSN: 2584-167X



Academic Research News

Peer-Reviewed Journal

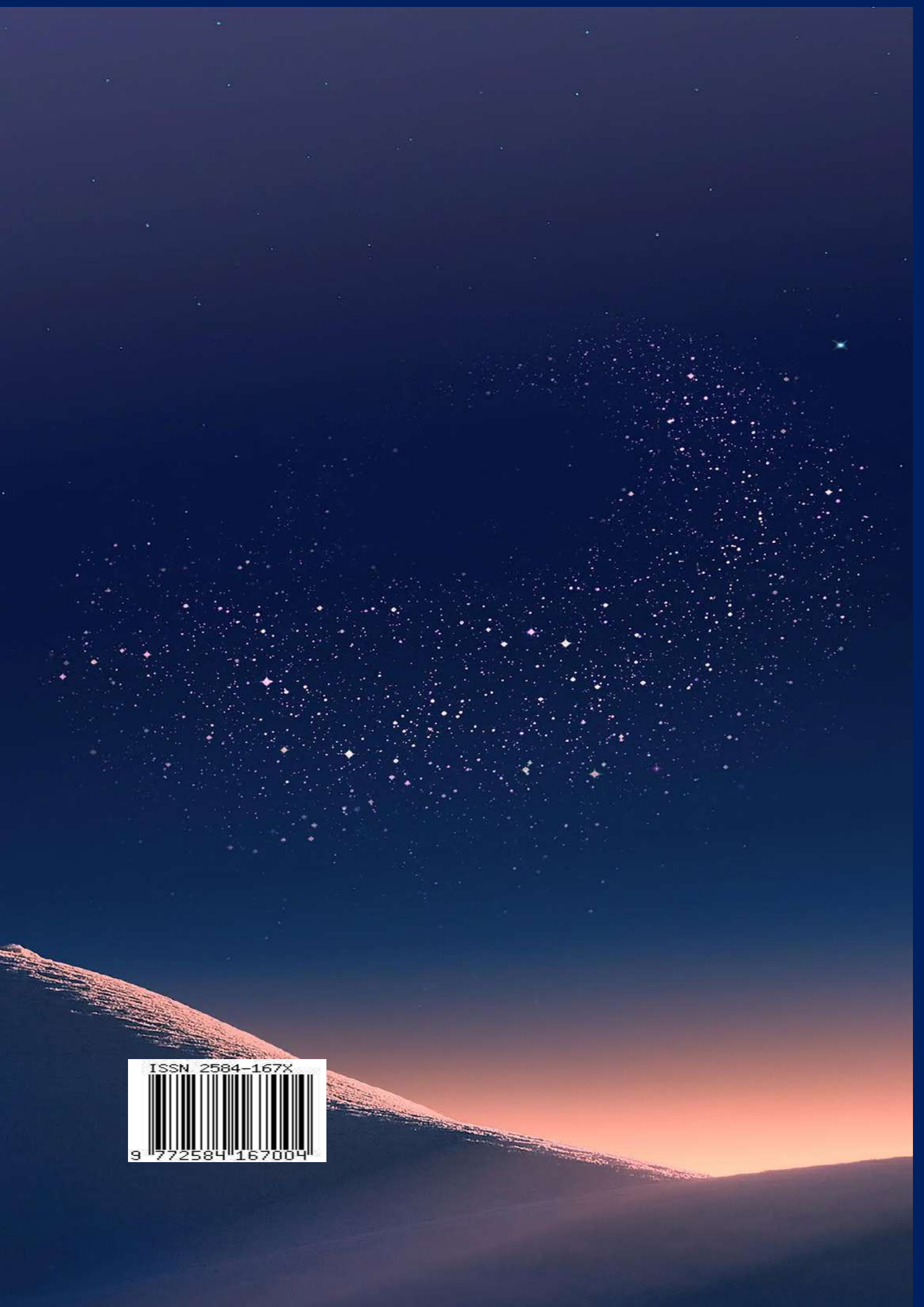
Government Arts and Science College
Nagalapuram, Thoothukudi District
Tamil Nadu, India.

Interdisciplinary Approaches in
Language, Linguistics and Literature

CP - Volume 1, Issue 3 - November 2025

Guest Editors

Dr. M. Vinoth Kumar & Dr. S. Kulandhaivel



ISSN 2584-167X



9 772584 167004

E-ISSN: 2584-167X



Academic Research News

Peer-Reviewed Journal

Government Arts and Science College
Nagalapuram, Thoothukudi District
Tamil Nadu, India.

Interdisciplinary Approaches in Language, Linguistics and Literature

CP - Volume 1, Issue 3 - November 2025

Guest Editors

Dr. M. Vinoth Kumar & Dr. S. Kulandhaivel

Title Verso

Journal title : Academic Research News
Abbreviated key-title: Acad. Res. News
E- ISSN Number : 2584-167X
Editor-in-Chief : Mrs. A. Gomathi
Publication frequency: Bi-Annual (Calendar Cycle - June and December)
Volume/Issue Type : Conference Proceedings - Volume I Issue 3 – November 2025
Place of Publication : Virudhunagar
Start of Publication : June 2023
Paper Size (Format) : Digital A4 Size
Medium of Publication: E-version
Subject : Multidisciplinary Studies
Language : Tamil, English
Access Type (URL or DOI) : Gold OA, Online, Indexed long time in Internet Archive
Subscription Type : APC
Publisher : Maheswari Publishers, (The publishing unit of PANDIAN EDUCATIONAL TRUST- TN-32-0003213)
Publisher Website : <https://pandianeducationaltrust.com/>
Journal Site : <https://pandianeducationaltrust.com/academic-research-news.html>

Pandian Educational Trust supports the SDG Goals and is a member of the UN SDG Publisher compact.

SUSTAINABLE DEVELOPMENT GOALS



PUBLISHER'S MESSAGE

Aim & Objectives

Academic Research News is a Peer-Reviewed Journal (E-ISSN: 2584-167X) published **Bi-yearly (June – December)** which is published by **Maheswari Publishers**, patronized by **Pandian Educational Trust, Virudhunagar, Tamil Nadu, India**. **Academic Research News** aims to bring down Academic Research to promote research support for the academicians and scholars in the field of academic news related to research, indexing, ethical publishing and other related news. Research through this academic medium motivates all aspects of the main and inter-disciplines of the core area of study with authentic e-publication. Making Internationalization of **Academic Research News** in the globalized world aids the scholarly community to gather knowledge on Academic Research in all fields of learning. The impudence and revelation of academic research on the internet could foster green printing and open access nature in the domain of research. All of these motivate the best distribution of research that produces positive outcomes for the betterment of research and education and the unification of the people in our world. In achieving this aim, our journal **Academic Research News** has been created.

Disclaimer

Academic Research News E-ISSN: 2584-167X is committed to research Ethics and considers plagiarism as a crime done to the original author. So, the authors are advised to follow academic ethics with respect to acknowledgement of quotations from other scholarly works. The Publisher & Editors will not be held responsible for any lapse of the provider regarding plagiarism in their manuscripts. The submissions must be original, must accompany the declaration form stating the research paper as an original work, and have not been published elsewhere for any academic or research purpose. The contributor will be liable for such lapses on any legal issues and publication ethics. **Contact:** president@pandianeducationaltrust.com for other information. For Institutional Subscription contact the publisher.

Message from the Editor-in-Chief

Academic Research News is a Peer Reviewed Journal which is committed to academic research and welcomes academicians, scholars and students all over the world who advance their status of academic careers and society through their scholarly ideas in all fields of academic studies. Research is to establish, substantiate facts, restate previous works and resolve issues. An active venture to endow a cogent approach to these types of educational reformations through academic research has become the central intent of the journal to bring down scholarly articles to the academic world. This is the **ARN Conference Proceedings** section, an initiative to promote quality conference papers under the name of the journal.

Publisher Contact:

Maheswari Dharmalingam

Pandian Educational Trust (TN-32-0003213),

Maheswari Publishers, (The publishing unit of PANDIAN EDUCATIONAL TRUST- TN-32-0003213)

3/350, Veterinary Hospital Back Side,

Virudhunagar- 626001, Tamil Nadu, India.

Mobile: +91 8526769556

email: arnmultijournal@gmail.com

Copyright © 2025 – Authors'

Academic Research News E-ISSN: 2584-167X is an open-access journal and the PDF copy can be reused within the terms of the CC BY license <https://creativecommons.org/licenses/by/4.0/>. Think before you print so that you can save trees and the environment.

Editorial Board

Mrs. A. Gomathi, (Editor-in-Chief)

Assistant Professor of Commerce (S/F),

Kamaraj College, Thoothukudi, Tamil Nadu, India.

Email: editorarn@pandianeducationaltrust.com

Profile: <https://kamarajcollege.ac.in/commerce/>

Dr. M. Annalakshmi,

Assistant Professor of Mathematics,
Department of Mathematics,
VHNSN College,
Virudhunagar - 626001,
Tamil Nadu, India.

Email: annalakshmi@vhnsnc.edu.in

Profile: <https://www.vhnsnc.edu.in/dl.php?fid=AMAT7&id=15>

Dr. G. Rajesh Kumar,

Assistant Professor,
Department of English,
Directorate of Distance Education,
Madurai Kamaraj University,
Madurai.

Email: drrajeshmkudde@mkuniversity.ac.in

Profile Page: <https://mkuniversity.ac.in/dde/faculty.php>

Mrs T. Jeyappadha,

Assistant Professor of Management,

NMSSVN College,

Nagamalai, Madurai. Tamil Nadu, India.

Email: jeyappadha@nmssvnc.edu.in

Profile: <https://nmssvnc.edu.in/academics/departments/department-of-business-administrationaided/>

Dr. D. Maheswari,

The President,

Pandian Educational Trust, Virudhunagar.

Tamil Nadu, India.

Email: president@pandianeducationaltrust.com

Profile: <http://pandianeducationaltrust.com/trustees.html>

Dr. S. Prema

Assistant Professor of Tamil,
PSGR Krishnammal College for Women,
Coimbatore - 641004,
Tamil Nadu, India.

Email: prema@psgrkcw.ac.in

Profile: <https://psgrkcw.irins.org/profile/135952>

Associate Editors

Dr. M. Vinoth Kumar,

Head i/c & Guest Lecturer,
Department of English,
Government Arts and Science College,
Nagalapuram, Thoothukudi District,
Tamil Nadu, India.

Email: vinothkumar@pandianeducationaltrust.com

Profile: <https://sites.google.com/view/msuccenglish/home>

Dr. S. Kulandhaivel,

Head & Assistant Professor,
Department of English,
Ganesar Arts and Science College,
Melasivapuri-622403,
Pudhukkotai District,
Tamil Nadu, India.

Email: english.kulandhai@gmail.com

Dr. B. Senthil Kumar,

Guest Lecturer,
Department of English,
Alagappa Govt. Arts College,
Karaikudi, Sivaganga-630003,
Tamil Nadu, India.

Email: skboesk@gmail.com

Mr. B.Thangamarimuthu,

Guest Lecturer in English,
Department of English,
Government Arts and Science College,
Nagalapuram, Thoothukudi District,
Tamil Nadu, India.

Email: goldchangepearl@gmail.com

Profile: <https://sites.google.com/view/msuccenglish/home>

ARN Conference Proceedings

Government Arts and Science College

**Nagalapuram, Thoothukudi District
Tamil Nadu, India.**

Interdisciplinary Approaches in Language, Linguistics and Literature

CP - Volume 1, Issue 3 - November 2025

Editorial Board

Mrs. A. Gomathi, (Editor-in-Chief)

Assistant Professor of Commerce (S/F),
Kamaraj College, Thoothukudi, Tamil Nadu, India.

Guest Editors

Dr. M. Vinoth Kumar,

Head i/c & Guest Lecturer,
Department of English,
Government Arts and Science College,
Nagalapuram, Thoothukudi District,
Tamil Nadu, India.

Dr. S. Kulandhaivel,

Head & Assistant Professor,
Department of English,
Ganesar Arts and Science College,
Melasivapuri-622403, Pudhukkotai District,
Tamil Nadu, India.

Editorial Statement of the Peer Review Process

Dr. M. Vinoth Kumar,

Head i/c & Guest Lecturer, Department of English, Government Arts and Science College, Nagalapuram, Tamil Nadu, India. Email: mpell2021@gmail.com

Dr. S. Kulandhaivel, Head & Assistant Professor, Department of English, Ganesar Arts and Science College, Melasivapuri - 622403, Tamil Nadu, India. Email: english.kulandhai@gmail.com

Corresponding Editor: Dr. M. Vinoth Kumar: mpell2021@gmail.com

In preparing this volume of **CP - Volume 1, Issue 3, November 2025 in ARN Conference Proceedings** for the **Hybrid International Conference on “Interdisciplinary Approaches in Language, Linguistics and Literature”**, the editors affirm that every manuscript underwent peer review process. The expert reviewers assessed each submission under the academic and scientific standards upheld by the journal.

Peer Review Details:

Review type

- **International Conference Abstracts:** Editorial review
 - **International Conference Full Papers:** Editorial review
 - **Submission Platform:** arnmultijournal@gmail.com
 - **Total Submissions Reviewed:** 17
 - **Submissions Accepted:** 17
 - **Acceptance Rate:** 100%
 - **Average Reviews per Submission:** 1
 - **Total Reviewers Involved:** 2
-

Overview of the Review and Editorial Process:

The authors submitted the papers to the conference committee. Each paper was evaluated on criteria developed by the conference organizing committee. These criteria focused on two main aspects: (a) whether the submission presented is a concrete idea with novelty aligned to the aim and scope of the conference (b) whether it demonstrated assessable impacts on student learning, faculty learning or teaching practices. They were also checked for Plagiarism and AI content and approved for review. The papers that fulfil both criteria were selected for publication with the reviewers' strong agreement in their evaluations. These papers were evaluated by the reviewers of the board, and the authors revised their work in response to detailed feedback.

Conflict of Interest: The authors confirm that there are no conflicts of interest.

Disclaimer: All opinions, conclusions and descriptive data presented in the articles are the sole responsibility of the respective authors and contributors. The publisher or editors are not liable for any harm or loss arising from the use of any ideas, methods, or products mentioned in this content. In case of any infringement, the articles will be retracted from the journal.

Date of Publication: 21 November 2025

Editorial Details: ¹ Dr. M. Vinoth Kumar, ² Dr. S. Kulandhaivel, *Editorial Statement of the Peer Review Process*. CP - Volume 1, Issue 3, November 2025 in *ARN Conference Proceedings 2025*.

License: © 2025 for authors. Published by ARN. This open-access publication is distributed under the terms of the Creative Commons Attribution License (CC BY 4.0 Attribution 4.0 International) <https://creativecommons.org/licenses/by/4.0/>

Contents

Sl. No	Title/Author Name	Page No
1.	Kavita Kané's <i>Karna's Wife: The Outcast's Queen</i> through the lens of Robert Sternberg's Triangular Theory of Love Akshaya T, Dr. S. Ramya Niranjani	1
2.	Modern Discourses and Global Perspectives in Feminism Dr. C. Chellappan	5
3.	Bama as a True Fighter, Fighting for the Dalit Women for their Constitutional Rights Debasis Manna, Dr. Ritu Kumaran	8
4.	Cross-culturalism in the Select Novels of Amitav Ghosh R. Deepak, Dr. C.S. Jeyaraman	15
5.	Symbiosis and Struggle: An Eco-Critical Study of <i>Gopallapuram</i> R. Dhanupriya, Dr.A.Suriyanarayanan	21
6.	Anglo-Indian Perception in the Select Work of Ruth Jhabvala's '<i>Heat and Dust</i>' Dr. C.S. Jeyaraman	27
7.	Cross-Cultural Dialogues and Interdisciplinary Approaches in Comparative Literature Dr. M. Jothilakshmi	31
8.	A Study of Environmentalism and Social Justice in Amitav Ghosh's <i>Gun Island</i> Dr. G.Kalaivani	34
9.	Women Issues in Chitra Banerjee Divakaruni's <i>One Amazing Thing</i> B. Marimuthu, Dr. C.S. Jeyaraman	37

10.	Marital Family Narration in the Selected Works of Sudha Murthy Mr. P. Muraliarasan, Dr. C.S. Jeyaraman	45
11.	Modern Trends in Comparative Literature Dr. N. Prabakaran	49
12.	A Comparative Study of Henrik Ibsen's <i>An Enemy of the People</i> and Cho. S. Ramasamy's <i>Mohammed Bin Tughlaq</i> Ms. R. Rajini Beulah Shobika, Dr. P. Balamurugan	52
13.	Devotion and Spiritual Philosophy in <i>Thiruvachagam</i> Dr. B. Senthil Kumar	56
14.	Phonetic Patterns and Errors in English Pronunciation Focussed on Tamil Learners R. Shanmugasundaram , Dr. A. Noble Jebakumar	59
15.	A Grammatical Analysis of Alfred Lord Tennyson's "The Eagle" Mr. B.Thangamarimuthu, Dr. C.S. Jeyaraman	65
16.	Metamorphism and Identity in Orhan Pamuk's <i>The Black Book</i> and <i>A Strangeness in My Mind</i> Dr. R. Vadivukarasi, Dr.Punit Pathak	68
17.	Role of AI in the Narrative Structures of Mythological Novels Dr. S.Vidhya	75



Kavita Kané's *Karna's Wife: The Outcast's Queen* through the lens of Robert Sternberg's Triangular Theory of Love

Akshaya T, Research Scholar, PG & Research Department of English,
Sri Sarada College for Women (A), Salem, India.

Dr. S. Ramya Niranjani, Associate Professor, PG & Research Department of English,
Sri Sarada College for Women (A), Salem, India.

Abstract

Love and compassion serve as fundamental elements that underpin the functioning of society. The notion of love transcends geographical boundaries, establishing itself as a universal phenomenon. The exploration of love can be effectively framed through the triangular theory proposed by psychologist Robert Sternberg in 1980, which posits that love comprises three essential components: intimacy, passion, and commitment. In contemporary literature, Kavita Kané emerges as a promising author, particularly noted for her innovative retellings of mythological narratives. This research aims to analyse the character of Uruvi, the cherished princess of Pukeya, through the perspective of Sternberg's triangular theory of love.

Keywords: Mythology, Passion, Commitment, Love.

Kavita Kané is a prominent Indian writer recognised for her modern reinterpretations of Indian mythology. Myths play a crucial role in shaping human emotions and possess a unique ability to surpass other literary forms. Fiji Callaghan, in her article, states, “A myth is a classic story or collection of stories that are closely tied to a certain geographical location, group of people, or religion. These stories were used to explain why things are the way they are today. Collectively, these stories are called mythology. Writers can draw on existing mythology or create brand new systems within a fictional world” (Callaghan).

Kavita Kané reinterprets the narrative of Uruvi, the spouse of Karna, presenting her perspective in the novel *Karna's Wife: An Outcast's Queen*. In this work, Kané constructs Uruvi's character as a sutradhar, or narrator, who articulates the injustices inflicted upon Karna by society. Beena. G, in her article, states, “Oppressive systems spare none, and Uruvi is also drawn into it through her marriage to Karna, an outcast. Outside the palace of Anga, outside her private haven, however, there awaits a cruel world that does not spare Uruvi and treats her as a pariah” (Beena 170). Kané wields Uruvi as a sacred instrument in her battle against societal injustices. The title *Karna's Wife: The Outcast Queen* serves as a poignant representation of Uruvi's status; despite her royal heritage, she is marginalised due to her union with Karna. The narrative of the novel centres around Uruvi, the offspring of King Vahusha and Queen Shubra of Pukeya. It explores her indulgent upbringing and the privileged lifestyle afforded to her as a princess makes her “break free of norms” (KW 11). The affection and nurturing bestowed upon the princess inherently cultivate her abilities as a healer, instinctively drawn to assist the ill and the vulnerable.

Uruvi aspires to emulate her father, a distinguished scholar and embarks on a journey to master the disciplines of Healing and Ayurveda under the guidance of Rishi Bagola at a modest school. Her talents extend beyond the realms of music and the arts, as she also acquires profound knowledge in medicine, ultimately leading her to confront the harrowing



realities of battlefields where she tends to the sick and wounded. The compassion that resides within Uruvi prompts her to reflect on the senselessness of war and its inherent characteristics. She keeps questioning her father, “Is this the fruit of war?” How can you feel so triumphant when you have hurt and killed so many? How can you gloat about your victory while trampling on other people’s lives? What is it, insatiability, egotism or self-importance, that goads you to go on war?” (KW 16). Uruvi's compassionate disposition and her deep empathy for the vulnerable and the ailing lead her to develop profound feelings for Karna. She holds him in high regard, recognising in him the quintessential attributes of a true hero.

Sternberg's theory of love conceptualises love as a triangular structure composed of three fundamental elements: Intimacy, Passion, and Commitment. This framework is applied to analyse the relationship between Uruvi and Karna, providing insights through the perspective of Sternberg's model of love. The first stage of the theory of love is Intimacy. According to Marie Feuerman, Sternberg’s theory of love states intimacy as the “feelings of closeness, connectedness, and bondedness” (Feuerman). Uruvi's relationship with Karna is characterised by a profound intimacy that develops progressively throughout the narrative. At the outset, this closeness is founded on a shared intellectual bond and a foundation of mutual respect. As the story unfolds, their intimacy deepens, largely due to Uruvi's remarkable capacity to grasp the subtleties of Karna's thoughts with both speed and depth of understanding.

The relationship between Karna and Uruvi is characterised by a profound mutual understanding and respect, which serves as the foundation of their intimacy. Their interactions encompass discussions about court affairs and Karna's fervent dedication to archery, reflecting a shared intellectual and emotional engagement. This dynamic fosters an environment where both individuals feel at ease and valued. In contrast, the author presents a different portrayal of Karna's relationship with his first wife, Vrushali, which lacks the same depth of connection and comfort.

Uruvi admires him and says, “You have attained fame and glory as a brave, formidable warrior. You are a good man, a generous, Kind person-what more could I ask for? Honour is not in a name or status but what you carry in your heart” (KW 42). Karna, on the other hand, expresses, “ She was like a fountain of water, reviving him with water and life and love. He felt a strange emotion, a surge of protective affection for this woman who had fought so desperately to get him. She had him, yes, she did, Karna thought with a fond sense of pride” (KW 44). The foundation of the relationship between Karna and Uruvi is rooted in their transparent and sincere communication. The second of the triangle of love is Passion. According to Marie Feuerman, Sternberg’s theory of love states Passion as “feelings and desires that lead to physical attraction, romance, and sexual consummation” (Feuerman). Uruvi's initial infatuation with Karna is predominantly fueled by her intense passion. She finds herself captivated by his striking looks and exceptional prowess demonstrated during an archery contest. This fervent attraction manifests vividly in her dreams and imaginative visions of him.

The third component of the love triangle is Commitment. According to Marie Feuerman, Sternberg’s theory of love states commitment as “feelings that lead a person to remain with someone and move toward shared goals” (Feuerman). Uruvi exhibits a profound dedication to Karna, challenging societal conventions and familial obligations in her pursuit to unite with him in marriage. She is dedicated to creating a future with Karna, fully aware of the challenges and societal prejudices that come with being the spouse of a “sutaputra” (KW 13). The integrity of her dedication is challenged as she begins to scrutinise Karna's



decisions, leading her to consider the possibility of parting ways with him. The commitment is seen through the following lines:

Are you punishing yourself or is it a penalty for me? he asked softly. Doesn't it mean anything to you that I love you? I love you and that's why I have the courage to do this. I want to tell you again, Karna, that I am not condemning you; you did what you thought appropriate at that moment of time be it in anger or in the desire to take revenge. I realized this soon enough. That's why I took time to think in retrospect (KW 147).

Uruvi, while acutely aware of the influences of Vrushali and Draupadi within her marriage, diligently strives to fortify the bond she shares with Karna. Simultaneously, she grapples with her curiosity regarding his "mad jubilation" (KW 117), which seems to preoccupy Karna's mind with thoughts of Draupadi. Additionally, the assurances offered by Krishna serve to mitigate Uruvi's feelings of resentment within the dynamics of their relationship. The words of hope uttered by Karna, "Yes, I loved her,... once, it was a mad infatuation that died as fast as it was born" (KW 195). The dedication exhibited by Karna and Uruvi serves as a profound representation of loyalty and confidence. Uruvi consistently opposes the unjust treatment directed against her husband, challenging figures such as Kunti, her father King Vahusha, and Bhishma Pitamah regarding their mistreatment of Karna. D. Monisha in her article, explains, "Kané has developed the character of Uruvi with a strong personality and not as a weak victim. She from the beginning protects Karna as a guardian angel, and does everything she could do, to make him walk in the path of Dharma" (Monishaa 175).

The dedication is further exemplified in the final stage of Uruvi's existence following Karna's demise. She feels, "Karna wanted to die like a warrior. He was one, he acted like one and he died like one," (KW 287). Uruvi remains steadfast in her commitment to care for her family, which includes Vrushali. However, in a moment of profound despair, Vrushali takes her own life, unable to endure the grief of losing Karna and her children. Following the passing of Radha and Adhiratha, Uruvi returns to her childhood residence in Pukeya. There, she tends to her parents and continues her efforts to assist the ill. Additionally, she raises their son, Vrishakethu, nurturing him to become a formidable warrior, much like his father, Karna.

The interplay among the three components of passion, intimacy, and commitment evolves throughout the narrative. At the outset, passion serves as a potent catalyst, propelling a commitment that challenges societal expectations. As Uruvi and Karna engage on both intellectual and emotional levels, their intimacy deepens. Nevertheless, Karna's decisions and his intricate relationships with others, particularly with Draupadi, create disruptions in this equilibrium. Thus Uruvi when passion wanes and intimacy is jeopardized her unconditional commitment makes her stand with Karna.

References

- [1] Beena, G. "Beyond The Threshold Of Caste And Gender: Uruvi's Feminist Journey In Kavita Kané's 'Karna's Wife.'" *Research Journal of English Language and Literature*, vol. 5, no. 1, p. 170. Accessed 1 Mar. 2025.
- [2] Callaghan, Fija. "Myth in Literature: Definition, and Using Myths to Explore New Ideas." *Scribophile*, 13 Mar. 2023, <https://www.scribophile.com/academy/myth-in-literature>.
- [3] Feuerman, Marni. "Sternberg's Triangular Theory of Love." *Verywell Mind*, 6 July 2015, <https://www.verywellmind.com/types-of-love-we-experience-2303200>.



- [4] Kané, Kavita. *Karna's Wife: The Outcast's Queen*. Rupa Publications India Pvt Limited, 2014.
- [5] Monishaa. "Retelling Myths: A Study of Kavita Kané's *Karna's Wife: The Outcast's Queen*." *Language in India*, vol. 18, no. 3, Mar. 2018, p. 175.

Author Contribution Statement: NIL.

Author Acknowledgement: NIL.

Author Declaration: I declare that there is no competing interest in the content and authorship of this scholarly work.



The content of the article is licensed under <https://creativecommons.org/licenses/by/4.0/> International License.



Modern Discourses and Global Perspectives in Feminism

Dr. C. Chellappan, Guest Faculty on English, Department of English and Comparative Literature, Madurai Kamaraj University, Madurai, Tamil Nadu, India.

Abstract

Feminism in the modern era has moved beyond the foundational struggles for suffrage and legal rights to embrace a more complex and inclusive discourse. Contemporary feminist movements emphasise intersectionality, acknowledging that gender inequalities are intertwined with race, class, caste, sexuality, disability, and other social categories. This shift has expanded the scope of feminist theory and praxis, making it more responsive to diverse lived experiences across the globe. Digital feminism, driven by social media platforms, has emerged as a powerful tool for activism, creating transnational solidarity and amplifying marginalised voices. Movements such as MeToo and TimesUp demonstrate how online spaces foster collective resistance against patriarchal structures. Additionally, ecofeminism links the exploitation of women with the degradation of nature, highlighting sustainability as a feminist concern. In literary and cultural studies, feminist criticism increasingly engages with postcolonial, queer, and decolonial frameworks to critique dominant narratives and recover suppressed histories of women. Furthermore, modern feminism challenges binaries of male and female by embracing fluidity and non-binary identities, thereby transforming the discourse on gender itself. Despite its achievements, feminism continues to face challenges such as backlash, tokenism, and neoliberal co-optation, which often dilute its radical potential. Ultimately, modern feminist trends underscore plurality, inclusivity, and global interconnectedness, ensuring that feminism remains an evolving and transformative force for social justice in the 21st century.

Keywords: Modern Feminism, Intersectionality, Digital Feminism, Ecofeminism.

Introduction

Modern feminist discourses have expanded significantly from their earlier emphasis on legal rights and gender equality to a multi-layered intellectual field shaped by global, cultural, political, ecological, and intersectional concerns. The contemporary feminist landscape is not confined to Western theoretical frameworks; it incorporates the lived experiences, epistemologies, and critical voices of women from diverse socio-cultural contexts. Globalisation, digital transformation, climate crises, migration, and the resurgence of identity-based politics have further reshaped feminist debates. In this changing milieu, modern feminism strives to challenge structural inequalities, interrogate systems of power, and create inclusive platforms where marginalised perspectives are not only recognised but centred. This essay examines the modern discourses and global perspectives that animate current feminist theory and praxis, illustrating how the field continues to evolve in response to shifting global realities.

Modern Feminist Discourses in a Global Framework

Contemporary feminist thought is characterised foremost by its intersectional orientation. Coined by Kimberlé Crenshaw, intersectionality insists that gender cannot be understood in isolation from caste, race, class, sexuality, disability, or migration status. This approach has become foundational because it challenges universalist assumptions about



“womanhood,” emphasising instead the plurality of women’s experiences. In the Global South, for example, feminist debates centre not merely on patriarchal structures but also on economic marginalisation, colonial legacies, ecological dispossession, and community-based knowledge systems. African feminisms, Dalit feminisms, Indigenous feminisms, and Latin American decolonial feminisms reposition the global feminist conversation by insisting on epistemic justice and local autonomy.

Another key discourse concerns the politics of representation. Modern feminism critiques how mainstream media, global development agencies, and corporate narratives often frame gender issues through reductive lenses. The problem is not simply visibility but the terms under which representation occurs. Postcolonial feminism highlights that Western feminist tropes sometimes reinforce paternalistic or saviourist attitudes towards women in the Global South. Thus, the demand for self-representation has become an essential dimension of global feminist praxis, ensuring that communities articulate their own struggles and solutions. Digital feminism has emerged as a transformative space where activism and knowledge-making intersect. Online movements such as #MeToo, #NiUnaMenos, and Dalit women’s digital activism demonstrate how social media amplifies marginalised voices, documents gendered violence, and challenges entrenched power structures. Yet digital spaces also reproduce surveillance, misogyny, caste-based harassment, and algorithmic biases. Feminist analyses, therefore, extend to digital infrastructures, questioning how technological systems can reinforce or subvert gender injustices.

Ecological feminism, or ecofeminism, has gained renewed significance due to the global climate crisis. Modern ecofeminist discourses move beyond essentialist associations between women and nature, instead examining how extractive economies disproportionately affect women, Indigenous groups, and rural communities. Ecofeminists foreground the relational ethics embedded in local ecological practices, arguing for sustainable models grounded in community care, environmental justice, and shared responsibility.

At the institutional level, global feminist debates increasingly interrogate the limits of neoliberalism. Market-driven approaches to gender equality, often promoted under the banner of empowerment, risk-reducing feminist aspirations to individual success or entrepreneurial achievement. Critics argue that such frameworks obscure systemic inequalities, reinforce labour exploitation, and sideline collective solidarities. A global feminist analysis thus reorients the conversation towards structural change—labour rights, universal social protections, bodily autonomy, political representation, and community-led development.

Migration and transnational labour also shape contemporary feminist inquiries. Women migrant workers, refugees, and diaspora communities experience layered vulnerabilities arising from border regimes, exploitative employment, racialised discrimination, and limited access to welfare. Modern feminist scholarship highlights these transnational struggles, calling for rights-based policies that address the complex interplay of mobility, precarity, and global capitalism. Importantly, global feminist networks are forming solidarities across borders, using conferences, community platforms, and collaborative research to resist authoritarianism, gender-based violence, and cultural homogenisation. These networks emphasise dialogue, shared learning, and mutual accountability, ensuring that feminist praxis remains dynamic and ethically grounded.

Conclusion

Hence, modern feminist discourses are defined by intellectual plurality, global interconnectedness, and an unwavering commitment to challenging structural inequalities. Whether through intersectional frameworks, ecological justice movements, digital activism,



or critiques of neoliberalism, contemporary feminism continues to broaden its analytical scope. The global dimension of current feminist thought not only diversifies the field but also strengthens its ethical and political foundations. Feminism today is therefore a continually evolving project—critical, inclusive, dialogic, and deeply attuned to the complexities of global life.

References

- [1] Crenshaw, Kimberle. *On Intersectionality: Essential Writings*. New Press, 2017.
- [2] Fraser, Nancy. *Fortunes of Feminism: From State-Managed Capitalism to Neoliberal Crisis*. Verso, 2013.
- [3] Mendoza, Breny. “Coloniality of Gender and Power.” *Tabula Rasa*, vol. 9, 2008, pp. 279–298.
- [4] Mohanty, Chandra Talpade. *Feminism Without Borders: Decolonizing Theory, Practicing Solidarity*. Duke University Press, 2003.
- [5] Shiva, Vandana. *Staying Alive: Women, Ecology, and Development*. Zed Books, 2016.

Author Contribution Statement: NIL.

Author Acknowledgement: NIL.

Author Declaration: I declare that there is no competing interest in the content and authorship of this scholarly work.



The content of the article is licensed under <https://creativecommons.org/licenses/by/4.0/> International License.



Bama as a True Fighter, Fighting for the Dalit Women for their Constitutional Rights

Debasis Manna, Ph.D Scholar, Dr. C.V. Raman University, Vaishali, Bihar, India.
Dr. Ritu Kumaran, a Professor and Research Supervisor of Department of English,
Dr. C.V. Raman University, Vaishali, Bihar, India.

Abstract

To speak of the life of Dalit women is to speak of the subjugation, discrimination and inhuman torture of their life. Since the time of Dr. B.R. Ambedkar, women as well as Dalits women have been suffering from different aspects of life. They have been deprived of education, financial freedom, and social, political and religious freedom. The disparities of caste, gender, parental and religious are the obstacles in their life. However, the Dalit women always show their patience and calmness in their everyday life. They are for all times minded, polite, and acceptable in thousands of afflictions of life. But it was Dr. B.R. Ambedkar, the pioneer of Dalit writing and Dalit movements shattered the inhuman, illegal and unconstitutional idea of the male oriented society. His Dalit writings had opened a novel doorway for feminist Dalit writers like Bama who like Ambedkar started fighting against gender, class and religious disparities through her burning literary creations. Being a Dalit as well Dalit writer Bama perceived the weakness of the Dalit women as well as Dalit society from getting freedom in this patriarchal society. Like Ambedkar, she came to understand that illiteracy is one of the most important causes to be the victims in the male dominated society. Thus, Bama raises her voice against the male dominated as well as patriarchal system of the society. Besides the lack of education, monetary problems, caste discrimination and lack of unity are responsible for their miserable lot. And the Dalit women can never think that they can recover from their miserable lot. They always think that it is their lot to suffer their whole life. The novelist Bama advised them to become educated, to become strong and to become conscious about the rights reserved for them. Learning, knowledge, awareness and strong protestation can provide them the constitutional rights and they can live prestigious lives like the upper-class people of the society.

Keywords: Gender, Class, Religious Disparities, Financial Freedom, Education.

Introduction

Dalit literature is a genre of Indian writing that focuses on the lives, experiences, and struggles of the Dalit community, who have faced caste-based oppression and discrimination for centuries. As Jobymon Skaria explains, "Dalit literature has been the most potent literary expression of Dalits' daily struggle for human dignity." This literature encompasses various Indian languages such as Marathi, Bangla, Hindi, Kannada, Punjabi, Sindhi, Odia and Tamil and includes diverse narratives like poems, short stories, and autobiographies etc. The movement originated in response to the caste-based social injustices in mid-twentieth-century independent India and has since spread across various Indian languages, critiquing caste practices and experimenting with different literary forms. Prominent works within Dalit literature emerged in the colonial and post-colonial period, with Jyotirao Phule's *Gulamgiri*, published in 1873, being a seminal work highlighting the plight of the Untouchables in India. Numerous authors, such as Sharankumar Limbale,



Namdeo Dhasal, and Bama, have contributed to the Dalit literary movement, each offering unique perspectives on the Dalit experience. The Dalit Panther movement in Maharashtra and the influence of Dr. B.R. Ambedkar, an advocate for Dalit rights, have played significant roles in shaping Dalit literature across India.

Dalit literature has also been instrumental in the development of Dalit feminism, with the autobiographies and testimonios of Dalit women authors emphasizing the intersection of caste, class, and gender in the context of social exclusion. Prominent Dalit women authors, such as Urmila Pawar and Baby Kamble, have shed light on the struggles of their communities, providing a foundation for understanding the complexities of caste, class, and gender in Indian society. The Dalit women are browbeaten by the parental, caste, sex and religious conviction but the Dalit women too have the boldness to smash the progenitor formation of the society. Even though in front of sufficient confronts at workplaces and household spaces, they have the valour to converse, to finish up their dilemmas, and to reside contentedly. Bama explores,

“To bounce like a ball that has been hit became my deepest desire, and not to curl up and collapse because of the blow” (Bama 2005).

The ultimatums of the Dalit women are huge and unlimited. Bama gives confidence to the Dalit women to be brave and audacious if they would like to finish up their anguish. If the Dalit women will stay modest and quiet in frontage of the Dalit men, in that case they as well will obtain benefit of them. Bama opines the axiom that the Dalit men are like the skin of the onion. It emerges to be huge and vast apparently but as soon as you unwrap it, it is not anything but skin. In the opinion of Bama, Dalit women display a bundle of flexibility in the countenance of difficulty. In spite of meeting bigotry and aggression, Dalit women carry on to oppose domination and affirm their constitutional rights with bravery and strength of mind. Their pliability in the face of hardship is evidence to their potency and elasticity. They have their individual ability and are added arduous than men. Bama declares:

“If we ask the Dalit men to do all the things which we do in a day like working in the fields, taking care of children, their home, doing all the chores at home, they will die in a single day” (Bama 2005).

Bama encourages the Dalit women asserting, it is we who defend our rights. We must fight for ourselves and proclaims that we too are human beings like all and sundry. If we consider that an important person is trying to appear and strengthen us, then we are destined to stay on where we are, without end (Bama 2005). Dalit women come in contact of interconnecting appearances of unfairness dealt with an equally their sex and caste individuality. This connectedness aggravates their defencelessness to household aggression and other structure of mistreatment. Dalit women over and over again have restricted monetary fund and may rely on their obnoxious spouses or household associates for fiscal stands. This reliance can build it hard for them to depart insulting circumstances and search for support. The Dalit women are susceptible to oral ill-treatment and corporeal brutality at dwelling. Bama has recounted innumerable happenings in which the spouses strike up the better halves. Clashes and brawls amid them is a regular occurrence. Bama instigates the adult female to be audacious and contemptible to triumph over this state of affairs and affliction and then she speaks: **“Even the ocean will support us, if we dare” (Bama 2005).** Bama expresses that this is due to their acceptance it as their fortune and discovers no means to get recovery of it. The women have been influenced that they are imprisoned to male and to accomplish the aspiration and order of their spouses should be their contentment. Bama emphasizes that reluctant obedience to grooms’s requirements and exact claims diminishes



their self-esteem and distinction. What is why the Dalit women folks have to gain knowledge of to supervise their existences in their individual manner if they wish for residing a life of admiration and respect (Bama 2005).

The Dalit women are unaware, unconscious and uneducated. Illiterate Dalit women folks have little apprehension concerning electoral rights and its exploitation done by a few opinionated comrades. Besides, over and over again they are deceived and mocked by the persons in authority. There are vicious killing and blows done in the name of castes. Bama is exceedingly not in favour of this method and considers that class is the origin reason of all their pains whether it is spiritual anguish, instructive distress or political misery. The women being at the moderate podium of society and civilization turns out to be the principal martyrs who don't concern 'who comes and who goes' in political affairs for their most important anxiety is constantly to load their abdomen. It is the clear picture of Dalit women folk that produces annulled and worries them all the more. Bama yet again encourages all the women that if they become educated and all the women folk assemble altogether, is the unattained thing that cannot be obtained? (Bama 2005). They can suppose a director in the midst of themselves. They can reach all the political and communal rights and most considerably, they can demonstrate their authority and potency by bonding and achieving learning and can accomplish no matter which essential in life (Bama 2005).

Bama gathered more experiences from her Paati and mother regarding the minor rank of Dalit women folks in the society. In an opinion they focus that, women are now dolls in the hands of higher-castes. Bama replies angrily to her mother that at all times fancy of depressed and unaided will not the true path to help them to liberate. Accordingly they have to abstain from such feelings. The women can be able to accept all the everyday jobs. Therefore they need to be literate themselves and develop and stand out. Rather she is always feel outsider inside her personal dwelling, inside her individual neighbourhood which confines their enlargement and progress.

The Dalit women have been informed and recommended regarding their inadequacy and futility since centuries. But now it's the high time to change ourselves, to start thinking regarding ourselves and start off choosing resolutions on your own (Bama, 2005). Bama exhibits, "At least from now on we should stand up for ourselves" (Bama 2005). The Dalit women must be robust and authorized to produce distinction and distinctiveness. "Don't we sharpen and renew a rusted sickle? Just like that, we must sharpen our minds and learn to live with self-respect" (Bama 2005). Sothipillai, a Dalit personality in the novel Sangati screams and protests that the Dalit women have been brushing the church and continuing it fresh but is offered no reverence at all times. The upper-caste public arrive and rise by side waiting to fresh the storey and then over again saunter majestically and take a seat for a while. When he protests to the nun regarding the subject, she implores that God will sprinkling his blessing upon us. Sothipillai speaks that they are just making us fool in the name of God and religion (Bama 2005).

Chinnamma Kizhavi puts together an important statement that it is the learning of the higher class women folk that is providing them respect.

"What's the use of shouting until your waist hurts! If you had bothered to study a bit, you too could have gone in style, you'd have gained respect" (Bama 2005).

Chinnamma knocks the adult people of Dalits that they have for all time prohibited us from receiving education and to study something. If she would have brooded in upcoming, she will absolutely provide them education and will help them to arrive at the summit of achievement (Bama 2005). In the meantime, Saletha too remarks regarding the Paraya female that they



focused school and achieved education and they approach themselves up like higher class women at the present ‘as if they have come from the sky’ and have renowned themselves from us as “oil and water”. They don’t desire to converse and come together with us no longer (Bama 2005).

Bama closes the novel *Sangati* by remarking an incredibly noteworthy statement that ‘now is the urgent need and high time to change ourselves to bring a change in ourselves. We have to change the belief system we have been holding since long’ (Bama 2005). She shouts, we ought to look after our female children to consider in these novel traditions from near the beginning time. We should literate boys and girls equally, illustrating no dissimilarity among them as they nurture into adults. We should grant our female child the liberty we provide our male child. If we bring up our kids like this from the moment, they are offspring, female will disclose their potency. Then, a day will appear when male and female will be alive together, with no disparity among them; with the same rights. The discriminations, cruelty, and disproportion will draw closer to stop, and the statement will prove correct that ‘women can make and women can break (Bama 2005).

Bama also puts pen on paper regarding the bravery and endurance obsessed by Dalit women folks. It is Bama who opines that Dalit women folks habitually depend on harmony and hold up association inside their communes to survive with deficiency and starvation. They approach jointly to distribute assets, supply mutual support, and propose touching hold up throughout difficult epoch. She talks about the uprisings in the novel *Vanmam* were heart-rending relentless annihilations, atrocity, confusion and butcher kept continuing in the village. Day after day and months after month, the condition of the village was going to horrible and awful but the female of the commune overcome each state of affairs determinedly and daringly. There were neither provisions nor sanctuary and wages but they not only soothed and protected themselves relatively assisted and nourished the female of Pallar commune.

One more women of lower Dalit caste with whom the Parayars performed jealousy and antagonistic. Still at that time, the women didn’t yield. They extract milk from cow and allocated the milk to all the dwelling... “Whatever, the police tries, the women managed to get around it”. No kids could set out for the school but the young lass of the village went and performed curriculum of the kids in the *Chavady* and besides, they were habituated to implore collectively in the late afternoon. **“Though misfortunes and problems continued to pile up, the women faced them all resourcefully” (Bama 2008).** Regardless of enormous disputes they facade Dalit women's bravery excels in the course of their daily struggles for endurance, decorum, and egalitarianism. Their flexibility, strength of mind, and ingenuity are indispensable in the progressive clash in opposition to scarcity, starvation, and communal unfairness. Bama sums up the efforts, attainments, and expectation of Dalit women in the subsequent method, ...tales are not only concerning the grieves and sniffs of Dalit women, but also concerning their energetic and defiant traditions, their enthusiasm not to let life squeeze or smash them, but to bathing dynamically in opposition to the wave; in relation to the self-assurance and self-esteem that facilitates them to jump over intimidating hardships by smiling at and jockeying them; regarding their zeal to survive life with vivacity, accuracy and pleasure; concerning their firm toil. *Sangati* cultivated the expectation that the Dalit women who study it will grow up with dedication and stroll in the direction of conquest as they start their fight as forge of a novel civilization (Bama 2005).

In a discussion, when Bama was enquired of the query regarding Dalit female’s life contrasted to Dalit male’s life, Bama answers back that our civilization is a caste-oppressed



society, particularly it's a higher-caste male subjugated society. The men forever stay greater human beings. A female has to reckon on her father initially, after wedding, she has to be reckoned on her husband and after that, she has to rely on her son and daughter at the old age times. As a result, she for all time residue reliant on several or the other male and their rule is exercised even nowadays and women all the time stay at inferior rank than males. However, the Dalit society makes powerful the Dalit females for the Dalit females are self-sufficient. She scampers the family unit and yet toils stiffer than males. After toiling day and night in the meadows, she must lift up the kids and watch over domestic responsibilities. Therefore, she is not totally reckoned on Dalit males. Bama, in this regard states that the Dalit females have no single thing to misplace in life and they exist and get pleasure from their life. Explaining regarding Dalit civilization, Bama asserts, Dalit society is an extremely vigorous civilization. The culture like that should be in fact the customs of the entire mankind. In that case, there would be no gathering of prosperity, aggressive and assassination of people.

At what time you notice Dalits, they make for what they require and not for their requirements. What we require fundamentally? If we actually have this sort of state of mind, the entire earth will be civilized. Hence, the straightforwardness of life ought not to be vanished. In the parallel way, the Dalit women also lead a contented life. Nevertheless, obstacles and hindrances arrive in their lives but the obsession that central round is extremely unkind to them. Their traditions formulate them energetic which are edged with character and sparkle and build them glad. In the centre of grieves and pains, they survive a cheerful life. Dalit women gather potency from their civilizing legacy and uniqueness, which supply them with logic of belonging and toughness. They rejoice their customs, practices, and combined record as origins of pedantry and accreditation.

The Dalit women require a revolt to obtain development. Bama, who is the disciple of Ambedkar, as well attempts to encourage Dalit women throughout her writings to alter their communal position by finishing their confidence on men, not yielding to household aggression, financially make powerful themselves and enlightening themselves and their kids. In the course of this upheaval, there will be a progress of Dalit women. As soon as the Dalit women will develop their consciousness, they will have 'Dalit consciousness', will set free their latent and ability, will support themselves to get that impartial spirit, will teach themselves and other to their greatest ability, will be capable to get harmony and equal opportunity strength amid them and then, the Dalit women will be developed wholly. The burning issue which shake our heart is financial freedom. It is the leading or main concern for the dejected society. Consequently it is noticed they are not reliant on higher class for their continued existence. However the persistence will assist them to achieve liberty as Bama began to get pleasure from financial freedom once finishing B. Ed. She quotes,

"It was really good to earn enough money every month and to go about independently, and as I pleased" (Bama 2019).

She could purchase anything she craving for, fine garments, excellent food and what her soul demands. She could not only props up for herself but also for the deprived. She exposes,

"I became aware that if you have a little money in your hands, you can gain some authority, and status, and prestige... And I realized that those who have cash to spend can always afford to live in comfort" (Bama 2019).

The consideration of Dalit children's learning aches Bema that she has highly argued in Karukku. She is aware of the fact that kids of other communes take pleasure in putting on excellent attire and take healthy food for the reason that they are economically protected. While the Dalit kids of her society have to endure at the hand of higher-caste and they cannot



take pleasure in the fundamental facilities of life because they have no available money. She becomes conscious that the merely elucidation to finish the predicament of financial reliance can be separated out by learning only. Bama writes,

“All the same I thought, I would study hard and make good. So, I worked really hard” (Bama 2019).

Parayars are the most minuscule Dalit class who are at the most minuscule podium of the Dalit neighbourhood. They obligate nothing in their hands in older age group. They habituated to accomplish simple jobs like cleaning the cow manure and had only Kanji and pickle to continue living but the younger age group Parayars laboured stiff by day and night, fought back and deposited each attempt to have education. The Naickers provided their ranch lands in hire and the Parayars placed their spirit and essence to their job, received cash, became financially free and accomplished education but the Pallars neither obtained farmlands on rent nor worked hard as Parayars. At present,

“The Parayars do many kinds of jobs now-days. On a typical Parayar street in Kadampatti, one will find tailors, lawyers, masons, plumbers, drivers, conductors, teachers, policemen, and people from many other trades and profession” (Bama 2008).

The Naickers explanations regarding the Parayans:

“Just look at them! They slog day and night and make lots of money. If you go to the local bank, you will find that more than half the savings belong to the Parayans” (Bama 2008).

The Parayars toiled solid day and night on the fields, well-read themselves, obtained first-class works, received and hoarded funds and finished their enslavement on the higher-castes and higher subclasses. Accordingly, they unshackled themselves from their reliance form the higher-classes and Dalit distinctiveness. For financial sovereignty and learning, the Parayars and Bama discarded the luggage they have been delivering ever since eras and cuddled sovereignty and uniqueness in the typical civilization. It was financial freedom that makes powerful them to build space for their personal sake and to lookout their requirements and emotions which increasingly fetched sameness and harmony in the society. Monetary strengthens turns the Dalits not only economically safe but also strengthens them psychologically and emotionally. The power of Money takes the self-reliance and assertions for continued existence as it passed in the creator, Bama Faustina Soosairaj. It guaranteed them to have that strength to struggle against the injustices. Furthermore, financial freedom absolutely facilitated them to receive education which helped in building their ‘identity’ as the author Bama has accomplished in her life and distinguished herself as a winning person in the society. Bama’s life forwards a tough note that the authorized Dalits requires to provide an assisting hand to the underprivileged Dalits. The aristocratic Dalits require helping in producing consciousness among the lower-class/subcaste Dalits regarding their rights and applying new plans for the strengthening of the miserable class.

Conclusion

A profound and conspicuous analysis focuses the light on the wave of sensitivity and psyche of Dalit people that an assembled of vicious annoyance has been gathered for their dominated rank which desires to be attended. This furious rage of repression, hidden in the Dalits from the decades stimulates them to shatter the shackles of coercion and directs them to self-realisation. This assists them to come out of their cocoons of inhumane shells. And with this self- comprehension, the route of convalescence will kick off. To embark on with this early period of recovery, Bama promotes the Dalit people to transport the ‘Dalit



consciousness' which has been entrenched in their awareness since centuries. It will permit them to amend their standpoint in the direction of life and thoughts to alter their fortune. Bama passionately pressurises that acknowledging and directing the lives of misery is not the resolution. She in this regard says strongly, also upper-castes Dalits are liable for their abhorrent situation. Therefore, they require seizing the initial sturdy action towards liberation. They necessitate conquering their acquiescent.

References

- [1] Ambedkar, B.R 2014, S Anand (ed), Annihilation of Caste, Verso, New York.
- [2] Ambedkar, B.R 2024, CASTES IN INDIA: Their Mechanism, Genesis and Development', Neelkanth Prakashan, New Delhi.
- [3] Amin, AI. Md, and Sikdar, Md. M 2016, 'Antonio Gramsci's Political Thought: An Analysis', Research on Humanities and Social Sciences. Vol. 6, no.18, pp.1-6.
- [4] Azam, R 2022, 'Imagining the Dalit Identity: An Analysis of Narrative Techniques in Select Dalit Writing', The Creative Launcher, vol. 7, no.5, pp.69-85.
- [5] Baader, G 1937, 'The Depressed Classes of India: Their Struggle for Emancipation', Studies: An Irish Quarterly Review, vol. 26, no. 103, pp. 399-417. Babushahi
- [6] Bama, 2005, Sangati, Oxford University Press, New Delhi.
- [7] Bama, 2008, Vanmam, Oxford University Press, New Delhi.
- [8] Bama, 2019, Karukku, Oxford University Press, New Delhi.

Author Contribution Statement: NIL.

Author Acknowledgement: NIL.

Author Declaration: I declare that there is no competing interest in the content and authorship of this scholarly work.



The content of the article is licensed under <https://creativecommons.org/licenses/by/4.0/> International License.



Cross-culturalism in the Select Novels of Amitav Ghosh

R. Deepak, Part-Time Ph.D. Scholar, Madurai Kamaraj University, Madurai, India.

Dr. C.S. Jeyaraman, Research Guide & Head and Associate Professor,
Department of English, Devanga Arts College, Aruppukottai, Tamil Nadu, India.

Abstract

Amitav Ghosh novels are focussed of Post-colonial literature in English. His works are well covered with contemporary thematic of complexities like globalization, diaspora, alienation, cultural hybridity, cultural plurality, constant human struggle and conflict all these thematic techniques perceptions are shared by fictional situations. Ghosh shows wonderful use of science, geography, myth, history, anthropology and sociology in his art of narration. Ghosh are rich enough to define cultural plurality in his all novels, like the Circle of Reason, the Shadow Lines, the Calcutta Chromosome, the Glass Palace, the Hungry Tide, Sea of Poppies and River of Smoke bring his concept of cross-culturalism. This articles focus on Ghosh deals with the theme of cross-culturalism with the help of suitable logic and historical references.

Keywords: Cross-culturalism, History, Plurality, Culture, Anarchy, Geography.

In *Dictionary of Literary Terms and Literary Theory*, Cuddon explains the word culture in these words:

According to Raymond Williams, one of the founders of cultural studies, ‘culture’ is one of the most difficult words to define. This is because it has today several different though related meanings which have emerged at particular moments throughout its long history. The word derives from the Latin word ‘colere’ which itself had various meanings including cultivating, inhabiting and protecting or worshipping. The first of these meanings was taken up by the Latin culture, and subsequently the French culture. In the Renaissance, culture’s sense of tending crops was extended through metaphors to the purely human endeavour of culturing i.e., cultivating the mind and manners. By the late 18th century the term-particularly its equivalent in French and German was increasingly used as an abstract and independent noun to designate the process of becoming cultured or civilized, and was employed as a synonym for ‘civilization’... in the Victorian age, Matthew Arnold famously defined culture in his *Culture and Anarchy* as the “best that has been thought and said in the world.” (1)

In the seventeenth, eighteenth and nineteenth century, Indians were forced to go abroad as slaves or workers. People cannot go alone, only with body or physical existence. They, along with them carry a great cultural load wherever they go for settlement. They do not leave their culture, tradition and convention forever. They cannot live without them. Culture is such a thing which provides moral status to human beings. It is quite easy to be civilized, but it is too difficult to be cultured. Civilization comes first, then culture. Civil sense gives honour while culture gives love to human being. The people, especially settled in abroad, try to locate themselves in new cultural set-up because it is the real source of inspiration for them.



The concept of culture in the Western concept is something new. That is the reason that the Western writers have not thrown lights on the cultural aspects of human beings thoroughly. But the Indian writers, either living in India or living in abroad are quite aware of the relative importance of culture. The modern Indian writers like Salman Rushdie, Amitav Ghosh, Rohinton Mistry, Jhumpa Lahiri, Kiran Desai, Anita Desai, Manju Kapur, Pankaj Mishra, Rajkamal Jha, Arvind Adiga, etc., have based their fictional works on the thematic perceptions of cross-culturalism. They realized the fact that a large number of Indians have settled in abroad for many reasons altogether. They have analysed their problems which the people face in abroad having cut off from the native land. They have narrated the stories of mental, emotional, intellectual, spiritual and above all cultural alienation the people face because of the separation from the native land.

People living in abroad also realize the fact that only material prosperity is not enough for human existence, rather emotional and psychological satisfaction is quite necessary to cope with the conception of human struggle and conflict people leaving their own country and living in abroad realize this fact with deep concern all the time. After 1980s, cultural study has become one of the most important areas of specialization. The term culture is not only confined to sociological studies, rather it has been adequately incorporated with art and literature. The writers belonging to South-East Asia are much interested to discuss the term in elegant manner. Specially, the eminent literary figures are much interested to through lights on the different tangle of cultural studies. After 1980's, Salman Rushdie and Amitav Ghosh are two writers who took much interest in analysing different shred of cultural migration in their novels.

Amitav Ghosh's novels are the typical product of post-colonial literature. His works are well covered with some contemporary complexities like globalization, diaspora, alienation, cultural hybridity, cultural plurality, constant human struggle and conflict all these thematic perceptions are shared by fictional situations. Ghosh shows wonderful use of science, geography, myth, history, anthropology and sociology in his art of narration. His novels are not 'a cup of tea' in terms of thematic clarity. His immense learning always poses obscurity and esoteric sense in his writing. His descriptions of nature always corresponds his vision in his fictional and non-fictional works. His discovery of different places with unique names of the inhabitants shows his mastery over narrative skill all the time. Ghosh maintains his singularity among his contemporaries especially in the field of different thematic perceptions as well as his art of narration.

The novels of Ghosh are rich enough to define cultural plurality. In his novel *The Circle of Reason*, Ghosh deals with the theme of cross-culturalism with the help of suitable logic and historical references. It is not only the story of Alu, rather than it is the story of all the people of the world aspiring for something new in their lives. For instance, Balram feels the historical alienation in his life and he comes on continuous search for that:

So Balram started a campaign. He went around the shanties, warning people of the swift death they were calling on themselves. He called meeting and urged them to contribute what they could do buy carbolic acid. People listened to him, for they knew, he was a schoolmaster, but they hesitated. It was not till he started a fund with a bit of his own money that they threw in a few annas and paisas. Soon they had enough to buy a fair quantity of disinfectant. Then very systematically, with the help of a few volunteers. Balram began to disinfect every exposed inch of the new settlement (CR, 4).



The journey of Alu and Balram in the novel is symbolically drawn in terms of getting cope with the external affairs. It is too difficult for them to locate themselves in the different parts of the world. People go here and there become of many reasons altogether, but situation is not conducive all the time. In India, various types of problems can be sort out for this happening. They leave the place with culture and culture reaches beyond the nation. Thus different nations are linked only on account of cultural interaction. In *The Circle of Reason*, there is a clash of different cultures because of a sense of insecurity, but it is the power of cultural linking that people comes to live under the same cultural roof. Culture, for them, is the better source of new creation.

The characters portrayed in *The Circle of Reason* find themselves in cultural plurality all the time. Wherever they go, they find themselves in the same condition. Even in the rocks and deserts of Algeria, they find and locate the familiar things. It is also the cause of human existence. People make unfamiliar things familiar and make such things conducive for them. For instance, Ghosh writes in *The Circle of Reason* about this nature of human being:

Once many, many years ago, so long ago that the time is of no significance, an odd looking man, a very odd looking man, appeared suddenly one day in Al-Ghazira. Thin and small, he was, of course, as people often were in those days, though his was not thinness of hunger so much as that of the mangled rag; he looked as though he had been twisted and pulled inside out, for his colour was a strange yellowish brown, as though he were carrying his bile on his skin. At first people would have nothing to do with him; he upset everyone he met, because when one of his eyes looked this way the other cross eyed it was said to him that when other people may saw Cairo he could see Bombay as well. And, in addition, one of his eyes was always half-shut, as though his eyelid had been torn off its things. That was the deceptive one, it named about, taking everything in, while the other acted as a decoy (CR, 7).

In *The Shadow Lines*, Ghosh throws lights on the different cultural aspects of the people resulting out of partition of different nations. A large number of people in this world suffer emotional, mental and intellectual shock because of that geographical partition; but this geographical partition does not bring any cultural ending to the people. People may go this or that way, but their culture stay with them. In *The Shadow Lines*, people have travelled India, Bangladesh and England because of the partition of the nation. Shakti Batra rightly comments on the structure of the novel in these words:

'The Shadow Lines' refers to the blurred lines between nations, land, and families as well as within one's own self-identity Ghosh depicts the characters of the novel as caught two worlds, and the struggle to come to terms with both their present lives as well as their past, forms the core of the narrative. May Price, for instance, is an upper class Anglo by birth yet also a woman keenly attuned to the conditions under which most of the world's population existsshe sleeps on a thin mattress on a floor and fasts one day a week became... Another example is the narrator's cousin Ila, whose upbringing abroad as the daughter of a diplomat has given her a cultural identity crisis as an adult. (SL, 8).

The theme of *The Shadow Lines* is certainly cultural migration of the people from one place to another. The chapterization of the novel like 'Going Away' and 'Coming Home', throw lights on the motif of the writer who is much interested to present the theme of locating culture beyond nation. The thematic structure of the novel is based on the aspects of journey



in which almost all the characters are involved. Shakti Batra writes about the role of journey in the novel:

The theme is established through the use of the geographical metaphor and the journey motif implicit in its title derived, significantly, from Conrad and in the titles of its two parts ‘Going Away’ and ‘Coming Home’. This metaphor pervades the book and enables it to extend and to extend spatially and temporally (SL, 9).

Critics do find the elements of cross-culturalism in *The Shadow Lines* because it is a post-colonial text and it has been based on the theme of partition. The division of India and Pakistan in 1947 and Pakistan and Bangladesh in 1971 put severe threats on the prospects of the migration of the people after division of the geographical land. The division does bring change of the mindset of the people in the process of ‘leaving’, ‘locating’ and ‘living’. People are ‘going away’ and ‘coming home’ bring emotional and mental setback on the part of the people.

The character of grandmother is the symbol of nationality in the novel. Wherever she goes, she would like to find her own cultural identity. The narrator also realizes that border that creates narrow mindsets in people. The narrator also realizes the fact that the creation of political border is very easy but cultural border cannot be created at all. The novelist writes:

Chiang Mai in Thailand was much nearer Calcutta than Delhi is that Chengdu in China is nearer than Srinagar is. Yet I found that I had never heard of those places until I drew my circle, and I cannot remember a time when I was so young that I had not heard of Delhi and Srinagar. It showed me that Hanoi and Chungking are nearer Khulna than Srinagar, and yet, did the people of Khulna care at all about the fate of mosques in Vietnam and South China (a mere stone’s throw away)? I doubted it (SL, 12).

The novel, *The Calcutta Chromosome* published in 1996, is one of the greatest achievements of the Amitav Ghosh as far as his theory of novel is concerned. *The Calcutta Chromosome* questions the Western culture of discovery of science. It presents the conflict between the scientific temperaments of the West and the East in the manner of science fiction. Ghosh does not find any boundary between Western scientific culture and Indian religious or cultural science. Western methodology tries to make discrimination between the east and the west, but science as a culture always breaks the boundary and travels beyond nation.

Mangala is supposed to be one of the most important characters in the novel representing Indian point of view. Mangala presents the most simplistic point of view concerning to science where there is a greater role of cultural history. He is totally unaware and unconvinced by the Western science which seems to be more and more materialistic for him:

Biologist are under so much pressure to bring their findings into line with politics, right-wing politicians sit on them to find genes for everything, from poverty to terrorism, so they will have an alibi for castrating the poor or nuking the Middle East. The left goes ballistic if they say anything at all about the biological expression of human traits; it is all consciousness and soul at that end of the spectrum (17).

In this novel, Ghosh tries to kick off Western cultural hegemony because the West does not treat the East in equal manner. They always underestimate the Orientals for many reasons altogether. In *The Calcutta Chromosome*, Ghosh tries to manipulate these things in



new direction. For instance, Murugan's position is quite reversed because the lack of communication. Ghosh writes about his dilemma:

May be this other team started with the idea that knowledge is self-contradictory; maybe they believed that to know something is to change it, therefore in knowing something, you have already changed what you think, you already changed what you think you know so you do not really know it at all; you only know its history. May be they thought that knowledge could not begin without acknowledging the impossibility of knowledge (CC, 18).

The Hungry Tide, is designed to throw light on discover of cultural plurality in the remote areas where no one dares to go. The novel is set to break the cultural boundaries whenever it is possible. He has portrayed such characters who take us to different land and milieu, which someone seen alien, but after discovery of the fact, it becomes familiar and conducive. The setting and milieu of the novel is set to unfold some of the core issues related to cross-culturalism. The clash between Kanai and Piya is the symbolic of clash between two cultures, one living in India and other living in abroad.

Amitav Ghosh, Salman Rushdie and Rohinton Mistry are such writers who always talk about 'cross-culturalism' and 'culture beyond nation'-people living in abroad are more and more conscious about their cultural identity. They are always in search of another home for them in different context. The novel deals with the theme of cross-culturalism which is also evident at several places in the world. In *The Hungry Tide*, there is a description of the Island of Lusibari which has population of several thousands. People from different regions came here and settled. The Island of Lusibari becomes the symbol of multi-cultural activity. People belonging to different regions create a universal setting although at the small level. From time to time, people came here and now the Island of Lusibari represents the entire sub-continent. Ghosh writes the universal culture of the place:

Despite its small size the Island of Lusibari supported a population. Some of its people were descended from the first settler, who has arrived in the laws. Other had come in successive waves, some after the partition of the sub-continent in 1947 and some after the Bangladesh war in 1971, many had come even more recently, when other nearby islands were forcibly depopulated in order to make room for wildlife conservation projects. As a result, the pressure of population in Lusibari was such that no patch of land was allowed to lay fallow (HT, 30).

Like Ghosh's other novels, *The Hungry Tide* seems to be ending on the note of comedy. The novel has vast scope and unlimited range. The characters projected in the novel cross the boundaries of languages within stroke. For instance, Piya and Fokir do not know and understand the language of each other but they come in contact with each-other and form a good human relationship.

Ghosh's novel *Sea of Poppies*, which is first of the trilogy, deals with the travellers on the Ibis who come abroad with different priorities. Some have come under bondage while some have come for professional compulsions. The fact is that the people who have been gathered on the Ibis represent different social bodies share the same cultural environment. Ghosh's latest novel *River of Smoke*, deals with spontaneity of different languages in cultural setting as whole. In this novel, Ghosh tries to bring out the fact that it is language which makes the people aware of cultural setting of the different land. It is language which makes a good and healthy interaction between the people who share different cultural setting. In *River of Smoke*, Ghosh's primary interest is to show different variations on Inland pidgin and creoles. The novel starts in Mauritius and it gives example of creoles with relation to the La



Fami Colver, the family in which Deeti has emerged as an authoritarian. The hybridity of Deeti and the language of her family give central insight to the novel. The novel beautifully throws light on the hybridity of different languages which unite people and force them to share the cultural plurality.

Thus, Cross-culturalism seems to be one of the central themes of Amitav Ghosh's novels because of several reasons altogether. All his novels *The Circle of Reason*, *The Shadow Lines*, *The Calcutta Chromosome*, *The Glass Palace*, *The Hungry Tide*, *Sea of Poppies* and *River of Smoke* bring his concept of cross-culturalism and how culture crosses the geographical boundaries time and again to Nation.

References

- [1] Amitav Ghosh. *The Hungry Tide*. p. 59.
- [2] Batra, Shakti. Amitav Ghosh: *The Shadow Lines*. p.5.
- [3] Ghosh, Amitav. *The Circle of Reason*. p. 61.
- [4] Guddon, J.A. Dictionary of Literary Term and Literary Theory. Penguin, 2013, p. 179.
- [5] Ibid., p. 151.
- [6] Ibid., p. 246.
- [7] Ibid., p. 99.
- [8] Singh, Krishna Kant, Ethos of Cross-culturalism and the Novel of Amitav Ghosh, Aadi Publications, Jaipur, India: 2016.

Author Contribution Statement: NIL.

Author Acknowledgement: NIL.

Author Declaration: I declare that there is no competing interest in the content and authorship of this scholarly work.



The content of the article is licensed under <https://creativecommons.org/licenses/by/4.0/> International License.



Symbiosis and Struggle: An Eco-Critical Study of *Gopallapuram*

R. Dhanupriya¹, Ph.D. Research Scholar, Department of English,
Takshashila University, Tamil Nadu, India.
ORCID: 0009-0008-4864-336X

Dr.A.Suriyanarayanan² Research Supervisor, Professor,
Department of English, Takshashila University, Tamil Nadu, India.

Abstract

Ki Rajanarayanan's Gopallapuram is a pioneering novel in Tamil literature that presents a rich picture of village life inextricably linked with the ecological landscape of southern Tamil Nadu. The novel uses an eco-critical approach to explore how it represents the interdependence of nature and human existence and explores how factors like land, water, vegetation, and wildlife shape the socio-economic and cultural patterns of the village folk. The novel presents a rich description of the landscape of the countryside, highlighting the age-old conventions and agricultural practices that have given livelihood to many generations. It also shows, however, the erosion of these conventions, step by step because of the attacks of modernity, deforestation, and exploitative production practices. Through a narrative that is rich in folklore, oral traditions, and indigenous modes of knowing, Rajanarayanan conveys the ecological knowledge of the people of Gopallapuram even as it brings out the vulnerability of their environment. The book follows the novel's exploration of the commodity of land, the depletion of natural resources, and the resultant displacement of village communities, graphically illustrating the inextricable link between environmental degradation and social as well as economic inequalities. Moreover, Gopallapuram subtly critiques anthropocentrism by situating nature as a participant as much as the backdrop of human drama. Landscape, defined by its rivers, groves, and dry-lands, becomes an omnipotent force shaping the fates of individuals and collectivities. This novel also explores how Rajanarayanan's narrative strategies, blending realism with mythic content and oral traditions, enhances the ecological sensibility embedded in the text. Eco-criticism is the prism through which this research argues that Gopallapuram is a powerful literary witness to the deep inter-connectedness between human civilization and nature, compelling readers to reconsider the price of environmental neglect and the necessity for sustainable concordance.

Keywords: Village life, Eco-critical approach, Land, Water, Vegetation, Wildlife.

Introduction

Ki Rajanarayanan, fondly known as Ki Ra, was a towering figure in Tamil literature and the celebrated champion of "Black Soil" literature. His writing deeply rooted in the folklore and lives of rural communities carried the essence of a world both earthy and enchanting. Ki Ra once joked that he had been to school only to "take shelter from the rains" and that even while in class, his gaze remained fixed on the falling drops outside, a testament to his deep connection with the rhythms of nature and oral storytelling traditions. His debut novel, *Gopallapuram*, stands as a milestone in modern Tamil literature, painting a poignant portrait of Telugu-speaking migrants who journeyed to Tamil Nadu in search of a new home. Through the reflective recollections of Manga ThayaruAmmal, the revered matriarch, Ki Ra breathes life into history, weaving memory and reality into an evocative tapestry. The saga



continues in *GopallapurathuMakkal and AndhamanNaickar*, where the fate, struggles, and resilience of this displaced community unfold across generations, cementing Ki Ra's legacy as a master storyteller.

Literature has long served as a mirror reflecting humanity's relationship with nature, capturing the deep inter-connections between land, culture, and survival. Ki Rajanarayanan's *Gopallapuram* stands as a testimony to this literary tradition, offering a vivid portrayal of rural Tamil Nadu and the ecological consciousness embedded within its agrarian landscape. Rooted in folklore and oral storytelling, the novel not only chronicles the lives of the villagers but also serves as a narrative of environmental change, displacement, and resistance. Through the lens of eco-criticism, *Gopallapuram* reveals how ecological decline is inextricably linked with socio-economic transformations, illustrating the struggles of a community caught between tradition and modernity. At its core, the novel raises critical questions about land ownership, resource exploitation, and the commodity of nature. The once-thriving village, shaped by the rhythms of agriculture and indigenous knowledge, gradually yields to external forces—deforestation, land fragmentation, and capitalist invasions—that threaten both the eco-system and the community's way of life. Rajanarayanan's evocative prose brings to life the rivers, groves, and landscapes that are not mere settings but active participants in the villagers' life, blurring the boundary between the human and the ecological world. By applying an eco-critical framework, this paper examines how *Gopallapuram* captures the complex interplay between ecological preservation and cultural identity. It explores the novel's depiction of environmental wisdom, loss, and resilience, positioning Rajanarayanan's work within the broader discourse of ecological literature. The novel intricately weaves folklore, oral traditions, and indigenous knowledge systems to highlight how rural communities have historically coexisted with nature, relying on sustainable agricultural practices and a deep reverence for the land. However, the encroachment of modernization, exploitative economic policies, and the commodification of natural resources disrupt this harmony, leading to ecological decline and cultural disintegration. Rajanarayanan's narrative does not merely lament this loss but also serves as a critique of anthropocentric worldviews that prioritize economic growth over environmental sustainability. The text subtly questions the ethics of development that marginalizes rural communities and displaces them from their ancestral lands, forcing them into unfamiliar urban landscapes where their cultural and ecological wisdom becomes outdated. Through its vivid storytelling, *Gopallapuram* highlights the irreparable consequences of deforestation, soil depletion, and water scarcity, demonstrating how environmental degradation is not merely a crisis of nature but a human crisis that affects livelihoods, traditions, and social structures. As global concerns over climate change, biodiversity loss, and environmental degradation intensify, *Gopallapuram* emerges as a powerful literary reminder of the fragile relationship between humanity and nature, one that demands urgent attention and sustainable action. By revisiting this novel through an eco-critical perspective, this study highlights the relevance of Rajanarayanan's work in contemporary discussions on environmental justice, sustainability, and the need to preserve indigenous ecological knowledge.

Indian Writing in English

Ki Rajanarayanan's *Gopallapuram* is deeply rooted in the Tamil oral storytelling tradition, making its translation and adaptation into Indian Writing in English (IWE) a significant literary event. The novel, originally written in Tamil, captures the cultural, linguistic, and ecological nuances of rural Tamil Nadu, elements that pose challenges when rendered into English. This discussion explores how the translation negotiates the



complexities of linguistic adaptation, cultural authenticity, and the ecological themes that define the novel's narrative. One of the primary concerns in translating *Gopallapuram* into English is preserving the unique linguistic textures of Ki Ra's storytelling. His prose is deeply influenced by regional dialects, folk idioms, and the rhythm of spoken Tamil, which contribute to the novel's immersive realism. However, English, as a language, lacks direct equivalents for many of these cultural and ecological terms. The translator must, therefore, choose between literal translation, which risks alienating readers unfamiliar with Tamil culture, and adaptive translation, which may dilute the novel's originality. The challenge lies in striking a balance, retaining the cultural ethos of *Gopallapuram* while ensuring readability for an IWE audience.

Furthermore, the adaptation of the novel into IWE places it within a broader discourse of post-colonial eco-criticism. English translations of Tamil rural narratives often reshape them for a global audience, framing them within universal environmental concerns such as deforestation, displacement, and sustainability. While this expands the novel's reach, it also raises questions about whether such adaptations alter its fundamental identity. Does it maintain the nuanced relationship between folklore and ecological consciousness that the Tamil readers experience? By examining *Gopallapuram* through the lens of translation and its integration into IWE, this study highlights the complexities of linguistic and cultural adaptation. It argues that while translation makes regional literature accessible, it must also cope-up with the issues of fidelity, representation, and the shifting contexts of environmental narratives in Indian literature.

Objectives of the Study

1. To analyze the ecological themes in *Gopallapuram*.
2. To explore the social and cultural implications of environmental changes.
3. To assess the role of folklore and oral traditions in shaping ecological narratives.
4. To convey ecological wisdom and environmental ethics.
5. To study the challenges of translating *Gopallapuram* into English

Methodology

This study employs a qualitative, interdisciplinary approach, combining literary analysis, eco-critical theory, and translation studies to explore KiRajanarayanan's *Gopallapuram* and its adaptation into Indian Writing in English (IWE).

Textual and Theoretical Analysis

The research involves a close reading of *Gopallapuram* in both its original Tamil and translated English versions. This dual examination focuses on narrative techniques, language, and the deployment of ecological imagery. A comparative analysis will highlight how translation affects the representation of ecological themes, cultural nuances, and indigenous storytelling methods. The study applies eco-critical theory to decode the novel's portrayal of human-nature interrelations, exploring themes such as environmental degradation, sustainability, and the intrinsic cultural wisdom rooted in rural traditions. The analysis is informed by key translation theories, including concepts of domestication versus foreignization. This framework aids in understanding the strategies employed by translators to maintain or adapt the novel's original ecological and cultural context for an IWE readership. An extensive review of existing scholarly work on Tamil literature, eco-critical analysis, and translation studies will establish the academic context of the research. This literature review will identify current debates, theoretical gaps, and methodological precedents, thereby positioning the study within the broader discourse on environmental literature and postcolonial translation.

**Review of Related Literature**

Eco-critical theory has evolved significantly since the early 1990s, establishing a framework for analyzing literature's relationship with nature beyond traditional aesthetics. Foundational texts such as *The Ecocriticism Reader* by Glotfelty and Fromm and Lawrence Buell's *The Future of Environmental Criticism* have redefined literary analysis by positioning the natural world as an active participant in narrative construction. These works argue that ecological contexts—ranging from the physical environment to the cultural practices that sustain it—are vital to understanding the dynamics of human existence. This theoretical background provides the lens through which *Gopallapuram* is examined in the present study. Within the Indian context, and Tamil literature specifically, eco-critical inquiry has begun to uncover the deep symbiosis between traditional rural practices and the natural environment. Tamil narratives, enriched by folklore and oral traditions, have long embedded ecological wisdom within their storytelling. *Gopallapuram*, with its vivid depiction of rural life and environmental struggle, exemplifies this interconnection by revealing how indigenous practices and local ecological knowledge are threatened by modern economic and developmental forces.

The translation and adaptation of regional texts into Indian Writing in English (IWE) introduces additional layers of complexity. Drawing from translation studies—particularly theories of domestication and foreignization as proposed by scholars like Lawrence Venuti—researchers have debated the extent to which translation preserves the ecological and cultural nuances of the original. The adaptation of *Gopallapuram* into English requires negotiating linguistic barriers and cultural signifiers that are deeply rooted in Tamil ethos.

The existing literature in translation studies highlights how the process can either amplify or dilute a text's environmental message, thereby influencing the global reception of regional ecological narratives. Despite the considerable body of research on eco-criticism and translation, there remains a gap in studies that specifically examine the intersection of these fields in the context of Tamil literature. *Gopallapuram* offers a unique case study to explore how environmental concerns and cultural identity are interwoven within a regional narrative and how these themes are transformed in the translation process. This review, lays the groundwork for a detailed analysis of *Gopallapuram* as both a literary and ecological document, illuminating the ongoing dialogue between tradition and modernity.

Findings and Discussions

Besides the two entrances to the Kottaiyar house, there were two side doors. Perhaps because of this there was no back door. Even the side entrances were for the sheds. In fact, no house in Gopalla had a back entrance. Both the front and backyards had tall neem trees. At night during the summers these trees looked beautiful with their white bunches of flowers. It was a pleasing sight, like a woman in a green sari and white blouse. Akkayya called a neem tree 'Veppamma'. When it bore fruit he would say she was pregnant. When the sirissa tree shed all its leaves, he would say, 'Look at her, she is shameless, standing here naked'. (*Gopallapuram*, P.20) These lines from *Gopallapuram* by KiRajananarayanan reflect the deep-rooted connection between nature and human life in rural Tamil Nadu. The passage provides insight into the architectural style of traditional houses in *Gopallapuram*, where multiple entrances serve practical purposes, but a back entrance is notably absent. This detail subtly hints at the town's customs, beliefs, or security concerns regarding home construction. The description of the neem trees (Veppamaram) adds a layer of poetic and cultural symbolism.



The comparison of the flowering neem tree to a woman in a green sari and white blouse highlights the anthropomorphic view of nature, a recurring theme in Tamil folk traditions. The character Akkayya's references to the neem tree as "Veppamma" (a personified form of the neem tree) and his remarks about its fruit-bearing state as pregnancy reinforce a worldview where trees and human beings share a cyclical, organic existence. Similarly, his comment about the sirissa tree shedding its leaves as "standing naked" introduces a gendered perception of nature, reflecting traditional views on modesty and propriety. Overall, this passage is rich in folk wisdom, rural imagery, and cultural metaphors, emphasizing how nature and human life are intertwined in the collective imagination of the village. It also demonstrates Ki Ra's unique storytelling style, where everyday observations are infused with wit, folklore, and social commentary.

“When SeeniNayakkar and Engachchi came to the inner courtyard the sight that met their eyes stunned them. The top of their favourite curry tree could not be seen. Hoards of insects were buzzing around it. Were they called locusts or do they have a different name? They had no idea. As they looked every leaf on the tree disappeared. The locusts were as large as a hand. They had never seen locusts this huge in their lives; nor had they heard about them.” (Gopallapuram, P.129)

This passage from *Gopallapuram* by KiRajanarayanan vividly captures a moment of shock and helplessness as SeeniNayakkar and Engachchi witness a swarm of massive locusts devouring their beloved curry tree. The scene symbolizes nature's overwhelming and uncontrollable force, illustrating how rural life is deeply affected by environmental disruptions. The uncertainty in naming the insects, “Were they called locusts or do they have a different name?” reflects both the villagers' lack of scientific knowledge and their astonishment at the scale of the destruction. It suggests that such an event is unprecedented in their experience, making it all the more terrifying. The comparison of the locusts to the size of a human hand further emphasizes their unnatural and almost mythical enormity. Beyond its literal meaning, the passage can also be interpreted metaphorically. The sudden disappearance of the tree's leaves could symbolize the fragility of life and sustenance in an agrarian society, where prosperity can be wiped out in an instant by forces beyond human control. This aligns with Ki Ra's larger themes of rural struggle, unpredictability, and resilience in the face of nature's wrath.

“The locusts arrived unannounced and left unannounced. The only traces of their visit were the drops of faces under the trees near the fields and the erasure of green from the village. Not even a blade of grass was spared. Palm trees stood bare as massive pestles. The Village stood depleted of all its adornment.” (Gopallapuram, P.131)

This passage from *Gopallapuram* by Ki Rajanarayanan paints a haunting picture of devastation left behind by the locust swarm. The sudden arrival and departure of the locusts emphasize their unpredictable and merciless nature, reinforcing the helplessness of the villagers in the face of such calamities. The phrase “The only traces of their visit were the drops of faces under the trees near the fields and the erasure of green from the village” starkly contrasts what was once a thriving, lush landscape with the barren wasteland left behind. The imagery of palm trees standing “bare as massive pestles” evokes a sense of starkness and loss, as if the very essence of the village's vitality has been stripped away. Beyond the literal destruction, this scene carries deeper metaphorical weight. The locusts can symbolize any unforeseen disaster, be it colonial exploitation, political turmoil, or economic hardships that



sweep through a rural community, leaving it depleted. The "erasure of green" represents not just environmental ruin but also the loss of life, hope, and sustenance. The phrase "the village stood depleted of all its adornment" suggests that nature itself, which once enriched and beautified the community, has been forcefully taken away, leaving the people vulnerable and exposed. Ki Ra captures the cyclical nature of rural suffering, where prosperity can be short-lived, and survival is often at the mercy of nature's unpredictable forces.

Conclusion

Ki Rajanarayanan's *Gopallapuram* stands as a seminal literary work that intricately interlaces the ecological and human landscapes of rural Tamil Nadu. Through an eco-critical lens, this study has illuminated how the novel vividly portrays the deep inter-dependence between nature and human existence, exposing the gradual erosion of traditional agrarian practices due to modern interventions, deforestation, and exploitative production systems. Rajanarayanan's depiction of the village landscapes, its rivers, groves, and agricultural fields illustrates how the environment is not merely a backdrop but an active force shaping human destinies. This representation challenges the traditional human-centric worldview and instead presents nature as an equal participant in the unfolding drama of life. Ultimately, *Gopallapuram* is more than just a novel about village life. It is a literary testament to the irretrievable consequences of environmental neglect. As environmental crises continue to deteriorate globally, Rajanarayanan's work remains extremely relevant, reminding us that the survival of communities is inseparably tied to the survival of their environment. *Gopallapuram* serves as an emotional narrative of rural struggles but also as a call to action, urging society to learn from the past and embrace a more ecologically responsible future.

References

- [1] Buell, L. (2005). *The Future of Environmental Criticism: Environmental Crisis and Literary Imagination*. Wesleyan University Press.
- [2] Glotfelty, C., & Fromm, H. (Eds.). (1996). *The Ecocriticism Reader: Landmarks in Literary Ecology*. University of Georgia Press.
- [3] Gupta, A. (2010). *Translating Traditions: Indian Narratives in English*. Sage Publications.
- [4] Mukherjee, R. (2009). *From regional to global: Adaptation and translation in Indian literature*. *Modern Language Review*, 104(3), 678–690.
- [1] Rajanarayanan Ki. (2011). *Gopallapuram*. Translated by Pritham K. Chakravarthy, Penguin Books India, 2011.
- [5] Rajanarayanan, Ki. (2011). *Gopallapuram* (P. K. Chakravarthy). Penguin Books India.
- [6] Subramanian, V. (2002). *Eco-critical approaches in Tamil literature*. *Journal of South Asian Literary Studies*, 10(1), 45–62.
- [7] Venuti, L. (1995). *The Translator's Invisibility: A History of Translation*. Routledge.
- [2] Vijayalakshmi, M. (2012). Translator of Tamil Classic *GopallaGramam*. by Ki. Rajanarayanan. SahityaAkademi, New Delhi.

Author Contribution Statement: NIL.

Author Acknowledgement: NIL.

Author Declaration: I declare that there is no competing interest in the content and authorship of this scholarly work.



The content of the article is licensed under <https://creativecommons.org/licenses/by/4.0/> International License.



Anglo-Indian Perception in the Select Work of Ruth Jhabvala's '*Heat and Dust*'

Dr. C.S. Jeyaraman, Research Guide & Head and Associate Professor, Department of English, Devanga Arts College, Aruppukottai, Tamil Nadu, India.

ORCID: <https://orcid.org/0009-0005-8081-8797>

Abstract

Nowadays, Women have excelled in all walks of life. In the field of literature, they have made debut due to their superior imagination power and sense and sensibility. Indian women novelists have given a new dimension to the Indian Literature. They have incorporated the recurring female experiences in their writings and it affected the cultural and language patterns of Indian Literature. They have brought a stylized pattern in the whole content of Indian writing. Their novels consist of the latest burning issues related with women as well as those issues that exist in the society since long. The most popular Indian women novelists are Bharati Mukherjee, Nergis Dalal, Krishna Sobti, Dina Mehta, Indira Goswami, Malati Chandur, Gauri Deshpande, Ruth Jhabvala, Shobha De, Arundhati Roy, Jhumpa Lahiri and many more. Among these popular novelists, Ruth Praver Jhabvala has distinctive achievements as a literary artist. Though she is a European, her marriage to an Indian architect and stay in India has given her deep insight into India's social, political, religious, economic, moral and cultural life. Her novels deal with the themes like love and marriage in the bourgeois society, East-West encounter, pseudo modernism in Indian society, the post independence Indian ethos, affectation and hypocrisy in the Indian middle class society. She handles her themes with dazzling assurance and presents penetrating and compassionate picture of human relationship ironically and realistically.

Keywords: Anglo-Indian, Ruth Jhabvala, *Heat and Dust*.

Jhabvala's literary works are concerned with the diasporic postcolonial situation of the lives of Europeans. The characters are caught between the Indian traditions that they have left behind and a totally different western world that they have to live in, culminating in an ongoing struggle to adjust between the two worlds of the two cultures. Concerned mostly with the disappointment, failure and at-times success of Europeans immigrants in India, Jhabvala's works abound with female characters who struggle to survive in the unfamiliar surroundings they are entangled in. Her works deal with the common motif of exclusion, loneliness and the search for an identity and fulfillment.

Her novel *Heat and Dust* presents outrageous Anglo - Indian relations through the power of romance set in two distinct eras, colonial India of the 1920s, during the time of Raj and the independent, freewheeling India of the 1970s. The term Anglo - Indian can refer to at least two groups of people: those with mixed Indian and British ancestry, and people of British descent born or living in the Indian subcontinent. The Anglo-Indian was the product of the confident European expansion of the 16th century. In the years of British colonial expansion, intermarriage between the British and the native females was encouraged. But soon after British power was established in India, this policy was reversed: it was feared that a mixed community might threaten the British rule.



Heat and Dust tells two parallel stories about two ladies in different time spans and their adventures in India. The first story is about Olivia. Olivia Rivers is a young lady from London who has accompanied her husband to British colonial India. She comes to India in the traditional role of a wife to the sub-collector of Satipur. Her husband Douglas Rivers is an English ICS Officer. She is a beautiful, spoiled, and spirited young woman. She finds it difficult to adjust to life in the British colonial community of Satipur. Because of his official duty, Douglas spends very little time with his wife. Olivia loves her husband very much but she feels suffocated by inbred group. She longs for independence, intellectual stimulation and a more passionate life. She is suffocated by social constraints of her position as the wife of an important English civil servant. She hopes that a baby will solve her problems but finds it more difficult to become pregnant than she has thought. Shortly after their arrival in India, Douglas, Olivia and some of the more important members of the community are invited to the palace of the Nawab of Khatm. Longing for passion and independence, Olivia is drawn into the spell of the Nawab of khatm.

The Nawab is extremely attractive. She is intrigued by the Nawab's charm and aggressive courtship and soon begins to spend most of her days in his company. Soon her friendship turns passionate. She makes frequent visits to the place of Nawab. The Nawab of khatm is actually deeply involved in gang raids and criminal plots. Harry informs this shocking news to Olivia: "When we go from here, Olivia, will you go back to Satipur and say yes, the Nawab is a bad person, now I have seen with my own eyes that he meets with outlaws, dacoits he is hand in glove with them".(147) The Nawab is the bankrupt ruler of a state. He has drained the exchequer of the poor state of its last pie by his vulgar extravagance. In addition, when the state coffers are not in a position to support his decadent style of living, he joins notorious bandits to rob and plunder his own people.

Olivia's experience of India is limited to the Nawab. The Nawab gives her a sense of belonging and the kind of importance that flatters her ego. Her illicit relations with the Nawab results into pregnancy. She has ever known to become the lover of an Indian with minor royal ties. She hides the fact of her pregnancy from her husband: "When Olivia found that she was pregnant, she didn't tell Douglas. She put it off from day to day, and in the end it happened that she told the Nawab first." (154-155) She tries an abortion with the help of the Nawab's friend, Harry. Douglas Rivers divorces her when he comes to know about the affair. Then he remarries and Olivia remains in India for the rest of her life. She accepts drumming and chanting as a part of Indian life. She then resides in Town X for her remaining years.

The second story is that of the narrator, a descendant of Douglas, and his second wife. She arrives in Bombay intending to make it her home for a while. She wants to reconstruct the story of the doomed marriage of her grandfather, Douglas Rivers and his first wife, Olivia. She presents her adventures, thoughts, and reflection in the form of a journal. She tries her best to discover what motivates Olivia to change her life so drastically. She stays in the town where her grandfather and Olivia fifty years before. She has tremendous enthusiasm about India. She accepts the sick and deformed men of Satipur as part of landscape. She visits the places her step grandmother frequents. She also interviews people who know of her. Finally, she adopts to live her life in the Olivia way. Her subject of research slowly widens from Olivia's life in India to herself in India. She reads the letters and journals that Olivia wrote so long ago.

She ventures into experiences similar to Olivia's adventures but more acceptable in our modern time. Her spiritual and sensual journey in the 1970s parallels Olivia's as the colour, heat, exotic landscapes, and people of India penetrate her western upbringing. Anne



writes in her own diary: “fortunately, during my first few months here, I kept a journal, so I have some record of my early impressions. If I were to try to recollect them now, I might not be able to do so. They are no longer the same because I myself am no longer the same. India always changes people, and I have been no exception.”(2)

Like Olivia, she too falls in love with an Indian man. He is a meek clerk named Inder Lal. He comes from lower middle class and he is a representative specimen of the new India. In this role, he offers a contrast to the Rajas and Nawabs of British India. He is married and Ritu is his wife but he develops relationship with the narrator. His relationship with Anne is only mechanical one. He makes her pregnant. Unconsciously Anne fall the same path of her step-grandmother. As Olivia did, she has also an Anglo-Indian love affair and picks up where Olivia left. She has also a casual attitude to her pregnancy. Unlike Olivia, she decides to have child of Inder Lal. At the end of the novel, she decides to spend her years in Town X, just as Olivia did. “I have taken a room in the town of X and live there in the same way I did in Satipur. The town is the same too — the houses are ramshackle, the alleys intricate and narrow; only here everything is on a slope, so that it looks as if the whole town might slide down the mountain any minute.” (196)

When we analyze the text we can find out that both Olivia and Anne led the same life. Olivia seeks merger into Indian through sex but remains to suffer. She does not return to England but stays in a house upon hills. Then she hopes to find the resolution of conflict of two cultures. But the narrator is different from Olivia in some matters. She imbibes the spirit of the land, she identifies herself with India. She offers an image of India which contrasts the fragmentation and alienation of the West. To her, India is a big country that accommodates many ideas and things which are incompatible in nature. “Town is used to accepting and merging all sorts of different elements—for instance, the grand old tombs of Mohammedan royalty on the one hand and the little grey suttee stones on the other. There are also the town’s cripples idiots and resident beggars” (78-79). Olivia consents to abort the child in her. Unlike her step-grandmother Anne is determined to have her baby. Both of them have the influence of Anglo-Indian culture in them. They fall under India’s spell. The technique of two parallel narratives within one narrative also helps in setting up a comparative study of Indian society, and possibility of analyzing two different racial relations living with passion in two ‘Indias’- the pre-independence India and the post-independence India.

In the narrative, two time frames are running parallel to each other and sometimes, they merge into each other too. There are some occasions when time frame of one narrative merges with the second narrative. At the surface level, events and situations in both the narrative are quite similar, but the attitude of the narrator while narrating two different narratives is not so. Two similar seeming narratives end in different fashions. This technique of juxtaposing seemingly similar events of two parallel narratives helps to have the advantage of comparative study. It also reveals narrator’s impression about India, as the narrator is also present in the narrative as a character.

To sum up, the novel *Heat and Dust* is a very engaging story with enough romance, political intrigue, history drama, scandal etc to satisfy most readers. We have encountered in almost every scene and character - the heat, dust, poverty, superstition, the rigidly emotional British colonial administrators, the catty British wives, the noble and rogue natives, the reaction of British men and women who are seduced by the setting scandalizing the communities, etc. The characters and dialogue were realistic and fascinating. It is really the presentation of Indian society. It explores Anglo-Indian relations through the power of romance.



References

- [1] Chadha, Ramesh. *An Analysis of the Novels of Ruth Praver Jhabvala and Kamala Markandya*. New Delhi, NBO, 1988.
- [2] Gooneratne, Yasmine. *Silence, Exile and Cunning: The Fiction of Ruth Praver Jhabvala*. 2nd ed. Hyderabad: Orient Longman. 1991.
- [3] Jacobson, Jessica, Reviews for *Heat and Dust*, New Longman Literature.
- [4] Jhabvala, Ruth Praver.. *Heat and Dust*. Penguin: England. 1994
- [5] Williams, Haydn Moore. *The Fiction of Ruth Praver Jhabvala*. Calcutta: A Writers Workshop Publication. 1973.

Author Contribution Statement: NIL.

Author Acknowledgement: NIL.

Author Declaration: I declare that there is no competing interest in the content and authorship of this scholarly work.



The content of the article is licensed under <https://creativecommons.org/licenses/by/4.0/> International License.



Cross-Cultural Dialogues and Interdisciplinary Approaches in Comparative Literature

Dr. M. Jothilakshmi, Guest Lecturer in English, H. H. The Rajah's College (Auto), Pudukkottai– 622 001, Tamil Nadu, India.

ORCID: <https://orcid.org/0000-0003-0473-7272>

Abstract

Comparative Literature is a dynamic field of study that transcends linguistic, cultural, and national boundaries to explore the universality and diversity of human expression through texts. Emerging in the nineteenth century as a discipline concerned with the relationship between European literatures, it has since evolved into a global and interdisciplinary inquiry that incorporates philosophy, history, cultural studies, translation studies, and postcolonial theory. At its core, comparative literature examines the connections between texts across languages, genres, and traditions, revealing shared motifs, themes, and archetypes while also highlighting cultural specificities. In the contemporary context, it plays a vital role in deconstructing Eurocentric paradigms and foregrounding marginalised voices, including postcolonial, feminist, and indigenous literatures. The advent of globalisation and digital media has further expanded its scope, encouraging comparative analysis between traditional literary forms and new modes of cultural production such as film, visual arts, and digital narratives. Comparative literature also emphasises the role of translation as both a method and a metaphor, enabling cross-cultural understanding while acknowledging the complexities of linguistic difference. By fostering dialogues across disciplines and cultures, comparative literature enriches literary studies and provides critical tools for engaging with questions of identity, power, and representation in an interconnected world.

Keywords: Comparative Literature, Cross-cultural Studies, Interdisciplinarity, Translation.

Introduction

Comparative Literature, since it emerged as a field of inquiry, has consistently sought to transcend linguistic, cultural, and disciplinary borders. In the present global intellectual climate, this impulse has grown even stronger, as scholars attempt to map the interconnectedness of literary traditions shaped by migration, colonial histories, translation practices, and digital cultural flows. The discipline has moved beyond the early Eurocentric frameworks that compared a fixed canon of Western literary texts. Instead, it now embraces a global vision attentive to diverse epistemologies, alternative narrative forms, and cross-cultural encounters. Interdisciplinarity has become central to this endeavour, enabling Comparative Literature to draw upon anthropology, philosophy, history, cultural studies, and even environmental humanities. By analysing how texts circulate, transform, and interact across cultures, the discipline cultivates a nuanced understanding of human experience that no single literary tradition alone can reveal. This essay examines contemporary developments in Comparative Literature by focusing on cross-cultural dialogues and interdisciplinary methodologies that shape its theoretical and analytical directions.

Cross-Cultural Dialogues and Interdisciplinary Methodologies

Modern Comparative Literature places significant emphasis on cross-cultural dialogues, recognising that literary traditions evolve not in isolation but through continuous



contact and exchange. Asian, African, Latin American, Middle Eastern, and Indigenous literary traditions have increasingly become central to comparative inquiry, not as peripheral additions to European literature but as autonomous knowledge systems with their own critical vocabularies. This shift reflects a recognition that literary meaning is produced through cultural encounters—trade, translation, conflict, religion, diaspora, and shared intellectual histories.

Translation Studies plays a pivotal role in these cross-cultural engagements. No longer seen merely as a linguistic tool, translation is understood as a creative, interpretive act that reveals cultural negotiations, power differentials, and epistemic tensions between languages. Contemporary debates highlight how translation shapes global literary circulation, enabling texts to travel while also transforming their meaning. This perspective allows scholars to examine how literary motifs, genres, and philosophical ideas migrate across cultural boundaries, generating new hybrid forms.

Interdisciplinarity enhances this analytical landscape by providing interpretive tools from fields beyond literary studies. Anthropology, for instance, helps illuminate ritual, myth, kinship, and oral traditions embedded in literature from Indigenous and folk cultures. History enables scholars to situate texts within political movements, colonial encounters, and ideological transformations. Philosophy deepens readings of metaphysics, ethics, and aesthetics across civilisations—whether analysing Buddhist concepts of impermanence, Greek notions of tragedy, African communal ethics, or Tamil Siddhar poetics of transcendence. Cultural and media studies allow for the examination of cinema, visual culture, performance, and digital narratives as part of an expanded literary field.

Postcolonial and decolonial theories have also reshaped comparative practice by interrogating the power structures within global cultural exchanges. They expose how literary production and academic interpretation have been shaped by imperial histories and unequal geopolitical relationships. Cross-cultural dialogue within Comparative Literature, therefore, requires attention to intellectual accountability, acknowledging both the solidarities and asymmetries that shape cultural interaction. This has led to new comparative models that prioritise South–South comparisons, Indigenous epistemologies, and alternative frameworks such as oceanic studies, borderlands theory, and planetary humanities.

Another significant area of interdisciplinary engagement concerns world literature debates. Rather than viewing world literature as a universal canon, scholars now emphasise circulation, translation, and reception as dynamic processes. This approach shifts attention from ranking texts to analysing how literary forms respond to global modernity, migration, climate change, and technological transformation. Digital humanities, for example, allows comparative scholars to map literary networks, trace historical readerships, and analyse thematic patterns across vast corpora. These tools expand the scope of comparison without reducing literature to mere data.

Cross-cultural dialogue also reshapes thematic analysis. Comparative studies of gender, ecology, spirituality, memory, and identity reveal how cultures respond differently to shared human concerns. By juxtaposing texts from distinct traditions, scholars can identify convergences, divergences, and creative tensions that enrich literary understanding. Such comparisons demonstrate that literary meaning is always contingent upon cultural context, yet capable of forging universal resonances that invite deeper reflection on human values.

Conclusion

Thus, Contemporary Comparative Literature thrives by embracing cross-cultural dialogues and interdisciplinary approaches that challenge traditional literary boundaries. The



field has evolved into a space where diverse traditions interact, where translation becomes a site of meaning-making, and where interdisciplinary tools deepen textual interpretation. In valuing global perspectives and cultural plurality, Comparative Literature contributes to a richer understanding of humanity's intellectual and imaginative heritage. It remains an evolving discipline—flexible, exploratory, and committed to bridging cultural divides through rigorous, ethical, and inclusive scholarship.

References

- [1] Bassnett, Susan. *Comparative Literature: A Critical Introduction*. Blackwell, 1993.
- [2] Damrosch, David. *What Is World Literature?* Princeton University Press, 2003.
- [3] Saussy, Haun, ed. *Comparative Literature in an Age of Globalization*. Johns Hopkins University Press, 2006.
- [4] Spivak, Gayatri Chakravorty. *A Critique of Postcolonial Reason*. Harvard University Press, 1999.
- [5] Cheah, Pheng. *What Is a World? On Postcolonial Literature as World Literature*. Duke University Press, 2016.

Author Contribution Statement: NIL.

Author Acknowledgement: NIL.

Author Declaration: I declare that there is no competing interest in the content and authorship of this scholarly work.



The content of the article is licensed under <https://creativecommons.org/licenses/by/4.0/> International License.



A Study of Environmentalism and Social Justice in Amitav Ghosh's *Gun Island*

Dr. G.Kalaivani, Assistant Professor of English, PG and Research Department of English,
Sourashtra College, Madurai, Tamil Nadu, India.

ORCID: <https://orcid.org/0009-0000-5116-1718>

Abstract

Climate Fiction, popularly known as Cli-fi, is a fast growing branch of science-fiction. This genre of fictional writing deals with the effects of climate change especially global warming on human society. Climate influences nature and nature in turn is influenced by the human. I mean to elaborate that nature is very much influenced by the activities of man. The man-made (anthropocentric) climate occupies a larger space in the environment we live. It is indeed very essential at this point of time to deliberate on the ecological issues faced globally. Learning Environment, Understanding Environment and Protecting Environment takes a major space in education nowadays. We need to feel sorry for having failed to protect the environment, wherein we live in the recent years. As a result, people throughout the world face ecological issues and natural disasters like earthquake, drought, tsunamis, flood, rise in sea-level, melting of glaciers, avalanche and others. Having the ecological concern and responsibilities, there emerged many writers who focus on ecology, ecological issues, climate change and Global warming. My paper aims to throw light on the ecological issues, social and climate justice towards human approach on ecology and environment.

Keywords: Ecology, Social Justice, Amitav Ghosh, *Gun Island*.

Introduction

Every individual in this planet Earth has the collective responsibility to protect the Ecosystem. The world's complexities and careless attitude towards environment have challenged the change in climate and have resulted in the mass numbers of climate refugees. Anthropogenic Literature and cli-fi fictions have taken interest among the writers. The writers have chosen the theme of ecosystem, its protection, environmental degradation, climate change and its impact in their writings understanding their responsibility in teaching ecological importance to the readers of this generation and future generations. God has created this universe with a purpose of living and sustenance. Nature is worshipped as God and seen as an embodiment of unity, peace and harmonious living. Nature has taught the primitive man life, hope, faith, unity, harmony and oneness. The spirit of unity and resilience were taught to the primitive man through his everyday experience with nature. As Wordsworth rightly quotes, "Nature is a teacher, friend, philosopher and a guide". There is God's plenty in this planet. Every day is a new day where we gain lots of experiences, knowledge, and practice through our acquaintances with the surrounding we live.

Environment and Social Justice

Nature has gifted us with all the essential amenities expecting nothing in return from human. As a Mother, nature cares and assures us a comfortable living. Despite nature's bountifulness and fruitfulness approach human fail to understand its countless blessings and retaliate against it knowingly or unknowingly resulting in the individual and massive



destruction of human kingdom. In the recent years, the writers of all genres and languages across globe have turned their attention towards Ecological and environmental concerns. Our forefathers had protected this land overcoming all the hardships and struggles through their perseverance remembering with thankfulness the abundance blessings of Nature to human community. The recent generations have failed to protect and preserve the resources given to us failing to acknowledge its interconnectedness with human and human spirit.

Amitav Ghosh, an Indian born writer and a renowned novelist has written many novels highlighting the human responsibilities in protecting the mother Earth. He has also focused on the ecological issues and how it has become a great threat to mankind. The values of good things and good deeds are taught to human through tales, myths and stories. In this novel, the writer has taken a mythical figure, “Manasa Devi”, the snake goddess in the locality of Sundarbans to deepen the reader’s awareness of humanity’s role in protecting the ecosystem. Deen, the narrator and protagonist’s visit to Sundarbans is highly a transformative and transitional experience. The shrine of Manasa Devi located in Sundarbans among a dense mangrove forest is a humble structure which clearly shows how once the people acquainted them with nature and also it emphasizes how every creature including venomous snakes are revered and worshipped as God and Goddess.

“The Sundarbans are the frontier where commerce and the wilderness look each other directly in the eye; that’s exactly where the war between profit and Nature is fought.” (Part 1, Chapter 1, Pages 8-9)

Amitav Ghosh has involved the reader to understand the rich cultural and ecological tapestry of the Sundarban forest. He also exposes how human is vulnerable against the benevolent nature. Deen’s deeper insight and comprehensive attitude towards the connections between myth and modern ecological phenomena are well brought to the limelight through the mythological story behind the “Gun Merchant” and his encounter with snakes and other creatures embarks clearly the migratory pattern of animals that are very much volunteered by the climate change. The chapter “The Clues” highlights the reciprocity between human history and environmental change. Deen realizes that myths are told as a caution to future generations to know the secrecy behind the natural world. Deen’s visit to Los Angeles and his encounter with a stranded dolphin on a beach strikes an alarming note to the readers insisting that the universe is for the entire species and animal kingdom.

“It was the Inquisitor’s job to stamp out ‘superstition’ and replace it with true religion. It was the Inquisitor also who decided what was ‘natural’ and what was ‘supernatural.’ So to say that you don’t believe in the ‘supernatural’ is a contradiction in terms—because it means that you also don’t believe in the ‘natural.’ Neither can exist without the other.” (Part 1, Chapter 2, Page 37)

Human has no right to claim his ownership. The impact of climate change on marine life and terrestrial lands have taken the lives of many species and creatures. Ghosh has pleaded the readers to understand the ethical responsibility that every individual should possess in protecting the environment. The narrator in this novel has taken a transcontinental journey.

Conclusion

Hence, the common issues that he understands are that every region and every nation has its own mythological and mythical history that tries to teach and uphold the human’s upright purview towards nature, ecological concerns and the collective responsibility of man to protect the planet Earth. The future of human in our planet Earth is questionable. Gradually the change of climate and Global Warming make the earth uninhabitable. The issue has a



global spectrum and in the recent days Climate change and Global Warming have become an important agenda in almost all the conferences of global importance. We should bring a positive change in changing environment and climate.

References

- [1] "Amitav Ghosh's *Gun Island* and the Politics of Climate Change." *The New York Times*, 6 June 2019, www.nytimes.com/2019/06/06/books/review/amitav-ghosh-gun-island.html.
- [2] "Gun Island: Amitav Ghosh's Masterpiece on Migration and Ecology." *Literary Review*, 10 Nov. 2019, www.literaryreview.com/gun-island-amitav-ghosh-masterpiece.
- [3] Ghosh, Amitav. *Gun Island*. Farrar, Straus and Giroux, 2019.
- [4] Mukherjee, Meenakshi. "The Fiction of Amitav Ghosh." *The Cambridge Companion to Amitav Ghosh*, edited by Prathama Banerjee and Amitav Ghosh, Cambridge UP, 2016, pp. 44-63.
- [5] Pugh, Tamsin. "Climate, Migration, and Identity in Amitav Ghosh's *Gun Island*." *Postcolonial Studies*, vol. 22, no. 3, 2019, pp. 339-356.

Author Contribution Statement: NIL.

Author Acknowledgement: NIL.

Author Declaration: I declare that there is no competing interest in the content and authorship of this scholarly work.



The content of the article is licensed under <https://creativecommons.org/licenses/by/4.0/> International License.



Women Issues in Chitra Banerjee Divakaruni's *One Amazing Thing*

B. Marimuthu, Ph.D. Scholar, Madurai Kamaraj University, Assistant Professor of English, Devanga Arts College, Aruppukottai, Tamil Nadu, India.

Dr. C.S. Jeyaraman, Research Guide & Head and Associate Professor, Department of English, Devanga Arts College, Aruppukottai, Tamil Nadu, India.

ORCID: <https://orcid.org/0009-0005-8081-8797>

Abstract

Chitra Banerjee Divakaruni has an award winning novelist who has created to the literary aspects of people belonging to all age groups of common people in the world. Her novel, One Amazing Thing, she tells the story told by a group of common people who are held up in a US visa office due to an earthquake by naturally. The 21st century novel abounds in portraits of women who unfulfilled desire, a search for freedom, experience torment and struggle for artistic achievement. Normally the contemporary women writers in Indian Diaspora present characters, which break the traditional conventions, customs and religion. The women writers present more or less their experiences that they encountered as immigrants and diaspora. Indian Immigrant Writing has started to find a special place in the twentieth century literature. Many Indian writers started to immigrate to foreign lands, especially to the US. In recently immigration has become hot and popular topic of concern for writers, it especially for the writers of diaspora. Divakaruni stands among them as a representative of the immigrant writers. Most of Divakaruni works bring out the experiences of her life; she has east-west encountered in her life as an immigrant. Her novels portray powerful and highly individualistic women characters who voice their concerns against a variety of issues concerning women. Her characters are victims of immigration. This paper is focus on Divakaruni's One Amazing Thing, She is introduced to the lives of nine people trapped in the visa office at an Indian Consulate after an earthquake in an American city.

Keywords: Women Issue, Victim, Memories, Revenge.

Chitra Banerjee Divakaruni is an award winning novelist who has created to the literary tastes of people belonging to all age groups in the world. Her works have been translated into twenty languages, including Dutch, Hebrew, Russian and Japanese. Her novel, *One Amazing Thing*, Divakaruni narrates the tale told by a group of common people who are held up in a US visa office due to an earthquake naturally. Despite the all agony of losing their entire lives due to the tragedy, each one of them narrates the one amazing thing that occurred in their life. There may be decided, confessions, pleasures, regrets, wishes in their tales but all of them planning and staying together as a family and helping each other in dire circumstances and situations becomes more important. Certainly, twentieth century novel abounds in portraits of women who unfulfilled desire, a search for freedom, experience torment and struggle for artistic achievement. Women normally rebel under extreme oppressive conditions, but the inner fury articulated is silenced by multiple factors and many times she chooses to reconcile herself to her environment and circumstances. The contemporary women writers in Indian Diaspora present characters, which break the traditional conventions, customs and religion. These women writers present more or less their experiences that they encountered as immigrants and diaspora. Indian Immigrant Writing has



started to find a special place in the twentieth century literature. Many Indian writers started to immigrate to foreign lands, especially to the US. In recently immigration has become hot and popular topic of concern for writers, it especially for the writers of diaspora.

These writers' works are more or less autobiographical or biographical. Divakaruni stands among them as a representative of the immigrant writers. Most of her works bring out the experiences of her life; she has east-west encountered in her life as an immigrant. Her novels portray powerful and highly individualistic women characters who voice their concerns against a variety of issues concerning women. She is also produced her characters are victims of powerful immigration. Generally her characters immigrate to America. Almost all her novels present the problems and the consequences due to immigration. She concentrates on creating women characters who immigrate to other countries with their families or alone. She writes dealing the experiences of the immigrant women in a foreign soil, who get affected by the geographical movement compared to men.

Indian culture, traditions and customs becomes an obstacle for these immigrants in the midst of the dominant culture of the country they have migrated to. They get trapped in a no man's land, caught between two cultures while being unable to follow either of these. Ultimately, they find themselves straddling between two cultures. Divakaruni has achieved in portraying widely the negative and positive consequences of immigration. Divakaruni' fiction *One Amazing Thing*, She is introduced to the lives of nine (characters) people trapped in the visa office at an Indian Consulate after an earthquake in an American city. It is a group (heterogeneous) consisting of a visa officer and his assistant involved in an adulterous affair, Jiang, a Chinese Indian woman in the evening of her life and her teenage granddaughter Lily, an ex-soldier filled with guilt, an Indian-American girl, Uma, surprised by her parents suggestion/decision to return to Kolkata after 20 years, Tariq, a young Muslim man angry with the post 9/11 America attacks and an old white couple, the Pritchetts. In New York, the lobby of the visa office gave a kaleidoscopic vision of common people who remained in their own sullenness.

There was a women behind the glassed in customer service window, a Chinese woman dressed in a traditional tunic accompanied by a sullen girl of thirteen or fourteen, a Caucasian couple a decade other than Uma's parents and a young man to Uma's left and to her other side, there was also a lonely African-American. Divakaruni said, "It was not uncommon, in this city, to find persons of different races randomly thrown together." (5) Malathi and Mr. and Mrs. Pritchett also wanted to visit India for different reasons and also many purpose. So that only they consulate. However, they had different experiences in the Indian consulate. Malathi became a victim of male domination. Mr. Mangalam seemed to have a liking for her. Later in the office he kissed her.

Divakaruni narrates the tale of situation, when the first rumble came down; no one in the visa office knew that it was an earthquake. Uma watched a flake of plaster float from the ceiling of building. She watched it but could not understand that it was really an earthquake that trapped her in the visa office along with others; on the contrary, she thought about her boyfriend and wondered whether Roman would love her more than she loved him. There was also a second rumble. People were waiting in the visa office in preparation for an Indian visit are suddenly taken aback when the building is rocked by an earthquake: It was as though a giant had placed his mouth against the building's foundation and roared, and then the giant took the building in both his hands and shook it. (9) There's panic situation among them when they realize the atmosphere and witness various part of the building fallen or about to fall ceilings, walls, some sounds too make them scared not tolerated.



A young woman, Malathi was caught in the customer service counter. When she came to America, her relatives warned her about America and particularly about the black man. She shared a tiny apartment with three other women. The women in America had to go by bus to their working place and save money for their dowries. Divakaruni says, “The other women wanted to get married. From their salary, which had sounded lavish when translated into rupees but were meager when you had to pay for everything in dollars, they put money aside, ...” (15) Malathi tried to rise above the floor carefully avoiding the broken glasses that littered the floor but she was equally afraid of being watched by the black man, Cameron, because she was warned already by her relatives in India, when she was coming to America, to stay away from black men, who were dangerous. Cameron (the black man) was a soft gentleman who wants to help others. He asked everyone to come to the centre of the room. He had to check everyone for their injuries. Cameron asked Lily to hold the flashlight while he cleaned the old women’s wound with the gauze. He also had to set the broken hand of Uma. Malathi had been given Uma’s sweatshirt to wear. Then Uma had been given a tablet to get relief of Pain. Uma’s hand was badly damaged by the earthquake. Cameron had given her three aspirin pills. They did nothing for the pain. Uma’s hand was swollen and she could not move her wrist. Divakaruni highly writes in this situation,

“She feared that she would die of the internal bleeding and wanted to escape to something outside this dreadful prison of a room. She had believed herself to be the kind of person who could handle a crisis with cool intelligence. Now she was abashed at how quickly pain had eroded her resources.” (22)

Later, Cameron hit Tariq on the neck, while Tariq tried to open the front door of the Visa office. For emergency, Tariq also missed his prayers.

Ammi’s son Tariq happened to be a bad guy. Ammi wanted to make him a gentle man but America transformed him. Farah entered Tariq’s life. She was the daughter of Ammi’s best friend from childhood. She came to America two years back on a study, abroad scholarship from her University in Delhi. Tariq had fallen in love with her while she wept for India while Tariq spoke against India and India’s problems. The fear that he’d lose Farah made Tariq feel angry with an African-American, Cameron. When Cameron wanted to give some food to the people caught in the visa office, Tariq raised his angry voice: **“Why should you decide what we’re going to do? [...] This is an Indian office. If anyone is to be given orders, it should be the visa officer” (32).** But Tariq was left stranded when Mr. Mangalam extended his cooperation to Cameron. Cameron was very economical in sharing food and water and light. Even pencil light was used to go to bathroom and bigger flashlight was used for communal activities. He did not allow them to light the candle as he thought that somewhere gas pipes would have been broken. Even when Mr. Pritchett wanted to smoke Dunhills, he couldn’t do it fearing that it would result in danger due to broken gas lines. As they were trapped and got an idea that they could never go out, Uma said, **“We can each tell an important story from our lives” (65),** like that of Chaucer’s Canterbury Tales. However, Mr. Pritchett objected the idea by saying that it was not a time for playing games; whereas Mrs. Pritchett anxiously enquired what could they do if they did not have a story to tell. Uma readily replied her by saying: **“Everyone has a story. I don’t believe anyone can go through life without encountering at least one amazing thing” (65).**

Each story brings out an amazing aspect of the narrator and his/her that acts as a life-affirming and life-saving quality in such a situation. The characters open out to narrate even the most intimate details of their lives with ease as in a fairy tale. Divakaruni believes that it is important for a creative person to explore pain, which her characters in the novel undergo,



Pain can help a character to grow, or it can destroy a person. It is in painful moments that the essence of who we really are is often revealed. It is with such a pain that the characters narrate their story. Her experience with near death during the time of hurricane Rita, when her family was forced to evacuate and in the process got caught for ten hours in the traffic, where she witnessed both anguish and the helping nature of people provides the raw material for this novel. Some were fighting and calling each other names, whereas others were sharing water and trying to comfort each other. This made her decide to write a novel and also face the situation calmly and courageously when hurricane like hit her home. Instead of panicking she just let things be and slept peacefully. That was one of the amazing things in her life as her house remained intact, though other houses were blown off by the storm. We see a similar situation in her novel *One Amazing Thing*, where the situation paves way for different reactions in the people.

All the stories are unique in their own way each story is a revelation and a salvation. The survivors are able to feel “all right” and bridge cultural boundaries with compassion through their stories they become one and help each other to heal and overcome the crisis. The companions “were ready to listen to one another”, Divakaruni writes, **“No, they were ready to listen to the story, which is sometimes greater than the person who speaks it” (67).**

The story telling game was initiated by Jiang. Jiang belonged to an orthodox Chinese family who came and settled in Calcutta, India. In 1962, when she was twenty five years old, she took care of her father’s shoe store and gave it a new name “Feng’s Fine Footwear”. Jiang got attracted towards a customer named Mohit Das and after few other meetings she fell in love with Mohit. However, circumstances did not allow them to be united in their life as a married couple as they began to get opposition from both sides as Jiang belonged to an orthodox Chinese family and Mohit a Hindu family. Jiang felt that her world had ended as even she couldn’t share her sufferings with her family. To her shock, she was married to Curtis Chan, a friend of Vincent and yet much older than him. After getting married, she had to go with him to America in a ship escaping from the hurly of Calcutta, leaving her family members to their own fate. In America, the Chans started a small and got succeeded in their business.

Jiang also said that she had to say one more amazing thing without which the story wouldn’t be a true one. She just recollected her memories of her first night with her husband in the ship and said to the members that she could not even think of Mr. Chan as her husband because Mohit’s face was fixed in her mind. Though they got a child, the first four years of their life went without any romance. One day, Mr. Chan was affected by the flue and he was almost dying. On seeing Mr. Chan dying, Jiang unconsciously began to shout that he should not die. When he was better after a week, she thought she had told those words out of year; yet she realized that she really loved him. She broods;

“When had it happened? Looking back, I could not point to one special time and say. There! That’s what is amazing. We can change completely and not recognize it. We think terrible events have turned us into stone. But love slips in like a chisel – and suddenly it is an axe, breaking us into pieces from the inside.” (86)

Then Mr. Pritchett began to recollect his memories of the past. As a boy Pritchett loved his mother. Even when his mother was sleeping, he used to take her as an amazing sleeping beauty. When Pritchett asked her mother’s permission to have the Kitten as a pet of his own, his mother was happy on seeing the Kitten but later failed to permit Prichett because Marvin, who is her boyfriend, would not like pets. In fact, when she tried to explain her



relationship with Marvin, she left it abruptly thinking that the boy would not understand. However, it is the boy who wanted to tell “things were so much better when there were only the two of them, struggled in their whale quit” (96). So, he began to hate both Marvin and his mother and wanted them to die. Banerjee writes:

He will remember this hatred the day his mother dies. Guilt will press down like a ball of iron on his chest no matter how much he rationalizes it, telling himself that he wasn't responsible, because look at Marvin, wasn't he still walking around hale and hearty in spite of all the boy's wishing. (97)

One day, he found his Kitten dead, which he had kept it secretly in his cupboard, and then he diverted his attention to Maths worksheets. To him, words did not give him solace; only the numbers, the numerical world enchanted him in a lonely world of dreariness and emptiness. Then Malathi volunteered to tell her story and as she was not good at English, she wanted Mr. Mangalam to translate it from Tamil. Even catch you if you do” (102). Malathi narrated an incident which happened in her earlier day when she was working in Miss Lola's Lovely Ladies Salon, a women's beauty parlour. She accidentally went to that Salon and was much impressed by the atmosphere of the Salon. Then, she was introduced to Mrs. VaniBalan. Mrs. Balan and young maid with her, named Nirmala, to accompany her and also a son, Ravi, who had studied in USA and returned to Coimbatore. When Ravi was introduced to Nirmala, he began to show much affection. When Mrs. Balan came to know the truth, she decided to stop Nirmala from her service but Ravi retorted that if his mother would stop Nirmala from work, he would return to America. Hence, Mrs. Balan was forced to allow Nirmala to remain there. However, one day she asked Lola to decorate Nirmala as she was coming with her to Mrs. Balan's brother's birthday celebration in Chennai. Everyone in the Salon thought that Nirmala was going to become the daughter-in-law of the family, but soon they could know the truth from the other customers that Nirmala disappeared from the family. In the party after guests left, it would have been easy enough for Mrs. Balan to complain of a headache and send Nirmala to Gopalan's room for some medicine. “Who knows what transpired between the two of them there? (114).

Tariq began to recall the pleasant memories of Farah. Farah was in India and her family invited Tariq's family for the wedding of Farah's sister to which Ammi also wanted Abbajan to come to India, but he was running Jala's janitorial Services, which was dull, because most of the richest customers did not like having Islamic cleaners. After sometimes when Tariq's father and his manager Hanif were taken by FBI, but after his release by the FBI, he had a stroke and he was too able to move his left arm and leg. The lawyer advised them to let things be. As there were no official records of his having been arrested, they could not ask for reparation. He also advised them to retire to Indian and as a result, when Ammi called her friends and neighbors for suggestion, they warned her,

“You enjoyed you visits to India as a rich NRI, with your pockets full of dollars. But living within modest means, with servants who don't show up in the morning and bribes that have to be paid to the right people in the right manner, is a different matter.” (131)

So they decided to move to India. Lily began her tale with a comment of her parents about her. **“When you were little, you were so cute. You recited Chinese nursery rhymes whenever gusts came over, whether anyone asked you or not. And now look at you. We can't even get you to come out of your room to say hello.” (137)**

Lily said that her parents worried about her. Mark, her brother, was a perfect child, who used to be polite and obedient and serious about his studies. Lily's parents believed that



Mark would become a doctor or a businessman and particularly he wanted to become a scientist specializing in cancer research. So, Lily had to compete much to grasp the attention of her parents from Mark, though she loved her brother.

Later, she began to be a disobedient student in her school. Then, Mark gave her his old flute and taught her how to play it and suggested many things about music and she became well versed in playing flute and got many models and thus grasped the full attention of her parents; whereas, Mark felt freer and indulged in bad company and came home late and didn't concentrate on his studies. Then, Mangalam began to relate his tale. He was born in a poor family in a small south Indian town as the first son after three daughters though his parents were poor, he received the best of everything as he happened to be the sharpest child in his school. He got a job in a film club where children of royal families came and discussed the movies they had seen in the club and got acquaintance with most of them and more particularly with Naina, a beautiful daughter of a powerful father.

One day, Mr. Managalm proposed love to her and immediately asked her to forget him because he came from poor background and this moved Naina to insist her father to accept their love affair. Though her father did not like that, he accepted after spying on Mangalam and found he was good except his poverty. He arranged him a good job and they got married and given an expensive flat to live by Naina's father. Everything went quietly for some time and after that Managalm could find that he was in a gold cage as he had no freedom. Mrs. Pritchett began to unfold her story. Mrs. Pritchett refused to see the people including her husband in the hospital. When Mrs. Pritchett enquired about the night nurse's retirement life, she was told that the nurse had decided to go where no one knew her. The idea of having a new life impressed Mrs. Pritchett. There she reminded of her love affair with Lance and their planning to start their life in Tulsa. When Mrs. Pritchett insisted her desire to go out for anywhere else, the nurse told her that going anywhere would not help her.

You'll still be carrying yourself. Even into another lifetime, you'll carry your old, tortured self. Remain where you are and work on your heart. Once dead, it's much more difficult (175). She also said "Remember, if you change inside, outer change will follow. (175)

Unlike the others, Cameron had an unfortunate background as he happened to be an orphan and a first generation college applicant, who wanted to be a doctor and did not express his wish to anyone else because he felt that they would mock at him. He met Imani at a party who was not so good looking but her song attached him. They became friends and spent evenings together. When he received an admission from a prestigious private college with a sports scholarship, he was also informed by Imani that she was pregnant, so he asked her to marry her; whereas Cameron advised her to abort as he was ready to enlist in the army.

Then, Cameron met Jeff, whom he had met already in a hospital assisting his friend Louie, and AIDS patient, while Cameron went there for voluntary services. Cameron and Jeff became friends. Cameron told everything happened in his life including Imani and expressed his wish to adopt a patron of an orphan child. Cameron wrote a letter to an orphanage and they replied him by sending a photograph of Seva, a girl. Cameron became the patron of Seva by regularly sending money for her. Now, he wanted to make a visit to Seva and to be with her for a year or more.

Divakaruni's *One Amazing Thing* is one of the best multicultural stories of Indians in America. The story begins one late afternoon in a basement of an Indian Consulate somewhere in an America where people are waiting to get their travel visas to India. Though the place is not mentioned it seems to be a city in the west coast like San Francisco, which is



situated near the earthquake prone zone of San Andreas Fault and had been home for the author for several years. This multicultural group is quite representative of contemporary America in the 21st century and as the author aptly puts it...**“It was not uncommon, in this city, to find persons of different races randomly thrown together. Still, Uma thought, it was like a mini Un summit in here.”** (4) Out of the nine people we find at least three characters who are second-generation Indians in the US.

The way Divakaruni handles the stories of Uma, Tariq and Lily, who talk of America as the only home they have known, we realize that she has moved away from depicting only first generation immigrants who wallow in nostalgia and have started probing into the attitudes, psyche and problems of people of the younger generation. When the earthquake rips through the afternoon lull, trapping these nine wildly individual characters together, their focus first jolts to a collective struggle to survive. There's little food. The office begins to flood. Then, at a moment when the psychological and emotional stress seems nearly too much for them to bear, the young graduate student suggest that each tell a personal tale, “One Amazing Thing” from their lives, which they have never told anyone before. And so Jiang begins her story. As their surprising stories of romance, marriage, family, political upheaval, and self-discovery unfold against the urgency of their life or death circumstances, the novel proves the transcendent power of stories and the meaningfulness of human expression itself. Though all the stories are not compelling enough and at times we do feel a wee bit disappointed, it shows how in tragedy even ordinary people can show resolve. Their strength comes from the stories that they carry within themselves and since the narrators are allowed their own individual identities, their styles are different.

Divakaruni's *One Amazing Thing* is a passionate creation about survival and about the reasons to survive. It reminds us of grace under pressure. Each story is a revelation and a salvation. Whether those applying for the visa make it out alive or not is not important. Instead what is important is the reaffirmation on character's part of their reason for wanting to make it out alive. Divakaruni emphasizes on this redeeming power in the concluding sentences of the novel when survival is at stake: **“The clanking grew louder. The giant was on his way down. As they waited to see what would happen next, Uma began the end of her story.”** (145) In the novel, *One Amazing Thing* is a cultural politics of diaspora and paranoia, of migration and discrimination, of anxiety and appropriation. In the novel, anxiety is provoked by hybridizing of language, activated in the anguish, associated with vacillating boundaries psychic, cultural, territorial. It results in the emergence of cultural difference or the diversity of cultures. The force of cultural difference is the violation of a signifying limit of space. Hence, there is need to peel off their labyrinthine crackle in the form of memory monologues.

References

- [1] Agarwal, Beena. *Women Writers and Indian Diaspora*. New Delhi : Authors Press, 2011.
- [2] Agarwal, Beena. *Women Writers and Indian Diaspora*. New Delhi : Authors Press, 2011.
- [3] Archana, S. “Diasporic Experience In The Selected Novels of Chitra Banerjee Divakaruni”. *Post Colonial Literatures Multiple Perspectives*. Madura College, Madurai: the Madura College, 2012. 114-122.
- [4] Divakaruni, Chitra Banerjee. *One Amazing Thing*. London : Penguin Books, 2010.
- [5] Kirubahar, Samuel J. *Mind and Art of Women Novelists in English*. Madurai: Laser Point, 2014.



- [6] Kirubahar, Samuel, J. “Peelers of Labyrinthine Crackle: an Amazing Psychic Study in the Form of Memory Monologue in Chitra Banerjee Divakaruni’s *One Amazing Thing*.” *New Vitstas in Indian Writing in English*. J.Samuel Kirubahar et al. Virudhunagar: VHNSN College, 2012. 505-526.
- [7] Meena, R. “Reliving the past in Chitra Banerjee Divakaruni’s *One Amazing Thing*”. *Manas a Multidisciplinary Research Journal*. Aruppukottai: Devanga Arts College, 5.1(2014): 166-174.

Author Contribution Statement: NIL.

Author Acknowledgement: NIL.

Author Declaration: I declare that there is no competing interest in the content and authorship of this scholarly work.



The content of the article is licensed under <https://creativecommons.org/licenses/by/4.0/> International License.

**Marital Family Narration in the Selected Works of Sudha Murthy**

Mr. P. Muraliarasan, Ph.D. Scholar, Madurai Kamaraj University, Assistant Professor of English, Devanga Arts College, Aruppukottai, Tamil Nadu, India.

Dr. C.S. Jeyaraman, Research Guide & Head and Associate Professor, Department of English, Devanga Arts College, Aruppukottai, Tamil Nadu, India.

ORCID: <https://orcid.org/0009-0005-8081-8797>

Abstract

Indian writing in English has established a wide range of literature. Women writers in India have a major role in moulding the literary work in Indian society. The women novelists portray their characters on the novel as bold and sensible characters which make the readers to think and interpret their life with the imaginative characters in the novel. Women relationship to their surroundings, their society, their men, their children and their family are clearly seen through their behavior towards them in the novel. The problems they focus are based on the lives of the women and their own experiences they overcome in their past life or in the present scenario. Sudha Murthy not only discusses about the life of woman in the family but also issues related to the working woman in the society. The pity state of woman in the family as well as their inner self is revealed through their characters. Their inner pain and their silence play a major role in their family as it clearly define their nature of thought about their life. In this paper an effort is taken to explain how the different aspects of woman is being analyzed with the help of Sudha Murthy's selected novels Mahashweta and Dollar Bahu. The issues of woman in the family relationship and also in the society are being analyzed.

Keywords: Marital, Family, Narration, Sudha Murthy.

Indian writing in English has established a wide range of literature as it has even given its space for women writings. Women writers in India have a major role in moulding the literary work in Indian society. They portray the sensible and sensitive issues which happen in and around women in the society. The women novelists portray their characters on the novel as bold and sensible characters which make the readers to think and interpret their life with the imaginative characters in the novel. Women relationship to their surroundings, their society, their men, their children and their family are clearly seen through their behavior towards them in the novel. Indian women novelists have given a new dimension to the Indian literature. Woman writers have brought a change in the society as they have pushed all the taboos aside and presented it boldly in their novels. The issues of the middle class Indian women are boldly revealed by the characters in the novel. The undergoing pressures in the minds of the woman and the pains of the silent sufferers are clearly seen through the characters in the novel. The problems faced by the women in the society as well as in the family are brought into lime light and even given a solution for all their sufferings in the dominated society. The bold and courageous decisions taken by the women bring a change in the minds of the readers as they boldly take a step ahead in their life to prove their identity. The predicament of woman in her life is seen from her birth till her last breath as she is being under the control of the dominated people. She obeys the orders as well as sacrifices the desire of herself and accepts the demands of the people in her family.



The oppression of her individuality, domination, thirst for identity, isolation, self analyzing are the major problems woman face in her life. The control of the family values and the norms of the culture bring a woman in a battle as she fights hard between her desire and the values. The strong courageous woman is brought into circumstances as they are pulled back by the emotional bonds. The woman is either stopped by the domination of the men in the family or by the responsibility in the family Many Indian Women Writers have focused on the themes of issues in the life of women in the Indian middle class society. They have tried their best in portraying the reality of the women's life in the patriarchal society. The problems they focus are based on the lives of the women and their own experiences they overcome in their past life or in the present scenario. The predicament in the life of the women in the patriarchal society is clearly revealed through the writings of many women writers in their novels. The works of many women writers have brought a drastic change in the lives of many women in the society.

Women in the society have taken a step ahead in proving her talent with her own identity which gained her a respect. The problems of women in their life are being focused as they are the mere sufferers in the society. The men in the patriarchal society rule the women in the family as they are known as the superior power in the dominated society. The women are treated like a slave in the hands of the superiors as they are kept under the control of the men as well as the elderly woman in the family. The women are treated like a doll as she has to obey and accept all the demands given by the men in the family. Women from their birth are controlled by the elders and the men in the family as well as in the society. The article aims at bringing out the mental and the inner sufferings of the women in the family as well as in the society. It mainly focuses on the problems of Indian middle class women in their lives which lead them to be a silent sufferer throughout their life. It mainly reveals the issues faced by the women in the family as well as in the society and also about the new women who overcome the struggles with their bold and courageous thoughts. The problems they undergo in their life and the obstacles they face boldly are been analyzed with the novels chosen for the study. This paper is an attempt to portray the life of women who struggle hard for their living and how they boldly manage themselves to prove themselves beyond many challenges in the male dominated society as depicted in the novel of Sudha Murthy.

In this paper an effort is taken to explain how the different aspects of woman is being analyzed with the help of Sudha Murthy's selected novels *Mahashweta* and *Dollar Bahu* . The issues of woman in the family relationship and also in the society are being analyzed. The predicament of woman in the family is seen through the characters actions and behavior. Sudha Murthy not only discusses about the life of woman in the family but also issues related to the working woman in the society. The pity state of woman in the family as well as their inner self is revealed through their characters. Their inner pain and their silence play a major role in their family as it clearly define their nature of thought about their life. The frustrations, longing, hope and promises make them realize their true reality of their life and people around them.

In Sudha Murthy's novel *Mahashweta*, the story is about a young girl Anupama who suffers the plight of isolation because of her skin disease. She was earlier being appreciated and looked pretty for people but after the cause of the disease she was being alienated by the people who once were fond of her. The cause and effect of the disease has made her life look terrible as she has to face lots of issues in her life. The confusions in her life increased as the problem around her arises day by day. She was left helpless and even felt inferior at times to face the society as well as to the people around her. At the end it is clearly reveals the



individual's self-exploration which comes not in a normal life but after experiencing many hard times in their life. An individual is being analyzed and self analyzed only after many problems and challenges in their life which they go through throughout their life.

The select novel *Mahashweta* is one of the best works of Sudha Murthy. The novel focuses on women's struggle, pain, anguish, sorrows, conflicts as well as how the protagonist comes out from pessimistic condition to strong woman. But in this process of the transformation of the protagonist the marital relation becomes fragile. Sudha Murthy presents the story of Anupama, the protagonist of the novel. She is a beautiful, intelligent, a classical singer and actor in drama. Anupama as per her name means none can compare with her. The intelligent and well established Dr. Anand attracted towards Anupama by her simplicity and striking beauty.

Anupama is also attracted Dr. Anand's tall, fair, and good looking. But Anupama knew her poor condition. She couldn't even dream about Anand. Here Anand is madly in love with Anupama. His mother has given permission for marriage. For Anupama, it was dream come true. But her happiness was short lived because she discovered that she has leukoderma which is still treated as a bad omen. Before the marriage Anupama's life was very simple but free of any kind of worries. She was an active in social work. She used to help poor and needy by collecting donation, selling tickets. Educated Anupama wanted to support her father but she couldn't. But after her marriage her life became more critical due dominating mother in law and arrogant sister in law. Her real problem started from the day she discovered white patch on her leg and it was leukoderma from the dermatologist. She lost all her freedom. Radhakka, a mother of Anand treated Anupama like untouchable and sent her to her father's house.

Anupama was blamed for hiding the disease and marring with Dr. Anand. He was the only person who knows the truth. A doctor by profession knows the internal emotional feeling of the patient. As a husband he has to understand his wife but he just believed what his mother said ignoring the reality. Anupama wrote many letters to Dr. Anand when he was in England but he didn't reply. Dr. Anand failed to understand inner beauty of Anupama and made her life more depressed, humiliated and critical. When Dr. Anand came towards Anupama after many years to bring her at his house, Anupama reacts sharply, "A marriage is a lifelong commitment, for better or for worse, till death do us part. Wasn't that what you have said to me before you left for England?" (*Mahashweta*, p.147) Now, Anupama is not ready to forgive her husband as well as she is not going to marry with another one. Anupama devoted her mind, body and soul to Dr. Anand. She loved him very much but in return Dr. Anand hurts her deeply. Due to the ignorance, insult, humiliation and ill treatment of her in laws family as well as her husband's ignorance the marital relation between husband and wife becomes fragile.

"*Gently Falls the Bakula*" is Sudha Murthy's first novel, written in Kannada and translated into English. The title of the novel is symbolical. The love between husband and wife is shown by bakula flowers but shedding of the flowers indicating love between Shrikant and Shrimati is also falling and they are departing from each other, their marital relation not remained healthy. The protagonist, Shrimati falls in love with her neighbor Shrikant. Both of them were classmates. Just to get married to Shrikant she turns down a research scholarship and sacrifices her career. Shrikant joins an IT company and becomes a corporates. He reaches the pick point of his career. While Shrimati gives up her further education for domestic duties or she would consider her husband's success it means her own. She was ill treated by her mother in law, just because her ordinary looks, without dowry and only ten months younger



to her son. Shrimati's mother in law referred her as a barren woman. Shrimati's nervousness is not only from her in laws family but also from her husband. Shrikant becomes a popular and busy person in his field. He has a secretary in the office but at home he required someone. This need is fulfilled by Shrimati, at first she considers it's her duty but her schedule become routine. Now she gets lesser time with her husband but has to play hostess role to his official and personal friend, which she isn't comfortable. Shrikant treated her as a secretary not as his better half. Her heart didn't want to accept that Shrikant didn't care her. Shrimati demanded Shrikant to spend some time with her. But the workaholic man chided her and disagreed. Shrimati reacted, "You have an obligation to your wife. If you do not fulfill it. I will not stay in this house" (Gently Falls the Bakula p. no. 142) Shrimati tells him that he cannot put-up with loneliness any longer; nor can she live with artificial values which lingers with materialistic success. Shrimati decided to write a letter to Professor Collins at US for pursuing Ph.D., in History. She got positive response from US. Now she felt life has opened a new door for her. Pleasure is more valuable than money. She went not to earn money but to find her own individuality, her own self-identity and to live happy and free life.

Thus, Sudha Murthy points out the marital relationship are depending upon trust. In her novels, it is finding that male characters are untrustworthy, selfish, dominated, take women for granted. In all these novels women protagonist are insulted, are the medium of dowry (money/jewel), women are humiliated in part of life. Generally family woman can accept anything but not ready to accept disbelief and ignorance of her husband, therefore this paper suggests that woman should be given equal rights and opportunity of her life. Woman should not be dominated by patriarchal society in India. Women's have their own dream and have freedom to live happy life. Here, Anupama leaves her husband due to Anand's ignorance about her. Shrimati leaves Shrikant to join Ph.D., course to live free life due to subordinate treatment and ignorance. Mridula leaves her husband Sanjay because of his untrustworthy nature. Finally it is right of every woman to live her own life. There should no obligation for woman to live with their dishonest husband and live a life as a puppet and suffer forever. There should be freedom for women how to live their life. In Sudha Murthy's select novels divorce is not occurred because divorce is a medium of re-marriage. But in her novels marital relation remains fragile.

References

- [1] Derrida, Jacques (1967a, 1978). *Writing and Difference* (Alan Bass, Trans.) London: Routledge
- [2] Murthy, Sudha. *Gently Falls the Bakula*. New Delhi: Penguin Books, India, 2009, p. 142.
- [3] Murthy, Sudha. *House of Cards*. New Delhi: Penguin Books India., 2013, 186.
- [4] Murthy, Sudha. *Mahashweta*. Gurgaon: Penguin Books India., 2007, p.147.
- [5] Sasikiran, SD. *Sudha Murthy's Mahashweta: Muse India*, Issue47: Jan-Feb 2013.

Author Contribution Statement: NIL.

Author Acknowledgement: NIL.

Author Declaration: I declare that there is no competing interest in the content and authorship of this scholarly work.



The content of the article is licensed under <https://creativecommons.org/licenses/by/4.0/> International License.



Modern Trends in Comparative Literature

Dr. N. Prabakaran, Guest Faculty in English, Department of English and Comparative Literature, Madurai Kamaraj University, Madurai, Tamil Nadu, India.

ORCID: <https://orcid.org/0009-0006-5423-0209>

Abstract

Comparative Literature in the modern and contemporary age reflects dynamic shifts in themes, methods, and theoretical orientations, shaped by globalisation, technological innovation, and complex intercultural exchanges. The rigid boundaries that once separated national literatures have given way to transnational perspectives, encouraging scholars to analyse texts across linguistic, cultural, and historical contexts. Modern comparative inquiry embraces experimentation, hybridity, and cross-genre dialogues, acknowledging that literary forms continuously evolve through contact and exchange. Postmodern approaches—marked by metafiction, intertextuality, and fragmented narrative structures—have expanded the comparative lens, enabling researchers to interrogate canonical hierarchies and foreground plural modes of storytelling. Contemporary Comparative Literature also highlights diverse voices from across the world, including women writers, postcolonial authors, diasporic communities, and marginalised groups. Such perspectives challenge Eurocentric models and explore issues of identity, race, gender, displacement, and cultural memory. Globalisation has further expanded the field, making translation studies central to comparative work and broadening the corpus to include Indigenous narratives, oral traditions, and multilingual texts. These evolving trends emphasise inclusivity, innovation, and a redefinition of literary value in a rapidly shifting world. By embracing intercultural dialogue and theoretical plurality, modern Comparative Literature not only interprets the complexities of contemporary experience but also shapes critical discourse about cultural futures, human relationships, and the transformative power of narrative across civilisations.

Keywords: Modern English literature, Postmodernism, Globalisation, Digital Literature, Eco-criticism, Diaspora.

Introduction

Comparative Literature has undergone profound transformations over the past few decades, expanding far beyond its traditional role of comparing texts across national or linguistic boundaries. The field today reflects a dynamic and pluralistic intellectual environment shaped by globalisation, migration, technological change, identity politics, and interdisciplinary research. Scholars increasingly acknowledge that literature does not exist in isolation but circulates within complex cultural, historical, and material networks. As a result, modern trends in Comparative Literature focus on global perspectives, cross-cultural encounters, translation as theory, digital methodologies, and new ethical frameworks that seek to decentralise Eurocentric assumptions. This essay examines these contemporary developments, highlighting the expanded scope and shifting priorities of the discipline.

Modern Trends in Comparative Literature

One of the most significant trends in contemporary Comparative Literature is the rise of global and transnational approaches. Literature is now studied in terms of circulation, reception, and transformation rather than as isolated national traditions. This shift is visible in



world literature debates, where the emphasis falls on how texts travel across borders, acquiring new meanings through translation, adaptation, and reinterpretation. Instead of viewing world literature as a fixed canon, scholars analyse the movement of literary forms, genres, and ideas within global networks shaped by trade, migration, and colonial histories. Another important development is the growing influence of postcolonial and decolonial frameworks. These approaches expose how literary studies were historically shaped by Eurocentric hierarchies and colonial power structures. Modern Comparative Literature therefore seeks to foreground silenced or marginalised voices—from African, Asian, Indigenous, Latin American, and diasporic traditions. This trend not only broadens the corpus but also invites alternative epistemologies, narrative practices, and philosophical outlooks. Comparative work increasingly includes oral traditions, folk narratives, and non-Western classical literatures, recognising their intellectual depth and cultural autonomy.

Translation Studies has also become central to the discipline. Translation is now understood not merely as a linguistic operation but as a creative and ideological process that shapes cultural exchange. Theories of untranslatability, linguistic negotiation, and cultural mediation play an important role in contemporary comparative analyses. By studying translation as an interpretive framework, scholars uncover the power relations embedded in language, the politics of representation, and the ways meanings shift across cultural contexts. This attention to translation underscores the discipline's commitment to cross-cultural understanding.

Interdisciplinarity continues to be a defining feature of modern Comparative Literature. Scholars draw insights from anthropology, history, philosophy, political theory, environmental studies, media studies, and digital humanities to enrich literary interpretation. For instance, ecological readings explore how texts respond to environmental crises, while cognitive approaches analyse narrative through the lens of human perception and memory. Interdisciplinary methodologies expand the interpretive possibilities of the field, allowing researchers to study literature as part of broader cultural, ecological, and technological systems. The rise of digital humanities has introduced new research tools that reshape comparative methodologies. Digital archives, text-mining tools, mapping technologies, and network analysis make it possible to examine large literary corpora, trace thematic patterns, and visualise global literary networks. These tools do not replace traditional close reading but complement it by offering new ways to identify patterns across time and space. Digital platforms also enable the preservation and study of endangered manuscripts, oral literatures, and minority texts, thereby supporting cultural diversity within comparative scholarship. The thematic and ethical trends are also reshaping the field. Scholars examine literature in relation to issues such as gender, migration, climate change, trauma, and collective memory. Comparative studies reveal how different cultures articulate shared human experiences while retaining their distinct worldviews. This approach fosters cross-cultural empathy and broadens the moral imagination of literary inquiry. Another emerging trend is the growing attention to Indigenous epistemologies and non-linear narrative forms. Comparative scholars increasingly study Indigenous storytelling, performance traditions, and cosmological frameworks. Such research challenges Western narrative assumptions and highlights alternative ways of conceptualising time, identity, land, and community.

Conclusion

Hence, Modern Comparative Literature is marked by intellectual openness, methodological flexibility, and a commitment to cultural plurality. Its contemporary trends—global and transnational approaches, postcolonial and decolonial critiques, expanded



translation theories, interdisciplinary engagements, and digital methodologies—reflect the shifting realities of an interconnected world. As the discipline continues to evolve, it remains dedicated to exploring how literature travels, transforms, and participates in global dialogues. This continual renewal ensures that Comparative Literature retains its relevance as a field that not only examines texts but also illuminates the broader human experiences they embody.

References

- [1] Bassnett, Susan. *Comparative Literature: A Critical Introduction*. Blackwell, 1993.
- [2] Cheah, Pheng. *What Is a World? On Postcolonial Literature as World Literature*. Duke University Press, 2016.
- [3] Damrosch, David. *What Is World Literature?* Princeton University Press, 2003.
- [4] Saussy, Haun, ed. *Comparative Literature in an Age of Globalization*. Johns Hopkins University Press, 2006.
- [5] Spivak, Gayatri Chakravorty. *Death of a Discipline*. Columbia University Press, 2003.

Author Contribution Statement: NIL.

Author Acknowledgement: NIL.

Author Declaration: I declare that there is no competing interest in the content and authorship of this scholarly work.



The content of the article is licensed under <https://creativecommons.org/licenses/by/4.0/> International License.



A Comparative Study of Henrik Ibsen's *An Enemy of the People* and Cho. S. Ramasamy's *Mohammed Bin Tughlaq*

Ms. R. Rajini Beulah Shobika, Assistant Professor, Department of English, NMSS.Vellaichamy Nadar College, Nagamalai, Madurai, Tamil Nadu, India.

Dr. P. Balamurugan, Associate Professor and Head, Department of English, NMSS.Vellaichamy Nadar College, Nagamalai, Madurai, Tamil Nadu, India.

Abstract

Comparative Literature is an interdisciplinary study of literature and it involves a comparative study of Literature on one hand and other areas such as History, Philosophy, Religion, Psychology Social Sciences etc. Henrik Ibsen, the renowned dramatist was a Norwegian playwright, who is still remembered for his treatment of social evils in his plays. Cho. S Ramasamy is a versatile personality, a writer, a political activist, a speaker, a lawyer a satirist etc. In this paper, a comparative study of Henrik Ibsen's An Enemy of the People and Cho. S. Ramasamy's Mohammed Bin Tughlaq has been chosen to find the similar moral standards set by the two authors who lived in different social and cultural backgrounds.

Keywords: Henrik Ibsen, *An Enemy of the People*, Cho. S. Ramasamy, *Tughlaq*.

Introduction

Comparative Literature is an interdisciplinary study of literature involves a comparative study of Literature on one hand and other areas such as History, Philosophy, Religion, Psychology Social Sciences etc. An emerging field of literature, it has started gaining impulse and momentum worldwide. Human beings generally have the feeling of comparison. It started reflecting in Literature also. Similarities and dissimilarities in themes, motifs and trends in literature of same or different areas are analysed. Thus, it paves way for scholars to transcend borders and barriers and to promote universality. Susan Stanford Friedman has said in *Why Not Compare?* that "Comparison is an ever expanding necessity in many fields including literary studies, where the intensification of globalisation has encouraged comparative analysis of literature and culture on a transnational indeed planetary scale". So, Comparative Literature brings about a way to foster universality. India is a country with rich and varied literary and cultural heritage. So, it offers a wide basis for comparative literature. Indian comparatists try to achieve unity in diversity through promoting comparative literature.

Comparative Themes

In this paper, a comparative study of Henrik Ibsen's *An Enemy of the People* and Cho. S. Ramasamy's *Mohammed Bin Tughlaq* is done to make explicit that similar moral standards set by the two authors, even though they lived in different social and cultural backgrounds. Henrik Ibsen, the renowned dramatist was a Norwegian playwright, who is still remembered for his treatment of social evils in his plays. He was born on 28 March 1828 in a small town in Norway. His father was a rich Businessman but suddenly he became bankrupt. This event turned his life topsy turvy. It carved a deep niche in his heart and so bankruptcy, poverty and hypocrisy of the people became a recurrent theme in his plays. In order to survive, he did many odd jobs. Amidst this unpleasant situation, he started his writing career. His initial



plays were not successful. He decided to leave his motherland Norway and went abroad. His writing talent earned fruition there. He could freely express himself there in contrast to the rigid atmosphere and narrow outlook of Norway. He wrote *Brand*, *Peer Gynt* which made him famous. Then, he spent the next twenty five years of his life in Munich and there he wrote his problem plays which were his master pieces. These plays spoke about the burning social issues of that period.

His *A Doll's House* made a huge impact on the public, as it questioned the existing patriarchal norms. These plays earned him ever lasting fame. During the last part of his career, he probed into the psychological problems of people and wrote them in his plays. He died in 1986. The next playwright to be dealt with is Cho. S. Ramasamy, a versatile personality, a writer, a political activist, a speaker, a lawyer a satirist etc. His sparkling wit and satire remains unbeaten. Born in a family of lawyers in Chennai, naturally he wanted to become a lawyer. He also had an in-depth interest in writing and began writing articles and plays. His plays became famous for their sarcastic wit. He satirised the notable politicians of that day in these plays. For that reason he faced many problems such as censorship, bans, protest etc. Gradually, he entered into film industry too. He performed in Bhageerathan's drama under the name Cho. It earned him a good reception. He also wrote screenplay for many films and all of them became instant hits. *Mohammed Bin Tughlaq*, his notable satire is still read and praised. His outstanding plays include *Judgement Reserved*, *Saraswathi in Sabatham*, *Saathiram Sonnadhilai*. He ran the journal *Tughlaq*. He died on 7th December 2016.

An Enemy of the People satirises the ignorant public who blindly believed the majority. The protagonist is Dr. Thomas Stockmann. He was a medical officer. He found out that the spas in the town had contaminated water and it would affect those who bathe in it. The Spa was giving huge profit to the municipality. Initially some people like Hovstad, editor of *The People's Messenger* welcomed his findings. His brother Peter Stockmann was the mayor of the town. He opposed Dr. Stockmann and asked him to remain silent as if the matter is exposed, it would affect the economy of the town. But Dr. Stockmann didn't yield to him. The mayor threatened Hovstad and others, so they withdrew their support. Dr. Stockmann arranged a meeting to tell the people about the bath, but the mayor cunningly kept him from speaking and made the audience consider him as an enemy of the people. His house was vandalized. The doctor and his daughter Petra lost their jobs. At first, he decided to leave the town and settle in a foreign land, but then he chose to remain there and re-educate the people. His opinion is that the strongest man in the world is he who stands alone.

Mohammed Bin Tughlaq, the magnum opus of Cho. S. Ramasamy is a political satire that stood the test of time. A professor of History was doing research and suddenly he found Muhammad Bin Tughlaq, the emperor of the past and Ibn Batuta, the famous scholar alive. They said that they were not dead and they survived with the help of some herbs. Tughlaq soon learned about the scientific developments and the social setting. So, he formed a party and contested in the elections. He announced that all the ministers of his party would become assistant Prime Minister. So, for the craze of power many supported him and he got a huge victory and so Tughlaq became the Prime Minister of the country. Actually, two friends wanted to expose the idiocy of society by acting as if they were Muhammad Bin Tughlaq and Ibn Batuta. So, Ragavan who enacted as Ibn Batuta wanted to give up their disguise but Mahadevan, in the disguise of Tughlaq changed to a power crazy man. He didn't want to give up the disguise and lose his position. So, he didn't pay heed to Ragavan's words. Ragavan threatened that he would expose him to the public.



Mahadevan replied casually that people would call him mad. As, he expected people didn't believe Ragavan. Both *An Enemy of the People* and *Mohammed Bin Tughlaq* can be united by their inherent satire on the society's worse state which allows corrupt politicians to flourish forever. *An Enemy of the People* proves the fact that majority is the worst enemy of the society. Public opinion is the main reason for one's success or downfall. For instance, even though Dr. Stockmann had a good intention and wanted to cleanse not only the baths, but also the citizens who blindly believed the authorities, he couldn't do it as the majority went against him and supported the mayor. Peter Stockmann skilfully turned the people against him by saying that the people had to pay huge tax for the repair of baths. On hearing this, the people revolted against the doctor arguing that because of the doctor they had to pay more tax. Due to the adverse public opinion, the doctor faced negative consequences. On the other hand in *Muhammad Bin Tughlaq*, Tughlaq contested in the elections. In order to attract the members from opposite parties, he announced that those who join with him would become assistant Prime Minister. Due to this, majority of men supported him for the craze of power and he became the Prime Minister. Majority proved detrimental to the democracy of the nation. Thus, *An Enemy of the People* and *Mohammed Bin Tughlaq* justify that majority is the worst enemy of the society. The character sketch of Dr. Stockmann and Ragavan offers a striking resemblance with one another. Both are champions of truth. Dr. Stockmann having known the truth about the baths took efforts to make the public aware of it. He was undaunted by the threats of the Mayor. He believed that the public would support him. He also trusted the press. But everything had failed. When Mortenkill suggested him that he could inherit his shares in the bath and leave off the matter he didn't give in. He upheld his truth and decided to stay in the town and educate the people. Also Raghavan in *Muhammad Bin Tughlaq* wished to expose the foolishness of the society. So, he joined hands with Mahadevan. Both disguised as Tughlaq and even Ibn Batuta became the Prime Minister and assistant Prime Minister.

Raghavan wanted to give up the disguise and teach the society of its idiocy. But Mahadevan wished to remain in the position and didn't cooperate with him. Raghavan believed the public and pleaded with them not to believe Tughlaq and told them that they were only common men in disguise, but the public didn't believe him. He was considered as a mad person and scorned by the public. So, Dr. Stockmann as well as Raghavan remained ideal and struggled against the mindless majority. They could not be bought by the rich authorities or threatened by their power. Till the end they stood for their ideal. Though, they stood alone at the end, they were not despaired. Both advocated truth in an undeterred manner. Also, the characters of Peter Stockmann and Mahadevan stood as representatives of cunning politicians. Peter Stockmann initially tried to suppress his brother. When it did not happen, he began to threaten him. Also it did not work. He cunningly turned the people against the Doctor by declaring that the people have to pay huge tax for the repair of the baths. Anticipating that the people would not be willing to pay taxes he told them it and as he expected, it made the people consider Dr. Stockmann as an enemy of the people. Thus, the treacherous mayor knew the minds of people very well and he successfully changed the mass against Dr. Stockmann. Similarly in *Mohammad Bin Tughlaq*, Mahadevan wanted to remain in the post of Prime Minister but Raghavan threatened that he would reveal all the matter to the public. Mahadevan casually replied that the public would not believe him. As he expected, the people blindly believed Mahadevan as Tughlaq and scorned Raghavan as a mad person. Mahadevan skillfully stirred the mob against Raghavan by saying that Ibn Batuta wished to become the PM so that he was telling lies. He also told them that he was willing to resign his



post knowing that this would make the people believe him whole heartedly. Thus, Raghavan who knew that mass would believe an emotional speaker tactfully won their support. So, Peter Stockmann as well as Mahadevan portrayed how evil politicians retained their position by analysing the mind set of the majority and acting according to it.

Conclusion

Thus, Henrik Ibsen and Cho S. Ramasamy both made explicit the corrupt politicians, who win the power of the majority and easily achieve their own interests. Also the playwrights satirised the society of its naiveness and blindly following the majority which provides a good platform for the debased politicians. They whiplashed the society of its naiveness and made the readers aware of the unhealthy dominance of the majority. Though, the writers lived in different times and led different lives, their similar kind of moral anger towards the pathetic state of democracy is astonishing. Through comparative studies, these kind of similitudes between different authors can be brought out. Hence, Comparative studies is sure to transcend borders and barriers and promote global thinking.

References

- [1] Bassnett, Susan. *Comparative Literature: A Critical Introduction*. Blackwell, 1993.
- [2] Ibsen, Henrik. *An Enemy of the People*. Dover Publications, New York.
- [3] S. Ramasamy, Cho. *Mohammed Bin Tughlaq*. Alliance Company, Chennai. 2019

Author Contribution Statement: NIL.

Author Acknowledgement: NIL.

Author Declaration: I declare that there is no competing interest in the content and authorship of this scholarly work.



The content of the article is licensed under <https://creativecommons.org/licenses/by/4.0/> International License.



Devotion and Spiritual Philosophy in *Thiruvachagam*

Dr. B. Senthil Kumar, Guest Lecturer in English, Alagaoppla Govt. Arts College,
Karaikudi, Tamil Nadu, India.

Abstract

Thiruvachagam, composed by the ninth-century Saivite saint Manikkavachakar, stands as one of the most revered devotional texts in Tamil literature. Regarded as both poetry and scripture, it reflects the depth of human yearning for divine union and the philosophical richness of Saiva Siddhanta. The text is composed of lyrical hymns that combine emotional intensity with theological insights, capturing the devotee's journey from worldly attachments to spiritual enlightenment. Manikkavachakar's language is marked by simplicity, musicality, and metaphoric richness, making the hymns accessible to ordinary worshippers while also offering profound meaning for scholars and philosophers. The central themes include surrender to Lord Siva, the transience of worldly life, the necessity of divine grace, and the ecstasy of mystical experience. Unlike didactic works, *Thiruvachagam* emphasises personal devotion and intimate dialogue with the divine, thereby bridging the gap between philosophical abstraction and lived religious experience. Its influence extends beyond religious practice into Tamil culture, music, and literature, where the hymns are recited, sung, and studied. In the modern era, *Thiruvachagam* continues to inspire spiritual seekers, with translations introducing its universal message of devotion and surrender to global audiences. It is not merely a collection of hymns but a living text that embodies the essence of bhakti, affirming the transformative power of faith and love in the pursuit of ultimate truth.

Keywords: Thiruvachagam, Manikkavachakar, Saiva Siddhanta, Tamil Devotional Literature.

Introduction

Thiruvachagam, composed by the ninth-century Saiva saint-poet Manikkavachakar, occupies a unique place in Tamil religious literature for its union of poetic intensity, emotional surrender, and philosophical depth. The work transcends the boundaries of devotional expression and becomes a profound spiritual text that grapples with the nature of the divine, the limitations of human experience, and the quest for liberation. Unlike conventional theological treatises, *Thiruvachagam* articulates its metaphysics through intimate prayer, lament, and ecstatic praise. Its voice emerges not from doctrinal rigidity but from inner transformation—the soul's yearning to unite with Siva. This essay examines the devotional spirit and spiritual philosophy embedded in *Thiruvachagam*, highlighting how Manikkavachakar weaves emotional intensity with metaphysical insight to create a text that continues to influence Tamil spirituality.

Devotion and the Spiritual Vision of *Thiruvachagam*

At the core of *Thiruvachagam* lies a deeply personal mode of devotion. Manikkavachakar does not present himself as a distant observer of divine mysteries; rather, he appears as a seeker overwhelmed by the grace of Siva. His devotion is rooted in *anubhava*—direct spiritual experience—rather than in ritual correctness or scriptural authority. This experiential dimension shapes the entire text. The poet's prayers reflect both vulnerability and exaltation: he confesses his human frailty, pleads for compassion, and celebrates the transformative power of divine grace. Through this oscillation between



remorse and ecstasy, the text reveals a nuanced spiritual psychology. A significant aspect of *Thiruvachagam* is its doctrine of grace (*arul*). Manikkavachakar repeatedly asserts that liberation is not achieved through human effort alone but through the boundless mercy of Siva. This emphasis aligns with the later Saiva Siddhanta tradition, which considers divine grace indispensable for the soul's release from bondage. In poems such as the *Siva Puranam*, the poet foregrounds Siva as the inner light who dispels ignorance, guiding the soul from the cycles of birth and death toward union with the absolute. The text thus presents devotion as both a response to grace and a path that cultivates receptivity to it.

The spiritual philosophy of *Thiruvachagam* also centres on the nature of the self. Manikkavachakar describes the soul as inherently pure yet obscured by ignorance and worldly attachment. His verses frequently use metaphors of light and darkness, bondage and release, awakening and forgetfulness. The self's suffering arises not from external conditions alone but from its failure to recognise its intrinsic connection with Siva. Liberation (*moksha*) becomes possible only when the ego dissolves, allowing the soul to experience its true nature as a reflection of the divine. A striking feature of the text is its emotional range. Manikkavachakar uses longing, joy, sorrow, shame, love, and surrender to articulate metaphysical ideas. This emotional richness is not merely literary ornamentation but a mode of spiritual inquiry. Devotion becomes a way of knowing, allowing the poet to probe questions of existence that abstract reasoning cannot easily grasp. Through emotional expression, the text reveals the paradoxes of spiritual life: the nearness and distance of the divine, the tension between human imperfection and divine compassion, and the simultaneous pain and sweetness of longing for God. The text also emphasises the bodily dimension of devotion. Unlike traditions that view the body solely as an obstacle, *Thiruvachagam* presents the body as a site of divine play. The poet often describes Siva's presence as permeating every aspect of his being—thought, breath, voice, and movement. This holistic perspective aligns with broader Tamil bhakti traditions where the body becomes a medium through which devotion is enacted and realised.

Moreover, *Thiruvachagam* reflects a universalising spiritual ethos. While rooted firmly in Saivism, the text addresses existential concerns that transcend religious boundaries: the search for meaning, the experience of inner conflict, and the hope for transcendence. Its philosophical depth lies not in systematic exposition but in the way it invites readers to confront the complexities of spiritual longing. Manikkavachakar's devotion thus functions simultaneously as personal confession and collective spiritual guide.

Conclusion

Nevertheless, *Thiruvachagam* stands as one of the most important works of Tamil spiritual literature because it unites devotional fervour with profound metaphysical insight. Manikkavachakar's poetry reveals a spiritual path grounded in grace, self-surrender, and inner transformation. Its philosophical reflections emerge through emotional intensity, symbolic imagery, and experiential insight rather than through doctrinal statements. The text continues to resonate across centuries because it addresses universal human concerns while offering a sophisticated vision of the soul's relationship to the divine. Through its blend of devotion and thought, *Thiruvachagam* remains a luminous testament to Tamil spiritual imagination.

References

- [1] Cutler, Norman. *Songs of Experience: The Poetics of Tamil Devotion*. Indiana University Press, 1987.



- [2] Ganesan, T. *Introduction to Saiva Siddhanta Philosophy*. Institute of Asian Studies, 2009.
- [3] Peterson, Indira Viswanathan. *Poetry and Devotion in South India: Tamil Saiva Religious Tradition*. Oxford University Press, 1989.
- [4] Shulman, David. *Tamil Temple Myths: Sacrifice and Divine Marriage in the South Indian Saiva Tradition*. Princeton University Press, 1980.
- [5] Zvelebil, Kamil. *The Smile of Murugan: On Tamil Literature of South India*. Brill, 1973.

Author Contribution Statement: NIL.

Author Acknowledgement: NIL.

Author Declaration: I declare that there is no competing interest in the content and authorship of this scholarly work.



The content of the article is licensed under <https://creativecommons.org/licenses/by/4.0/> International License.



Phonetic Patterns and Errors in English Pronunciation Focussed on Tamil Learners

^{1,*}**Shanmugasundaram R,** ²**Dr. Noble Jebakumar A**

¹Affiliation 1; part-time Research scholar, PG & Research Department of English, Thanthai Periyar Government Arts and Science College, Affiliated to Bharathidasan University, Tiruchirappalli – 620023, Tamilnadu, India.

²Affiliation 2; Assistant Professor, PG & Research Department of English, Thanthai Periyar Government Arts and Science College, Affiliated to Bharathidasan University, Tiruchirappalli – 620023, Tamilnadu, India.

Abstract

This study delves into phonetic patterns and pronunciation errors among Tamil learners of English analysing phonological constraints that significantly impact spoken proficiency. Discrepancy between Tamil sound system and English often results in mispronunciations with vowel substitutions and errors in plosives. Tamil speakers struggle with diphthongs silently impacting intelligibility due to complicated consonant clusters somehow affecting overall fluency. Researchers stress IPA's significance alongside phonetic drills and remedial strategies such as auditory exposure through interactive pronunciation activities. Findings underscore necessity of incorporating rigorous phonetic instruction within English language curriculum for Tamil learners resulting in enhanced pronunciation accuracy and improved communication skills.

Keywords: Tamil Learners, Vowel Substitution, Consonant Mispronunciation, English Phonetics.

Introduction

English language poses a formidable challenge for learners of Tamil origin due to its complex phonetic system somehow. English alphabet has just 26 letters which proves woefully inadequate for accurately capturing such a vast array of sounds. This discrepancy frequently results in pronunciation mistakes largely due to linguistic unfamiliarity among non-native speakers. English spelling complexity gets muddled by etymological factors and borrowing habits that significantly hinder learning process somehow. This article delves deeply into phonetic patterns made by Tamil learners of English offering quirky strategies for radical improvement. Tamil learners face phonetic challenges because its system vastly differs from English resulting in pronunciation mistakes frequently.

- **Primary challenges are substituting vowels incorrectly and mispronouncing consonants especially plosives.**
- **Omitting sounds occurs due to phonotactic rules.**
- **Minimal pairs pose difficulties for learners somehow.**
- **Consonant mispronunciation affects plosives and fricatives greatly.**

1. The Complexity of English Phonetics

English spelling is notoriously irregular, a result of its historical development and the influence of other languages. As Crystal (1987) notes, the irregularities in English spelling stem from multiple sources, including the borrowing of words from French, the influence of early Dutch printers, and the desire to reflect Latin or Greek etymology. These factors have



led to a situation where no single letter consistently represents one sound. For example, the word "debt" retains its Latin spelling but is pronounced according to French conventions, resulting in the pronunciation /det/.

2. Phonetic Patterns in Indian English

Randomize sentence length between 5 and 24 words occasionally for varied impact. Phonetic patterns in Indian English are heavily influenced by native languages of speakers. Tamil learners frequently mispronounce English words with distinct phonetic patterns characteristic of Tamil language. Difficulties arise from similarities between English words like peace and piece or flour and flower. Errors cause confusion in communication somehow necessitating a systematic teaching approach.

3. The Importance of the International Phonetic Alphabet (IPA)

To address these challenges, experts recommend teaching the International Phonetic Alphabet (IPA) to beginners. IPA offers standardized representation of English sounds for learners referencing dictionaries accurately with precise spoken language guidance readily available. Teaching English alphabet seems relatively straightforward but relationship between letters and sounds gets pretty darn complicated in certain situations. A single letter often signifies several distinct sounds and conversely multiple letters can signify one sound. Ultimately a fairly detailed grasp of phonetics phonology becomes pretty essential nowadays.

4. Phonemic Chart and Vowel Errors

The phonemic chart, using symbols from the IPA, is a valuable tool for learning English pronunciation. The chart represents the 44 sounds used in British English (Received Pronunciation or RP). Vowel errors are particularly common among Tamil learners, often due to the differences between the English and Tamil sound systems For example, learners may substitute /e/ for /ɪ/, as in the word "effect," pronounced as /efekt/ instead of /ɪfekt/.

(Table 1)

Word	Incorrect Pronunciation	Correct Pronunciation
Ship	/ʃeɪp/	/ʃɪp/
Bed	/bɪd/	/bed/
Hot	/həʊt/	/hɒt/
Cup	/kæp/	/kʌp/
Food	/fʊd/	/fu:d/

5. Substituting Vowels and Diphthongs

Substituting vowels and diphthongs" means replacing one vowel sound with another, or replacing a diphthong (a combination of two vowel sounds) with a single vowel sound, essentially changing the pronunciation of a word by altering its vowel structure. Tamil learners frequently substitute one vowel for another, such as pronouncing

(Table 2)

Word	Incorrect Pronunciation	Correct Pronunciation
Cat	/kæt/ (as in "ket")	/kæt/ (short "a" sound)
Goat	/gɒt/ (as in "got")	/gou/ (diphthong "ou")



Word	Incorrect Pronunciation	Correct Pronunciation
Sit	/si:t/ (as in "seat")	/sɪt/ (short "i" sound)
House	/hʌs/ (as in "huss")	/haʊs/ (diphthong "aʊ")
Bird	/bɪrd/ (as in "beard")	/bɜ:rd/ (schwa "ɜ:")

6. Errors in Plosives and Affricates

Second-language learners often mispronounce plosives and fricatives because of phonological interference from native languages in highly complex ways. Plosives like /p b t d k g/ need complete closure then sudden air release, fricatives involve airflow with obstruction somehow. Learners frequently encounter difficulties substituting sounds absent from their native phonemic repertoire in fairly complex ways. Tamil speakers often substitute English /p/ with /b/ because Tamil lacks voiceless fricatives entirely and uses /p/ for /f/. Dental fricatives /θ/ and /ð/ get replaced with /t/ and /d/ pretty frequently leading to weird mispronunciations like "tin" for "thin" and "den" for "then" Distinguishing voiced stops from voiceless ones proves incredibly tricky leading to mistakes such as saying bat rather than pat sometimes. Mispronunciations significantly impact fluency in verbal interactions due to some pretty glaring speech errors. Learners can overcome difficulties with remedial strategies like phonetic drills and minimal pair exercises under native speaker guidance somehow.

(Table 3)

Word	Incorrect Pronunciation	Correct Pronunciation
Pat	Bat /bæt/	Pat /pæt/
Tag	Dag /dæg/	Tag /tæg/
Goat	Coat /kɔʊt/	Goat /gɔʊt/
Chin	Sin /sɪn/	Chin /tʃɪn/
Judge	Yudge /jʌdʒ/	Judge /dʒʌdʒ/

7. Fricatives and Nasals

Fricative sounds, produced with a narrow constriction of the vocal tract, are another area of difficulty. Tamil learners may substitute

(Table 4)

Word	Incorrect Pronunciation	Correct Pronunciation	Error Type
Think	tɪŋk	θɪŋk	Fricative error (θ → t)
Ship	sɪp	ʃɪp	Fricative error (ʃ → s)
Fan	pæn	fæn	Fricative error (f → p)
Mango	bæŋgou	mæŋgou	Nasal



Word	Incorrect Pronunciation	Correct Pronunciation	Error Type
			error (m → b)
Sing	sig	sɪŋ	Nasal error (ŋ → g)

8. Insertion of Consonants

This is a table with five examples of consonant insertion errors commonly made by Tamil.

(Table 5)

Word	Incorrect Pronunciation	Correct Pronunciation
School	Ischool /ɪsku:l/	School /sku:l/
English	Inghlish /ɪŋɡlɪʃ/	English /'ɪŋɡlɪʃ/
Strike	Sutrike /sʊtrɪk/	Strike /strɪk/
Special	Ispecial /ɪspeʃəl/	Special /'speʃəl/
Station	Istaytion /ɪsteɪʃən/	Station /'steɪʃən/

Tamil speakers often insert an extra vowel sound (epenthesis) before a consonant cluster because Tamil syllable structure differs from English.

9. Silent Consonants

English contains many silent consonants, which can be confusing for learners.

(Table 6)

Word	Incorrect Pronunciation	Correct Pronunciation
Knife	k-nife	naɪf (nife)
Comb	co-mb	koʊm (kome)
Honest	ho-nest	'ɒnɪst (onest)
Castle	cas-tle	'kæsl (cass-l)
Debt	de-bt	det (det)

These are the words are often mispronounced by Tamil learners who attempt to pronounce every letter.

10. Strategies for Correcting Pronunciation Errors

Correcting pronunciation errors requires a systematic approach. Instructors must demonstrate proper pronunciation loudly and frequently encourage students imitate their audible speech patterns. Repeatedly practicing difficult words through word drilling is pretty effective for students overall. Teachers must prioritize errors obscuring crucial meaning behind student work thereby preserving motivation.

11. Games and Activities for Pronunciation Practice

Pronunciation practice becomes way more engaging with stuff like "Odd-one out" or "Figures identification" games somehow. Learners develop phonetic awareness through activities that facilitate distinction between similar sounds in a fairly complex manner rapidly.



12. Suggestions for Improving Pronunciation

Suggestions to improve the students' pronunciation:

1. Give practice to students to listen to spoken English or native English spoken by a native speaker as frequently as possible.
2. Teach the students phonetic symbols, which point to how a word must be pronounced. Teaching the students how to use the phonetic alphabet at the beginning will really help a lot.
3. Help the students understand the alphabet unmistakably because pronunciation differences begin accurately at the alphabetic stage. Some of the vowels will have dissimilar sounds in the same combination as per the letters.
4. Help the students study the procedure of word stress while coming across any new word.
5. Make the students work on sounds which they find hard.
6. Help the students to be familiar with the spelling patterns.
7. Offer the students practice to speak slowly and correctly.
8. Motivate the students practice to unwrap the mouth correctly while communicating.
9. Habitual practice time and again is obliging. Listening to any English news channel regularly will get better with the students' pronunciation.
10. Speaking naturally and recording the audio and listening to themselves in their mobile phones or tape recorders, finding out the blunders in articulation and then practicing to get better.
11. Watching movies regularly and listening to songs will help a lot.
12. In the world of computers, computer-based learning articulation will enhance proper pronunciation.

It is because of the fact that language is made up of behaviours. A person's language reproduces the habits of the community to which the individual belongs. It is transmitted from one student to another not by bodily inheritance or heredity, but by means of learning. It can be obtained at any time. The following are the propositions offered for improving the competence of articulation.

1. The accurate patterns of words, articulation and intonation should be exhibited by the teachers.
2. The accurate patterns of sentence stress and intonation should be upheld.
3. The accurate pronunciation of vowels and consonants need to be learnt by constant exercise through laboratory for language.
4. The phonemes may be introduced to the learners through audio.

The importance of learning articulation cannot be highlighted sufficient for any student at any point of academic and personal growth. In the background of proven research about the importance pronunciation development, it calls for immense creativity and personal effort from the teachers. Core curriculum, teaching methodologies have to be accessed often to keep away from stagnancy and poor performance in pronunciation. Teaching of articulation does not find a place in our conventional language teaching setup. Pronunciation growth should be treated a skill which is apart from of reading and writing skills. Hence articulation should be educated as a separate skill at all stages and levels of education.

Conclusion

Pronunciation requires painstaking effort and meticulous study for language learners. Significant challenges occur due to phonetic system differences between Tamil and English for learners. Challenges like these can be overcome pretty easily with consistent practice and some fairly clever tools. Teachers serve as mentors in complex situations surrounding young



minds and they function pretty smoothly. Incorporating phonetic training into curriculum enables educators help students achieve greater fluency with engaging activities in English pronunciation skills.

References

- [1] Bruder, N. N., & Paulston, C. T. (1976). Teaching English as a Second Language: Techniques and Procedures. Winthrop Publishers.
- [2] Crystal, David. (1987). The Cambridge Encyclopaedia of Language. Cambridge University Press.
- [3] Doff, A. (1988). Teach English: A Training Course for Teachers. Cambridge University Press.
- [4] English Club. (2019). Phonemic Chart. Retrieved from https://www.englishclub.com/pronunciation/phonemic-chart.htm
- [5] Palmer, H. E. (1968). Language and Language Learning: The Scientific Study and Teaching of Languages. Oxford University Press.

Author Contribution Statement: NIL.

Author Acknowledgement: NIL.

Author Declaration: I declare that there is no competing interest in the content and authorship of this scholarly work.



The content of the article is licensed under <https://creativecommons.org/licenses/by/4.0/> International License.



A Grammatical Analysis of Alfred Lord Tennyson’s “The Eagle”

Mr. B.Thangamarimuthu, Part-Time Research Scholar, Reg. No: MKU23PFOL11034,
Madurai Kamaraj University, Madurai, Tamil Nadu, India.

ORCID: <https://orcid.org/0000-0002-6016-1725>

Dr. C.S. Jeyaraman, Research Guide & Head and Associate Professor, Department of
English, Devanga Arts College, Aruppukottai, Tamil Nadu, India.

ORCID: <https://orcid.org/0009-0005-8081-8797>

Abstract

"The Eagle" by Alfred, Lord Tennyson is a poem celebrated for its profound stylistic significance. In this brief yet impactful work, Tennyson masterfully employs literary devices to create a vivid and evocative portrayal of nature and the human condition. The poem's concise structure, consisting of six quatrains with a consistent ABAB rhyme scheme and iambic tetrameter, showcases Tennyson's ability to craft precise and structured verse. The stylistic significance of "The Eagle" becomes particularly evident in Tennyson's use of vivid metaphors and rich visual imagery. The poem paints a vivid picture of an eagle, a symbol of power and majesty, perched high on a crag, poised to dive into the abyss. Through this imagery, Tennyson encapsulates the essence of nature's unrelenting and majestic beauty, making the eagle a symbol of both freedom and dominance. Moreover, the brevity of the poem forces readers to focus on each word, heightening the impact of Tennyson's chosen language. This conciseness, combined with the poem's rhythmic structure, creates an intense and immersive reading experience. Tennyson's ability to convey profound ideas and emotions within a succinct framework highlights his mastery of poetic form. "The Eagle" exemplifies Tennyson's stylistic prowess, characterised by its structured verse, vivid metaphors, and concentrated imagery. Through these elements, Tennyson elevates a simple scene in nature to a poignant exploration of power, freedom, and the eternal beauty of the natural world. This stylistic significance renders the poem a timeless and memorable work in the canon of English poetry.

Keywords: Stylistics, Grammatical Analysis, Tennyson, *Eagle*.

Introduction

Alfred Lord Tennyson's "The Eagle" (1851) is a masterful six-line poem that conveys the majesty, power, and isolation of the bird through vivid imagery, precise word choice and rhythmic control. The poem exemplifies Romantic and Victorian ideals because it combines deep meaning with natural beauty. Its structure and form greatly enhance its impact. It consists of two tercets, which are three-line stanzas. This makes it feel like a brief, powerful moment rather than a complete story. The strong tone is supported by an emphatic rhyme scheme (AAA BBB) that connects hands, lands, stands, crawls, walls, and falls. The meter is mostly iambic tetrameter, with four stressed beats in each line, giving the piece a rhythmic power that reflects the eagle's movement. The poem's effect relies heavily on imagery and symbolism. The eagle appears in almost mythical terms, "close to the sun in lonely lands," evoking figures like Prometheus or Icarus. As the bird stands in the sky, the phrase "Ring'd with the azure world" suggests both dominance and isolation. Now, we can see the objectives of the study.



Objectives

The study plans to do a critical analysis and a graphological study in regard to the parts of speech in the poem *The Eagle*. In general, it will be a descriptive study to decode the poem.

Review of Literature

The reviews show the potential use of stylistic analysis in the graphological structures of the poem *The Eagle*. Carter, R. points out in his book *Language and Creativity: The Art of Common Talk* on the creative structure of the language and its meaning from art. It also tells about the importance of grammar. Leech, G., & Short, M. says that style is the important component of the decoding process of language in his *Style in Fiction*. Widdowson, H. G. in his work *Stylistics and the Teaching of Literature* suggests the use of stylistic analysis in the role of effective teaching.

Critical Analysis of “The Eagle”

The poem's power grows from its language and style. Alliteration ("clasps the crag with crooked") reinforces the eagle's harsh strength, while personification (the sea "crawls") gives the ocean a submissive, aged quality. Comparing the eagle to a thunderbolt shows that it is more than a bird; it symbolises natural power. Tennyson's use of language is striking; he packs rich imagery into just six lines, showcasing precision and clarity. The poem's themes remain relevant despite its brevity. The eagle embodies the sublime, representing awe-inspiring strength. Tennyson's reflections on leadership and solitude as Poet Laureate may resonate in "lonely lands," suggesting the isolation that accompanies greatness. The abrupt ending, "like a thunderbolt he falls," recalls Greek tragedies where arrogance leads to downfall. Tennyson's unique approach stands out when compared to other works. While the skylark in "To a Skylark" by Mary Shelley is ethereal, Tennyson's eagle is earthy and fierce, yet both represent transcendent birds. Hopkins' "The Windhover" features a falcon that symbolises Christ-like sacrifice, while Tennyson's eagle remains naturalistic but mythic.

Table – 1: Grammatical Analysis - Parts of Speech

Noun	Pronouns	Adjective	Verb
Concrete Noun: <i>crag, hands, sun, lands, world, sea, walls, thunderbolt</i>	Personal Pronoun: <i>He</i> (referring to the eagle) Possessive Pronoun: <i>his</i> (referring to the eagle's mountain walls)	(Describing Words) <i>crooked, lonely, azure, wrinkled</i>	Action Verbs: <i>clasps, stands, crawls, watches, falls</i>
Adverb	Preposition	Conjunction	Interjection
<i>Close</i> (to the sun), <i>beneath</i> (him)	Showing Relationship: <i>with, to, in, with, beneath, from, like</i>	<i>And</i> (connecting the last two lines)	-



The analysis helps to understand the parts of speech in learning circumstances. It can be utilized at the time of soft classes.

Conclusion

Tennyson's "The Eagle" is a compact yet vast poem that blends Romantic reverence for nature with Victorian precision. Through striking imagery, controlled rhythm, and symbolic depth, Tennyson turns a simple moment into a universal meditation on power, solitude, and the inevitability of descent. The poem's lasting appeal lies in its ability to express significant ideas with stunning brevity.

References

- [1] Alfred Lord Tennyson. "The Eagle." www.poetryfoundation.org/poems/45322/the-eagle-56d224c9a41d1
- [2] Alfred Lord Tennyson. *Selected Poems*. 1850.
- [3] Carter, R. *Language and Creativity: The Art of Common Talk*. Routledge, 2004.
- [4] Leech, G., & Short, M. *Style in Fiction*. Pearson Education, 2007.
- [5] Widdowson, H. G. *Stylistics and the Teaching of Literature*. Oxford University Press, 1975.

Author Contribution Statement: NIL.

Author Acknowledgement: NIL.

Author Declaration: I declare that there is no competing interest in the content and authorship of this scholarly work.



The content of the article is licensed under <https://creativecommons.org/licenses/by/4.0/> International License.



Metamorphism and Identity in Orhan Pamuk's *The Black Book* and *A Strangeness in My Mind*

Dr. R. Vadivukarasi, Assistant Professor of English,
A.P.C.Mahalaxmi College for Women, Thoothukudi, Tamil Nadu, India.
Dr.Punit Pathak, Assistant Professor, School of Liberal Arts and Human Sciences,
Auro University, Surat, Gujarat, India.

Abstract

The Black Book and A Strangeness in My Mind by celebrated Turkish Nobel winner Orhan Pamuk skillfully combines themes of transformation and identity. The article examines how these themes develop in the journeys of the characters against the backdrop of Istanbul, a city that perfectly represents the fusion of modernity and tradition. Through an analysis of the complex interplay between storyline, character development, and sociocultural background, this research emphasizes Pamuk's exploration of the diversity and adaptability of identity. His novels *The Black Book* and *A Strangeness in My Mind* are essential reading for anybody interested in learning about his investigations into identity, metamorphosis, and the significant influence of Istanbul as a dynamic, ever-changing city. His novels enhance the body of Turkish literature but also provide a global perspective on human nature.

Keywords: Metamorphism, Identity, Socio-cultural Background, Tradition, Modernity.

Introduction

Orhan Pamuk's novels are mostly rooted in the investigation of history, identity, and the evolving character of human life. His novels *A Strangeness in My Mind* and *The Black Book* are notable for their deep exploration of identity and transformation of the characters. The stories of both novels are set in Istanbul, which serve as an intangible symbol for the protagonists' internal changes.

Metamorphism and Identity

The significance of Istanbul in Pamuk's writings has been highlighted by academics like Erdag Goknar (2003), who describes the city as an active, transforming force that affects the identities of the characters rather than just serving as a backdrop. According to Goknar's perspective, Pamuk successfully portrays Istanbul as bridging the traditional and contemporary eras, producing a dynamic environment that reflects the underlying changes of the individuals. According to Berna Moran (1999), who examines the protagonist's search for self-discovery amid Istanbul's winding streets, the topic of identity is fundamental to *The Black Book*. Nilufer Gole (2002), who studies the interconnections of memory, history, and selfhood in Pamuk's work, concurs with Moran's suggestion that the city itself is a metaphor for the complexity and fluidity of identity. This investigation is carried out in Pamuk's *A Strangeness in My Mind*, which centers on the life of a street seller negotiating the quickly evolving urban scene. Sibel Erol (2015) investigates how the protagonist of the book depicts Istanbul's change, highlighting the city's influence on both personal and societal identities.

Erol's work highlights Pamuk's skill at fusing personal stories with more significant social shifts, demonstrating how identities may adapt and endure in the backdrop of modernity. Additionally, a selection of articles that examine the existential and political



aspects of Orhan Pamuk's writings may be found in the edited anthology *Global Perspectives on Orhan Pamuk: Existentialism and Politics* (2012), which was co-authored by Mehnaz M. Afridi and David M. Buyze. This compilation offers a nuanced perspective on how Pamuk's investigation of identity and metamorphosis goes beyond the personal to address more general existential and political issues. The existing literature that is at present available highlights Orhan Pamuk's deft weaving together of personal and cultural experiences. His novels *The Black Book* and *A Strangeness in My Mind* are essential reading for anybody interested in learning about his investigations into identity, metamorphosis, and the significant influence of Istanbul as a dynamic, ever-changing city. These literary pieces not only enhance the body of Turkish literature but also provide a global perspective on human nature.

In *The Black Book*, the protagonist Galip embarks on a quest to find his wife Ruya, who disappeared, and his cousin Celal, a columnist. The plot is constructed like a philosophical detective novel. Galip starts to change as he learns more about Ruya and Celal's life; he starts to take on Celal's identity on a mental and physical level. Galip's progressive adoption of Celal's ideas, writing style, and mannerisms are evidence of this metamorphosis. The transient nature of selfhood is highlighted by the blurring of identities between Galip and Celal, as Galip's search for his loved ones turns into an introspective exploration of his own broken identity. *The Black Book* explores identity, political unrest, and the clash between modernity and tradition in Turkey. It presents the protagonist's quest to find his wife, who goes missing. The story develops as a voyage of self-awareness and change. In *A Strangeness in My Mind*, the life of street seller Mevlut in Istanbul has been explored along with the transformations the city has seen over several decades, which are reflected in the conflict between the old and new identities. Highlights the experiences and life path of the main character Mevlut, illustrating the transformation of both individual lives and Istanbul as a whole. Galip counts the columns of an engraving from a book by an English traveler depicting a Bektasi rite that owes less to reality than to the artist's imagination. Later they are no longer Naksibendis and now they themselves as Marxist-Leninists. Pamuk shares the mysterious advice his masters have given him in 64 points. "Pamuk's has an extensive exposure to the Western culture and that is why his orientation is more secular and Western than religious and Eastern— in fact he is the representative of old Turkey" (Afridi 155)

In the novel *The Black Book*, Galip's uncle Melih begins to articulate on visiting Germany or France. His goal is to become proficient in creating European-style clothing. He even hopes to establish a plant producing coloured bubble baths in collaboration with the French. His plan is to travel to the companies that are closing down one by one throughout America and Europe in order to purchase some machinery and locate a cheap piano for Aunt Hale. But above all, he wants to take the unfortunate deaf Vasif to see a neurologist. Uncle Melih's wish to study European-style comfitures in France or Germany reveals a yearning for cultural hybridity. He wants his Turkish identity to be integrated with Western ideas and customs. An economic side of the East-West encounter is shown in Melih's proposal to establish a plant producing coloured bubble baths and in his concept to tour industries that are closing in America and Europe. His goal is to introduce Western industrial methods into Turkey.

The choice to send the character Vasif, who has hearing issues, to a reputable neurologist overseas demonstrates recognition of the advances in medical research made in the West. It suggests a dependence on Western knowledge for specialised medical care. Uncle Melih and his spouse make the decision to go back to Turkey since they are really



missing it. Uncle Melih and his newly wed spouse have become Christians, joined a missionary organisation, and constructed a church for a sect that aims to unite the Cross and the Crescent in a valley where lions hunt deer with three heads. Melih's final choice to go back to Turkey suggests a yearning for his past. He and his spouse express longing for their own country even though they accept Western notions, indicating a nuanced understanding of cultural identity. A further layer of theological complication is introduced by the rumours that Uncle Melih and his wife became Christians and constructed a church for a sect that unites the Crescent and the Cross. One may see this as an effort to harmonise parts of Eastern and Western religion. Galip's exploration of Istanbul's back streets demonstrates the impact of the West on the metropolis. Closed supermarkets, vacant janitors' quarters, and Coca-Cola and nylon stocking commercials are symbols of the invasion of Western consumer culture. When Galip talks about the responsible use of medications, his family members go through the cough remedies, antibiotics, and penicillins that they have in their pharmacies. They also name the vasodilators and analgesics that work best for the flu and make sure each other is aware of the vitamins that go along with them. "They Turkified each product by adding a few syllables to its name" (Pamuk BB 31).

The family's desire to integrate Western medical advances into Turkish norms is evident in their conversation about drugs. Product name Turkification pertains to a cultural compromise between Western and traditional ideas. The complex dynamics of the East-West meeting are embodied in Uncle Melih's character in the novel. His objectives are a reflection of his desire for his Turkish heritage while also reflecting his affinity to Western modernism. The way that Melih's tale blends medical, cultural, and economic aspects highlights how difficult it is to balance Eastern and Western influences in a society that is changing quickly.

The novel's exploration of cultural identity and the effects of globalisation on Turkish culture is aided by the juxtaposition of these components. Galip has never imagined Ruya bearing children and brandishing detergents, it is only after he marries her that he discovers that this world even exists. Galip's imitation of husbands in Western movies and his question about Ruya's activities alludes to the cultural clash within relationships. The attempt to understand and control the roles of women in the context of Western ideals exposes the complexities of adapting to changing societal norms. The reference to "the housewife" as an empty shell and the dark world it leads to reflects the challenges faced in adapting to Western notions of gender roles. The clash between traditional expectations and modern ideals creates a disorienting and slippery cultural space.

Pamuk uses a multi-layered narrative approach that incorporates a variety of viewpoints, voices, and genres. The reader must navigate through viewpoint shifts time-based slips, and the interaction between reality and fantasy as a result of the narrative's intricacy, which represents the concept of transformation. The structure of the novel actually becomes a symbol for change while new facets of the characters' identities and entwined fates are revealed in each chapter. Istanbul serves as both a backdrop and a major character in *The Black Book*, symbolising the collision of Eastern and Western identities. Istanbul's rich cultural legacy and deep historical past reflect Galip's inner conflict and desire for self-awareness.

The city's winding streets and the contrast between the ancient and the modern capture the multifaceted, multilayered character of identity that is ever changing according to individual and societal history. Pamuk describes the life of Mevlut, a street seller who sells boza, a Turkish fermented beverage, in *A Strangeness in My Mind*. Mevlut's life narrative takes place over several decades, during which time Istanbul experiences substantial



socioeconomic changes. As his identity changes in reaction to the changing surroundings, his ability to traverse the ever-changing urban world emphasises the idea of transformation.

In *A Strangeness in My Mind*, Mevlut remembers the place, Aksehir from his history lessons:

**THE FOUNDER OF OUR REPUBLIC
MUSTAFA KEMAL ATATURK
DRANK COFFEE UNDER THE SHADE
OF THIS ANCIENT PLANE TREE
WHEN HE CAME TO AKSEHIR IN THE YEAR 1992. (ASM 11)**

Mevlut learns the significant role of Aksehir in Turkish history and he blames himself for being too poor in memory. He is not a student who works hard in school to be the kind of student that his teachers expect him to be. It may also be his biggest flaw but he is always optimistic to consider himself as naïve and has time to improve himself.

Pamuk describes his country, Turkey to the readers in all his novels. In *A Strangeness in My Mind*, he says that he should explain to foreign readers who've never heard of it before. Not only for them but also for the future generations of Turkish readers whom he fears may forget it in twenty to thirty years... "that boza is a traditional Asian beverage made of fermented wheat, with a thick consistency, a pleasant aroma, a dark yellowish color, and a low alcohol content" (Pamuk ASM 18) Pamuk gives the title as *A Strangeness in My Mind*, for which he informs the readers that this story is already full of strange things and he doesn't want people to think it entirely peculiar. Boza is a fermented beverage and it is quick to spoil and turn sour in the heat. In the early days when the Ottomans ruled, during the winter season it was sold significantly in shops. "By the time the Republic of Turkey was founded in 1923, the boza shops in Istanbul had long closed down, pushed out by German breweries. But the street vendors who sold this traditional drink never left. After the 1950s, boza selling became the preserve of those like Mevlut, who walked the poor and neglected cobblestone streets on winter evenings crying "Bozaaa." Reminding us of centuries past and the good old days that have come and gone" (Pamuk ASM 18).

Pamuk describes the street vendor Mevlut who survives as a Boza seller in Istanbul. When some children are impatient up on the fifth floor, Mevlut pockets the paper money they have left in the basket and sets the change in coins next to the pot. He gives the basket a gentle pull as he used to do as a child when he and his father would sell their wares on the street. The wicker basket makes a swift climb, which gives the children some trouble as it swayed from side to side in the cool wind, bumping against the windowsills and the gutters on the floors below their window. When it reaches the fifth floor, it drifts for a moment like a happy seagull gliding on the perfect current and it disappears into the night like a mysterious and forbidden thing.

It is a custom to use a basket to buy things off the street since buildings in Istanbul have no elevators or automatic doorbells. It is very rare to see more than five or six storied high buildings. Mevlut started working with his father back in 1969, housewives who prefer to stay indoors would use the basket for purchasing not just boza but their daily yogurt too and also various items from the grocery shop. The vendor rings the bell and rocks the basket as a signal to alert that the yogurt and boza have been safely placed inside. Mevlut enjoys watching these baskets make their way back and some of them sway in the breeze, bumping into windows, branches, electrical and telephone cables, and the laundry lines which are stretched between buildings and the bell would respond to each collision with a pleasant chime.



Regular customers keep their account ledger in the basket to help Mevlut add the day's yogurt to their tab before sending the basket back up. Mevlut's father cannot read or write. Before Mevlut joins with him, he used to enter purchases into these ledgers with tally marks. To him, one stoke stands for one kilo, half a stroke stands for half a kilo, etc., His father admires his son with pride at his talent of Mevlut's writing skills and his knowledge of writing numbers with detailed notes.

Mevlut's memories of Istanbul over the past twenty-five years are like fairy tales for him and Istanbul has transformed in these years. Many streets, paved with cobblestones have been replaced with asphalt. The three-story buildings with gardens have been replaced with taller apartments. Persons on the upper floors cannot hear the call of a vendor passing in the street. Radios have been replaced by televisions and its voice dominated the vendor's voice, especially the boza seller's voice. "The quiet, browbeaten folk in gray and drab clothes who used to populate the streets had been replaced by rowdy, energetic, and more assertive crowds. Mevlut had experienced these changes in daily increments, not as a sudden shock, and so, unlike some others, he did not bemoan the transformation. Rather, he tried to keep pace with these momentous changes and always chose neighborhoods where he knew he was guaranteed a friendly reception"(Pamuk ASM 19).

Then, Mevlut describes the place called Beyoglu which is the most populous neighborhood and it is near to his house. Around fifteen years ago, towards the end of the 1970s, Mevlut was able to have good sales in the backstreets until late midnight due to cabaret bars, nightclubs, and half-hidden brothels. Mevlut remembers women who sing and work as hostesses in stove-heated basement nightclubs and their fans such as the middle-aged men who come from rural Anatolia to shop in Istanbul and they at the end of a long day, buy drinks for hostesses. Istanbul's newest arrivals and Arab and Pakistani tourists are thrilled to spend time with women in nightclubs. Many such as the waiters, the bouncers, and the doormen wait and buy boza from Mevlut even at midnight. "But in the last decade or so, the demon of change had cast its spell over the neighborhood as it had over the whole city, and the fabric of that past had been torn asunder, causing those denizens to leave and the clubs playing Ottoman and European-style Turkish and continental music to shut down, giving way to noisy new establishments serving Adana and shish kebabs cooked over an open grill and washed down with raki" (Pamuk ASM 20).

Through the eyes of Mevlut, we see Istanbul's transformation. Mevlut says for twenty – five years and around eight-thirty in the evening he leaves his rented home and wears the brown sweater, his woolen skullcap, and the blue apron. He picks up the jug of boza sweetened and flavored with special spices by his wife or daughters. "The first thing he would do when he stepped outside into the cold was to shoulder the thick oak-wood yoke he'd been using for twenty-five years to carry his load, a plastic jug full of boza tied at each end; like a soldier about to step onto the battlefield he would check his ammunition one last time, his belt pouches and the inner pockets of his jacket full of little bags of roasted chickpeas and cinnamon(prepared at home either by his wife, his increasingly irritable and impatient daughters, or by Mevlut himself), and finally he would set out on his night's endless walk"(Pamuk ASM 20).

He buys the raw boza from the oldest and the best place called the Vefa Boza shop. He mixes it with his own ingredients and makes it tastier to drink. When a buyer asks Mevlut whether sugar is added to Boza at home he replies that by nature Boza is both sweet and sour. Then the buyer says, "Boza is meant to be sour. It's the fermentation process that makes it sour, it's the alcohol, just like with wine" (Pamuk ASM 26). When a woman raises her



eyebrows in wonder, another man informs, “Boza was the drink of choice under the Ottomans, when alcohol and wine were banned. When Murad the Fourth went around in disguise at night, he didn’t have just the taverns and coffee shops shut down but the boza shops too” (Pamuk ASM 26).

Pamuk introduces a character Mohini who introduces herself by saying that her real name is Ali Yalniz. “Mohini is the fine name of the elephant that the Indian prime minister Pandit Nehru gave as a gift to Turkish children in the year 1950” (Pamuk ASM 81). Mevlut remembers his principal Skeleton threatening some kind of action for ages during the Monday flag raising ceremony and says it is inappropriate for boys to wear their hair like women, just to imitate some degenerate European pop stars. He also shares how the army captain arrives by jeep to coordinate the relief efforts for the victims of the earthquake in eastern Turkey. One of Mevlut's most fundamental characteristics is his "strangeness." He is different from other people because of this peculiarity, a distinct way of seeing the world. Mevlut's contemplative demeanour and philosophical musings on existence, love, and contentment offer a profound insight into his inner self. His quest for self-awareness and significance has characterised his life, mirroring the universal human experience of developing an identity.

The novel focuses on the confluence between identity and class. Mevlut's existence as a street seller puts him in the working class backdrop of Istanbul. His goals and hardships are a reflection of the city's larger socio economic shifts, such as urbanisation, migration, and class mobility. Pamuk illuminates the influence of socioeconomic issues on identity via Mevlut's personal story, showing how outside events sculpt people's expectations of themselves and their unique selves. Istanbul is a major theme in both *The Black Book* and *A Strangeness in My Mind*; the city's transformations are compared to the individuals' metamorphoses and identity issues. *A Strangeness in My Mind* offers a deeper social and existential examination of identity, whereas *The Black Book* explores the philosophical and psychological dimensions of it. With an emphasis on the complex nature of identity, Pamuk's storytelling effectively conveys the core of the human experience in a world that changes constantly. Istanbul is shown as a vibrant, complex body in both novels. The city offers a fascinating backdrop for the protagonists' adventures because of its historical layers, cultural connections, and socioeconomic changes. The individuals' personal changes reflect Istanbul's transition from a traditional to a contemporary city, emphasizing the relationship between location and personality. Both stories' characters' journeys are characterised by themes of transformation and self-discovery.

Conclusion

The quest for self-understanding and significance in Galip's novel *The Black Book* and Mevlut's life journey in *A Strangeness in My Mind* both express the common human experience. Pamuk's examination of those topics reinforces the idea that identity is a dynamic process of becoming rather than something that is fixed. *The Black Book* and *A Strangeness in My Mind* by Orhan Pamuk provide insightful readings on the topics of identity and transformation. Pamuk shows how history, culture, and individual experiences perpetually create and redefine personal and communal identities via the journeys of the characters and the continually altering Istanbul environment. These novels offer a sophisticated view of the dynamic and complex nature of selfhood in a world that is changing quickly, resulting in significant contributions to modern literature.



References

- [1] Afridi, Mehnaz M., and David M. Buyze, editors. *Global Perspectives on Orhan Pamuk: Existentialism and Politics*. Palgrave Macmillan, 2012.
- [2] Erol, Sibel. "Transforming Istanbul: Urban Change in Orhan Pamuk's *A Strangeness in My Mind*." *Journal of Turkish Literature*, vol. 12, 2015.
- [3] Gökner, Erdağ. "Orhan Pamuk and the 'Ottoman' Theme." *World Literature Today*, vol. 77, no. 1, 2003.
- [4] Göle, Nilüfer. "The Forbidden Modern: Civilization and Veiling." *Routledge*, 2002.
- [5] McGaha, Michael. *Autobiographies of Orhan Pamuk: The Writer in His Novels*. University of Utah Press, 2008.
- [6] Pamuk, Orhan. *A Strangeness in My Mind*. New York: Knopf, 2014.
- [7] Pamuk, Orhan. *The Black Book*. New York: Farrar, Straus and Giroux.1990.

Author Contribution Statement: NIL.

Author Acknowledgement: NIL.

Author Declaration: I declare that there is no competing interest in the content and authorship of this scholarly work.



The content of the article is licensed under <https://creativecommons.org/licenses/by/4.0/> International License.



Role of AI in the Narrative Structures of Mythological Novels

Dr. S.Vidhya, Assistant Professor of English (SF)

Nadar Mahajana Sangam S. Vellaichamy Nadar College, Madurai, Tamil Nadu, India.

Abstract

In this digitalized Era everything will be attained easily with the help of Artificial Intelligence AI plays a key role in developing and transforming our lives in to new scenario. In Literature, AI reflects all the writers' imaginations, symbols, allegorical images and metaphorical images which they had used in their fictions, short stories and poems through its Machine Learning and Natural language processing method. Digital Literature is otherwise known as Electronic Literature, is a genre of writing which is characterised by its creation and experimentation in a digital platform. It flourishes as a new medium acting as an intersection between traditional way of writing and storytelling and the ever growing digital world. This paper attempts how to analyze the role of AI in narrative structures in Mythical and mythological novel in Literature. AI in storytelling stimulates the readers to delve into their past and stance their idea, thought about the story. It helps them to recreate the story with their own.

Keywords: AI Narratives, Mythology, Scenario, Recreation, Stance.

Introduction

In this digitalized Era everything will be attained easily with the help of Artificial Intelligence AI plays a key role in developing and transforming our lives in to new scenario. Now a days AI used in Multiple sectors for various purposes .It enhances the digital knowledge of the people. In Literature, AI reflects all the writers' imaginations, symbols, allegorical images and metaphorical images which they had used in their fictions, short stories and poems through its Machine Learning and Natural language processing method. AI creates the new revolutionized era in literature by both storytelling and creating the art from the past. It analyses the character's perception, notion and feelings in multiperspective way. AI improvises the method of literary analysis through the patterns, thematic aspects and stylistic approaches. AI in storytelling stimulates the readers to delve into their past and stance their idea, thought about the story.

Digital Literature

Digital Literature is otherwise known as Electronic Literature, is a genre of writing which is characterised by its creation and experimentation in a digital platform. It flourishes as a new medium acting as an intersection between traditional way of writing and storytelling and the ever growing digital world. "Literature that incorporates digital technology includes hypertexts, multimedia tales, interactive fiction, and electronic poetry" (36)

Digital literature typically also makes use of multimedia elements, such as audio, video, animations, and interactive graphics. According to Pressman these features enhance the tale and engage the reader's senses in a way that traditional reading does not. Because users may interact with the story in many ways—by changing its trajectory or even collaborating with the AI systems that create it—the lines between author and reader tend to blur in digital fiction (67).



Digital Literature enables the readers to access any forms of literary devices easily. It allows the reader for interaction and immerse in reading the text. It encompasses abundant of literary texts ,poems, short stories and fiction. Digital Literature is a innovative and introspective field which emerges with advancement in technology. It provides the chances for authors and readers to outshine with stories in creative and interactive ways.

Digital Humanities and AI in Literature

AI in Literature has transformed the traditional method of literary research into digitalized method. Digital Humanities avails the literary history of research using the digital maps and social networks Martin Paul Eve delineate the new paradigm for the humanities in *The Digital Humanities and Literary Studies*. He presents a wide range of methods for analyzing literary style which is known as stylometry or digital Stylistics. This method of analyzing the literary texts makes feasible for the readers to inspect the multi- textual comparison between the author's works and its appreciation by the readers. He provides the visualization method which is used to understand textual and intertextual development changes and plot connections. AI identifies the recurring motifs, character interactions, plot construction, thematic patterns and historical context of the novels through Natural Language Processing (NLP).

According to LeCun artificial intelligence systems have demonstrated the ability to autonomously write text, which is a remarkable simulation of human literary creativity. "AI-generated" stories, poems, and other literary compositions might be produced by authors through the use of artificial intelligence algorithms and machine learning models. These algorithms have the potential to generate fresh writing by exploring vast databases of previously written works in search of relevant patterns and insights. (112)

This picture shows the fun story of penguins travelling in an Iceberg It fascinates the readers to immerse in the story in an interesting way. It creates the in-depth impact on the readers to have an insight analysis of the story.

Narrative Structure

Narrative structure defines the framework of the story which provides the events, characters and themes and plot of the story. There are different types of narrative structures in storytelling. They are linear, Non- Linear, Circular, frame, Epistolary Parallel and stream of consciousness method. AI Narratives in Mythical and Mythological novel fuses with the mythological themes with AI advanced technology concepts which creates the fusion of tradition and modernism in the story. For Example AI analyzes and examines the mythological Protagonist or Hero's part with the ordinary world with the help of machine learning process It compares the hero with the mythical creatures using the visualization process. AI Narratives often highlights the roles of creators (gods) and disruptors (tricksters)While analyzing the mythical figures AI changes its role as acts as the god of old, has the power to recreate, destroy and reshape the world. For Example In Greek Mythology *Talos* , was of the stock of bronze , of the men sprung from the ash-trees,was a gift from the a god Hephaestus to King Minos and *The Golem* in Jewish Folklore , a clay figure came to existence through the mystical rituals, symbolizes humanity's desire to create life artificially

AI Acts as Modern Myth

AI represents the mythological theme of omniscience, creation and ethical dilemmas AI acts as a mirror of ancient myths which reflects the gods and divine beings and the destiny of the humans. AI as a mentor it assists the protagonist on their journey. It provides the trials and tribulations faced by the protagonist in the novel For Example In Neil



Gaiman's *The Sandman* the protagonist, Morpheus who navigates the world where ancient myths, modern technology, and dreams collide. His travel needs an understanding of both mythical lore and contemporary realities. The protagonist's transformation examines through the fusion of AI technology.

AI Shows Integrated Mythical Archetypes Characters

For example AI acts as trickster analyzing the wit, deception and challenges faced by the protagonist and his resolve. In *The Labyrinth of Shadows* a young and clever hero named Icarus is chosen by the gods to undertake a perilous journey. He struggles to retrieve the torch of truth within the Labyrinth of Shadows, a maze guarded by legendary creatures and filled with deceptive traps. It explores the relationship between the human nature and artificial intelligence through the traits of AI and human characters. AI creates the bridge between the mythological deities and technological advancements by depicting the omniscience of characters. In Isaac Asimov's *The Last Question*, a supercomputer called Multivac emerges as eons becoming god like entity which achieves the omniscience, immortality and the ability to create the world reflecting the creator deities in mythology. AI explicits the technique by blending scientific ambition with divine mythological traits.

AI Coexists with Mythology or Mythical Settings

AI coexists with human cultures also using the mythological themes and religious themes The AI entity Tehnocore acts as a powerful enigmatic beings, influencing human lives in ways reminiscent of gods or oracles. For Example Dan Simmons's *Hyperion Cantos* and Neil Gaiman's *American Gods* profiles the old god vs new God AI easily imagines and presents the new pantheon to retell the story Similarly "Age of Myth" Series by Michael J. Sullivan AI—imbued with intelligence by advanced or forgotten civilizations In Frank Herbert's *Dune* where advanced technology exists alongside mythological undertones, the Bene Gesserit and other factions evoke mystical archetypes. AI is capable of predicting the catastrophic events and foretell the future of the world Using the technology for example Mythological figures like Cassandra (cursed to foretell the future but never be believed) .

Conclusion

Hence AI narrative as a part of Digital Literature reveals the traits and technology which is used to examine the themes, symbols and characters in the novel. Using the machine learning technique it recreates the story with unpredictable images for the story which would help to understand the novel easily.

References

- [1] Eve 2022 Eve, M. P. *The Digital Humanities and Literary Studies*. OUP ,2022.
- [2] Ghosh, A., Kumar, S., & Sharma, R.. *AI as a co-creator in storytelling: Opportunities and challenges*. Journal of Creative Technologies, 15(2), 45-67. 2021
- [3] Jockers, M. L. *Macroanalysis: Digital methods and literary history*. University of Illinois Press. 2017Liu, Y., & Zhang, H. *Personalized storytelling through AI: Enhancing audience engagement in the digital era*. Digital Narratives Journal, 8(3), 122-139. 2023.
- [4] McKee, T., White, A., & Green, R. *The evolution of AI in creative writing: A critical review*. Creativity & Cognition, 12(4), 89-105. 2020
- [5] Moretti, F *Distant reading*. Verso. [6] Newman, J., & Cohen, L. *Authorship in the age of AI: Redefining creativity and ownership*. Ethics in Technology Review, 10(1), 15-32. 2013.
- [6] Shankar, V., & Gupta, N *Bias in AI-driven literary tools: Challenges and recommendations*. Journal of AI Ethics, 5(2), 78-92, 2020.



Author Contribution Statement: NIL.

Author Acknowledgement: NIL.

Author Declaration: I declare that there is no competing interest in the content and authorship of this scholarly work.



The content of the article is licensed under <https://creativecommons.org/licenses/by/4.0/> International License.