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British Pillage of India: A Postcolonial Analysis of Shashi Tharoor's "An Era of Darkness" and Naipaul's "India: A Million Mutinies Now"

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Abstract— Shashi Tharoor and V. S. Naipaul attempted to discuss the innumerable mistreatments perpetrated by the British Raj in their nonfiction works "An Era of Darkness" and "India: A Million Mutinies Now," respectively. The title plainly indicates that the British governed India for two centuries during which time there was darkness, mutiny, and exploitation. Because of them, Indians were subjected to terrible humiliation and misery, and they were pulled into poverty. The aftermath of such sad events is still present. Due to situations such as Britishers feeling smug, Indians were prohibited from public servant selections, prompting Jawaharlal Nehru to declare, "The Indian civil service was neither Indian, civil, nor a service" (Shashi Tharoor, 60). Both of them utilized a variety of strategies to split India in all areas, allowing exploitation to continue unabated. They devised the concept of a census. They did everything for personal gain. Whether that was the initiation of railways, the interruption of community schools, or the inability to give aid during the Bengal famine, there were many reasons for this. Tharoor does not want compensation for the British's wrongdoing; Rather, he intends them to recognize and apologize. Naipaul investigates the changes in society that occurred in India during British occupation. He captures the varied voices and viewpoints of the people living in India, delving into the country's intricacies via a series of tales and personal interviews. The title symbolizes the concept that India is undergoing numerous transitions, as represented by a million separate rebellions or mutinies. This study reveals a clear and comparable representation of Indian sorrow and British misdeeds via the words of the two authors described above.

Keywords— Post - Independence, Postcolonial, Orients, Occidentals, Injustice, Mutinies, Exploitations

I. INTRODUCTION

Shashi Tharoor, born March 9, 1956, is a prominent Indian personality noted for his contributions to international civil service, diplomacy, bureaucracy, and politics. Tharoor has been a Member of Parliament for Thiruvananthapuram, Kerala, since 2009. He is also a public intellectual and author, known for his nonfiction writings.

"India: From Midnight to the Millennium" (1997), "An Era of Darkness: The British Empire in India" (2016), "India Shastra: Reflections on the Nation in our Time" (2015), and "Why I am A Hindu" (2018) are some of his most important nonfiction books. These writings highlight Tharoor's unique insights into India's history, culture, and present difficulties via a postcolonial and postmodern lens.

Tharoor's nonfiction work challenged the conceptions of colonialism and Ethnocentrism by presenting numerous topics from the perspective of the colonization. It is a heartbreaking scenario since, althoughhaving fled, the colonists were still experiencing the consequences of their deeds. Mr Sijo

Verghese talks on this in a chapter on Gayatri Spivak's Theory of Subalternity:

> "As a result of colonialism, the West continues to be regarded as an ideal state by the conquered people. Not alone were their lands invaded, but their brains as well". (Verghese121).

V.S. Naipaul (born August 17, 1932) was a Trinidadian-born British novelist and Nobel laureate known for his incisive investigation of cultures and society, notably via his nonfiction writings. Naipaul's contributions to literature extend beyond creative fiction to include travel writing and socio-cultural research.

In his nonfiction writings, Naipaul methodically portrays the nuances of the postcolonial world, providing readers with a deep grasp of the historical, political, and cultural landscapes he encounters. Notable among his nonfiction works is "An Area of Darkness" (1964), in which he

critically investigates his ancestral country, India, contending with the conflict between expectations and harsh realities. "India: A Million Mutinies Now" (1990) exemplifies Naipaul's strong observation and analytical skills as he depicts India's changing social fabric under British control. His research on the Caribbean, detailed in "The Middle Passage" (1962), expands his nonfictional repertory by giving insights into the region's cultural and historical features.

Naipaul's nonfictional writings are distinguished by a unique combination of personal introspection, cultural critique, and intellectual rigor, establishing him as a distinct voice in the field of literary study. Across these books, Naipaul takes readers on a thought-provoking trip through several civilizations, illuminating the delicate fabric of the postcolonial world.

V.S. Naipaul's "India: A Million Mutinies Now" highlights the numerous changes and advancements that occurred in India. Though India's progress is positive, it is still a long way from becoming a developed country. Naipaul's investigation of India contributed to its development in the same way as western countries have. Naipaul communicates,

> "The mutinies also helped to define the power of general intellectual life, as well as the completeness and humanism of the principles to which all Indians now feel they may appeal, and, strangely enough, the mutinies could not be wished away. They had a role in both the commencement and the restoration of a new

way of life for countless millions." (Naipaul)

II. ANALYSIS OF THEIR WORKS

In May 2015, Tharoor made a lecture at Oxford University condemning British enslavement and economic degradation. Despite the fact that they robbed India, instead of providing compensation, they should own their inconsistencies and apologize. Tharoor's book convincingly explains how Indians charged for their own subjection, as well as how the British government fooled us for 200 years and colonized Indians. Shashi Tharoor's novel "Era of Darkness," in which he critiques British imperialism, was a brave step as a debater. As a result, Indians have yet to heal from the suffering caused by British rule. That colonial time was a horrible epoch for Indians, with numerous riots, feminine, racial, and tremendous economic exploitation.

In 1930, Will Durant, a youthful historian and philosopher, says:

> "The British conquest of India was the assault and destruction of a High Civilization by a commercial corporation [the British East India Company] absolutely without scruple or principle, careless of art and greedy of wealth, overrunning with fire and sword a temporarily disorganized and weak country, bribing and killing, annexing and stealing, and commencing that career of illegal and 'legal' plunder which has now (1930) gone on relentlessly for one hundred and seventy-three years" (Durant,2007).

Tharoor's book "An Era of Darkness" expands on his Oxford Union speech, which he presented by compiling information from many witnesses and delivering it as a timed narrative. In his writing, he plainly expressed his beliefs, making criticisms against the English looting that Indians had to undergo. He talks about how everything the Britishers did was for their personal benefit. He makes comments that contradict historical accounts. He drew sharp evidence from reliable sources and condemned the Occidentals for everything that was detrimental to India.

They'd successfully divided the country. Furthermore, both Clive and East India Company officials gained from the Battle of Plassey. The British waged India's contribution to soldiers, wars, and anything else that, yet they haven't ever paid anything to India. Tharoor begins to claim that he has not found anything reviving during the entire period of British rule in India. Many historians felt outrage over how their reign was fading and vanishing. During this time, India faced disaster.

"They ousted nawabs and Maharajas for a fee, drained their treasuries, and took over their kingdoms using different tactics (including, beginning in the 1840s, the cynical "doctrine of lapse" whenever a monarch died without an heir), and deprived farmers of their ownership of the fields they had tilled for generations (Tharoor,2016)".

Later, Tharoor describes how the Colonists ruined India's economy. It accounted for twenty seven percent of the global economy in 1700, which was more than all of Europe's economies combined at the time. Unfortunately, after the British departed India, the position was nearly identical to that of ragpickers. India's economy slowed to three percent. Thus, the author shows, "The rationale was simple: India was administered for the profit of Britain" (Tharoor, Oxford Union address, 2015).

The center was more commercially oriented while the British were in power. This may be investigated using the words "capitalist" and "imperialism." The colonists relied on natural resources. It all started with the "British Industrial Revolution," which had the primary purpose of undermining India's thriving manufacturing industry. This is evident in the textile industry and their issues.

"The British set about progressively dismantling India's textile industry and exports, replacing India's production and exports with British textiles made in England. Ironically, the British exploited Indian raw materials and shipped completed goods back to the Indian market and the rest of the globe, which is the industrial corresponding of adding insult to injury." (Tharoor,2016).

"Beginning Postcolonialism Colonialism was a profitable commercial enterprise that brought money and riches to Western nations by exploiting the economic resources of others. It sought economic advantage, reward, and wealth. Consequently, colonialism and capitalism have a mutually beneficial connection" (Tharoor,2016).

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of sophisticated equipment. Weavers in India were victims of product advancement. They went to great lengths to stymie India's industrial growth. India was formerly famed for its steel, textile, and ship building industries. Unfortunately, it was relegated to a raw material-producing colony under British authority. When the colonials withdrew, their inputs to the less manufactured goods exports plummeted from 27% to less than 2%.

The agony of British authority did not go away. Tax system in the name of exploitation started, and during 1765 and 1815, millions were robbed each year. It became a favorite pastime among the British, and we were treated like cash cows. They began collecting taxes at least 50%. This was just too much for the people. Two-thirds of the residents of British colonies left their territory in the late 18th century.

"Tax evaders were kept in cages and subjected to the scorching heat; fathers sold their children to pay the escalating rates" (Durant).

Tharoor also goes into great length about the ongoing disparity in the Indian Civil Service. Indians were denied every position, honor, reputation, and department that the most modest Englishman recognized. Jawaharlal Nehru made the following additions:

"The Indian civil service was neither Indian, civil, or service-oriented" (Tharoor).

Indian citizens were not permitted to participate in this system, in which the destiny of Indians was decided solely by British citizens. A few handpicked Indian soldiers confront a long and arduous road ahead of them. What they thought when they were met with shocking levels of bigotry and abuse from British citizens. This intolerance had a tremendous impact on the brains of a few Indian Imperial troops. Tharoor has presented the true picture of Indians' predicament in relation to the judicial system, including the court system and criminal legislation. Even when India had law and order, justice was skewed, especially in confrontations among Indians and British officers. They also identified additional instances when justice was not rendered equitably and how Indian people suffered as a result of the English judicial system. It was invented by foreigners and decided to impose on Indian people without their consent. They used it as merely a tool at their discretion. Because all the regulations benefited white people, they reigned, and Indians blindly accepted them as rulers. Dr. Dushyant Nimawat says racism exists.

"Europeans believed to be a better race to those

of the East. Thus, they validated colonization and colonialism. They believed that colonization was intended to civilize the uncivilized tribes of the East" (Nimiwat).

Naipaul investigates the number of Indian mutinies, including regional, religious, commercial, and caste-based ones. Movements such as Naxalite, Dalit, Dravidian, Khalistani terrorists, and South Indian are combustible but not a hindrance to

India's homogeneity. In contrast, Naipaul questioned whether India's agricultural, commercial, and industrial advances led to personal and societal advancement. People are unaware of the mutinies that occur in India when they are focused on sustainable development. Naipaul was astounded to witness two distinct characteristics of mutiny and advancement in every field of life from 1980 to 1990.

Naipaul's travels to Tamil Nadu and the DMK movement, which was started by Ramaswami Periyar, were depicted in a variety of ways. The Periyar movement was founded in 1930 to challenge Brahmin dominance. Periyar Ramaswami did not believe in conventional rites. He sought to alter the minds of those who were being stifled by the Hindu faith. Naipaul discusses the DMK movement, which was formed as part of the Periyar movement. In Indian politics, the DMK came to power in 1967, nineteen years after the movement's inception. The DMK was created by the disadvantaged and lower classes to oppose Brahmin dominance in all fields. Naipaul discusses lower-class people and how they were viewed as untouchables in India. Naipaul skillfully portrays the rivalry between Brahmins and non-Brahmins in India.

During his journey to Calcutta, Naipaul met Siddhanath Das, who introduced him to ShantiNiketan, which was founded by Ravindranath Tagore. Naipaul met Dipanjan, a communist, and founded the communist movement at Calcutta's presidential college. Later, he declared support for Naxalite activities that amplified the voices of peasants and the impoverished. They are fanatics who fight for the impoverished, marginalized, and oppressed.

During his tour to Punjab, Naipaul met with a variety of Sikh luminaries. He found a deep religious conviction among Sikhs. He learns about Bhindranwale, who visited the Golden Temple in Amritsar. Their radical ideals led to the death of former Indian Prime Minister Indira Gandhi. In Uttar Pradesh, he met with both wealthy and impoverished Muslim leaders. Some Muslim households were immensely wealthy, whereas the bulk of Muslims were extremely destitute. Naipaul

was referring to the Ram Janmabhoomi-Babri Masjid issue, which emerged as the major cause of Hindu-Muslim rioting. Both

Hindus and Muslims have strong opinions about the holy site. Naipaul was astounded to witness how the situation in Kashmir had changed as a result of terrorism. Tourism had completely collapsed, and the hotels and tourist attractions were deserted. He stayed at an empty motel near the lake. On his third journey to India, he met Aziz and Butt, both of whom like meeting Naipaul. They have hopeful thoughts regarding Kashmir. Naipaul observed that the Kashmiri schools were in good shape. The accommodations and restaurants were nicer than his previous visits.

Naipaul underwent significant modifications in Mumbai. Mumbai appeared more packed, hurried, and congested than the metropolitan city. The apartments, flats, and businesses are built on both sides of the lengthy highways. Some advertising boards were written in Roman and Latin. In Naipaul, Dr. Bhimrao Ramji Ambedkar Jayanti was well honored. To commemorate Dr. Bhimrao Ramji Ambedkar's birth anniversary, a large crowd gathered along the roadside. He met with Shiv Sena officials, who were strong Hindus, and vigorously promoted their beliefs. Naipaul witnessed the deplorable state of the Muslim community. He went to Mohammad Ali Road, which is densely populated with Muslim communities. He met Anwar, an intelligent young man. Anwar had a strong faith in Islam and believed that illiteracy hampered Muslim advancement. He says:

> "It is unavoidable that they would battle for Islam. This is a conflicting role. They will continue their illicit operations while also reading the Koran and performing the namaz five times every day. The community does not appreciate these people, but they are captivated by the way the dons interact with ordinary Muslims". (Naipaul, 1990).

In this fashion, Naipaul highlighted India's darker side, anarchy, and mutinies. Societies are divided by religion, caste, location, and language. As a result, the Indian people place a high value on great national concepts that link them together in a single thread of uniformity.

III.   CONCLUSION

To summarize, V.S. Naipaul and Shashi Tharoor saw colonialism and its good impact on the diverse perspectives of contemporary India in their works.

Despite mutinies and exploitation, India appears to be a strong, cohesive, homogeneous, and circumscribed nation. They meet and watch people contemplating modernity and globalization. Finally, Naipaul and Tharoor believe that India is prospering as a powerful and progressive third-world country.

Shashi Tharoor's book "An Era of Darkness" proved the correct option to resist British rule in India with force and power rather than efficiency. Until the mid-century, there was little literature that described the extent of India's destruction during British rule. Tharoor fills the gap by stating that there is a case that the British and other Western nations must address. Old imperialism, with its renewed zeal and rationalizations for the same "civilization," never destructed the world, from far locations as the modern West Asian region and the Middle East region to Grenada, which is now forgotten. What should the English do as a result? As per Shashi Tharoor, wanting compensation for past economic losses is not practical nor acceptable for Indians. Instead of financial compensation, the best course of action may be a real apology from the British.

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Legal Review of the Role Supervisory Judges and Observer towards Convicts Who is Sentenced to Conditional Punishment

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Abstract— The research was conducted to determine the implementation of the functions and duties of supervisory and observing judges. To describe this, qualitative descriptive research was conducted. The research location was Tarutung District Court and Tarutung Correctional Center. Materials were obtained through field studies with interviews, then analysed qualitatively. From the results of the research, it shows that the Wasmat judge did not carry out supervision as it should be, where the Wasmat judge has not signed, checked the supervisor's register and observations based on the minutes of the execution of the sentence, and the check on the spot visit to the Correctional Institution was not carried out regularly as stipulated in the regulation, namely 3 times a month. The supervising judge has not observed the behavior of prisoners in the penitentiary and outside the penitentiary. Likewise, the judge has not made observations of the behavior of prisoners on the sentences imposed on him so that it has not brought sentencing policy for other judges.

Keywords— The Role of Judges, Convicts and Conditional Punishment

I. INTRODUCTION

This adult construction problem is becoming increasingly complex as a result of efforts to pay more attention to human rights factors, as well as making crime professional and functional. This requires a multidimensional approach that is fundamental to the impact of financing, both in terms of individual and social impact. Supervisory tasks: (a) Inspect and sign the registers of surveillance and observation that are in the public domain of the State Court; (b) cheek on the spot at least once in three (three) months to the Marketing Institute to verify the truth of the news of the execution of the court rulings signed by the Prosecutor, the Head of the Marketing Board. (c) Conduct observations of the situation, atmosphere and activities that take place within the walls of the institutions, in particular to assess whether the state of the criminal institution has met the understanding that "Meditation is not meant to preach and is not permissible to undermine human dignity", observe with its own eyes the behavior of the convict in connection with the crime imposed on him; (d) conduct interviews with the prosecution officers (especially the guardians of the Constructors of the prisoners concerned) on the conduct and the results of the reconstruction of the imprisoned, whether the progress achieved or the regress that has occurred; (e) conducts direct interviews to the prisoner on the matters of treatment against him, the humanitarian relations between themselves and with the persons of the Prosecution Service; (f) contact the outsiders of the Chief of the Marketing Board of the Presidents of the Market Council as well as on the requirements of the Department of Criminal Affairs, if they are in need of consultation with the Ministry of Crime, and in the circumstances in which the proceedings are to be resolved. The data on the conduct of the prisoner can be guided by factors such as: the type of criminal behaviour (e.g. for the first time committing a crime, resident and so on), the attention of his family to him (large number, lack of peers), the circumstances of his

environment (tuna susila etc.), his work records (unemployed and so forth), his personal records (calm, egocentric, etc.), the number of his close friends (one, two, three or more), his psychic status etc.; b) conducting an evaluation of the relationship between the criminal's conduct and the convicted criminal, whether the criminal has been sentenced to the perpetrator with a specific behaviour with sufficient meaning (in a certain sense) so that at the time he can be punished, he can become a member of the community. The surveillance and observation carried out by the supervisory judge and the observation here is not meant as vertical surveillance (surveillance from top to bottom) but as side-by-side (horizontal). The supervisory duties performed by the supervising judge and the observer are regulated in article 280 paragraph (1) of the Constitution. In addition to the provisions of this Constitution, the Supervisory Judge and observer appear with the enactment of the 2004 Law on the Power of the Judiciary but are not accompanied by its rules of implementation. The supervisory duties performed by the judge supervisor and the observer are not carried out physically but only administratively. In addition to receiving reports from the prosecutors of the news of the execution of the judgment, the supervisory judge and the observer also receives reports and behaviour of the prisoners' construction from the head of the justice agency or from the conditional criminal agency. (BAPAS).

II.   RESEARCH QUESTIONS

My research question (RQ) is as follow:

From the description above, the problems that will be examined in this study are: How is the implementation of the duties of supervision and observation judges towards convicts sentenced to conditional punishment; Factors that hinder the implementation of the duties of supervision and observation judges towards convicts sentenced to conditional punishment.

III.   LITERATURE REVIEW

The definition of judge supervisor and observer is not regulated in the Law but according to the intelligent dictionary Indonesian word supervisor is the basic word of the observer accompanied by the beginning of the worker - and the termination - which is generally meant to be careful, guard, observe. A British management expert named Brech, as quoted by The Ling Gie, formulated the concept of "control" as follows: "To match the implementation of newly undertaken tasks to the standard measures previously set in the plans with a view to ensuring sufficient progress and satisfactory performance

of the tasks, and also to record the experience gained from implementing those plans as an indication of possible actions in the future". Knowing what the organization's goals are achieved effectively and effectively. Negative surveillance tries to ensure that unwanted or required activity does not occur or occurs again. The function of monitoring basically includes four elements: 1) setting standards of execution; 2) determining measurements of performance; 3) measuring real execution and comparing it by deviating from the standard.

Function of the supervisory judge

The existence of supervisory judges and observers in criminal justice is inseparable from the need to supervise the implementation of court decisions as stated by H. Oemar Seno Aji, supervision and observation carried out by the wasmat judge has the following functions, namely: a) Determination of implementation standards; b) Determination of implementation measures; c) Measurement of actual implementation and comparing it with the standards that have been applied; d) Taking the necessary corrective actions if the implementation deviates from the standard. Duties of the Judge Wasmat a) Checking and signing the register of supervision and observation at the registrar of the District Court; b) Conducting cheeking on the spot at least once every 3 (three) months to the Penitentiary; c) Observing the situation, atmosphere and activities that take place within the walls of the institution, especially to assess whether the condition of the penitentiary is still feasible. d) Conducting interviews with correctional officers; e) Conducting direct interviews with prisoners; f) Contacting the Head of the Penitentiary and the Chairman of the Correctional Supervisory Board (DPP). The duties of the Judge Referee in terms of "observation" are as follows: 1) Collecting data on the behavior of prisoners categorized by type of crime (e.g. murder, rape, etc.); 2) To evaluate the relationship between the behavior of the prisoner and the punishment imposed. So, the definition of a judge is a State Court judge who is tasked with overseeing the execution of a court ruling. According to Mardjono Reksodiputro, "The duty of the judge was not an extra job, but a very important office, if not a noble one." Through this position, the criminal justice system (which is supposed to be integrated) wants to obtain input for: (a) improving existing funding policies; (b) preventing violations of the rights of prisoners.

History of the establishment of Judge Wasmat

Significant and fundamental changes to the Criminal Justice System in Indonesia occurred after the enactment of Law Number 8 of 1981 concerning the Criminal Procedure Code (hereinafter KUHAP) on December 31,

1981. The inclusion of matters concerning supervision and observation of the implementation of court decisions in Law Number 8 of 1981 is not new, but is a new institution that has never been found in Indonesian legal life before. Sourced from Law Number 14 of 1970 concerning Basic Provisions of Judicial Power in Article 33 and Article 34, which mandates the following: Article 33: (1) The execution of court decisions in criminal cases shall be carried out by the Prosecutor; (2) The control of the execution of the court decision mentioned (1) by the President of the Court concerned, shall be further regulated by Law; (3) The execution of court decisions in civil cases shall be carried out by the Registrar and Bailiff led by the President of the Court. (4) In the execution of court judgments, efforts shall be made to preserve humanity and the principles of justice. Article 34: "The implementation of court decisions shall be further regulated by legislation". The term Juge de I'application des peines (j.a.p) which is often used in France, Portugal, Italy, Germany and Brazil can be interpreted as a judge who executes court decisions (Rechterder Executie) which is used in France in particular where the orientation of thinking about the "Executing Judge" will lead us to a French criminal justice system that always identifies with the doctrine of Social Defense. In France, the role of the supervisory and observing judge (juge de l'application des peines) is to conduct supervision and observation in correctional institutions and conditional release. The active role of supervisory judges and observers does not end when the judge imposes a sentence, but still plays a role during and after the prisoner leaves the correctional institution.

If traced further, the birth of the institution of supervisory judges and observers in Indonesia is actually a new thing proposed by Oemar Seno Adji (deceased) as a Professor of Criminal Law and Criminal Procedure at the University of Indonesia. This innovation was a manifestation of his comments on Article 33 (2) of Law No. 14 of 1970 which equated this judge with the "juge de I'application des peines" known in France in 1959. Basically, judges in France are given a special task to ensure the implementation of punishment, including deciding whether or not the penintentiare treatment of the convicted person is in accordance with the placement in outside, namely providing opportunities for prisoners to be able to work outside the prison; giving semi-liberty to prisoners, he can be outside the prison without supervision with the obligation to return to the prison at night and remain in the prison every holiday (permission to leave), namely a prisoner is allowed to be outside the prison for a certain time. Oemar Seno Adji's opinion on this wasmat judge was expressed when delivering a scientific speech as Dean of the Faculty of Law of Krisnadwipayana University at the

XXth Anniversary ceremony on April 1, 1974. Furthermore, in his position as Minister of Justice, he proposed this opinion in the draft Criminal Procedure Code, which was submitted to the House of Representatives on September 12, 1979. The term used was "special judge" whose duty is to supervise prisoners during their imprisonment, their behavior, and the treatment of prisoners by the prison's caretakers. After the enactment of the Criminal Procedure Code (KUHAP), this arrangement regarding the supervisory judge was maintained, which was further emphasized in the guidelines for the implementation of the Criminal Procedure Code (Decree of the Minister of Justice No. M.O.PW.07.03 of 1982) under the same title, namely Supervision and observation of Court Decisions. Because the duties of Supervisory and Observing judges are closely related to the prosecutor's office as an execution apparatus and correctional institution officers who carry out guidance for prisoners, according to Andi Hamzah, as quoted by Abdul Wahid, it is said that with the provisions regarding the supervision of judges on the implementation of judges and the reality of criminal implementation in LP and outside LP if prisoners are employed there can be bridged. Judges will be closer to prosecutors and correctional institution officials. Judges will be able to follow the development of the convict's condition so that they can actively give their opinion in terms of parole. Thus, the purpose of punishment can be achieved. The judge can follow the development of the convict as a prisoner and also the treatment of the correctional institution officials concerned.

Definition of Convict or Prisoner

A convict is a person who is serving a sentence of loss of freedom in a correctional institution (Lapas), i.e. a person who is sentenced based on a court decision that has obtained legal force (Law No. 12 of 1995). Below are some definitions of convicts according to several experts: According to Santoso, an inmate is a person whose actions violate the norms of the law, so they are sentenced to criminal law by a judge; According to Dirjosworo, an inmate is a person who harms other parties who lacks a sense of responsibility towards God and society and does not respect the law; According to Simorangkir, an inmate is a prisoner, a person detained in a Correctional Institution or State Detention Center; According to Purnomo, a convict is a member of society who is separated from his parent and during a certain period of time it is processed in a certain place environment with the purpose, method and correctional system at some point the convict returns to become a good member of society and obeys the law. The definition of a convict is someone who has violated the rules or legal norms that exist in society because of his

actions, so that he is sanctioned in the form of punishment by a court decision.

IV.   METHODOLOGY

Based on the type of existing method of the research, researcher used library research. This type is carried out by collecting data and information sources from the literature in the form of documents, scripts, similar previous research results, journals or related books as the main source of research. This research was conducted systematically to collect, process, and conclude data.3 Literature is a type of research that is taken by researchers in researching a book. Literature research involves identifying and researching sources that provide factual or prior information in expert opinion about the research question; an important component of other research methods at any given period. This research applies a qualitative approach. This approach seeks to deepen knowledge based on the references used. (John W. Creswell 2002) This research used content analysis as a research design. Content analysis is a way which permits one to decipher and apprehend human behaviour not directly, by means of reading communique among one human and different human beings, in numerous genres and types of language used, as an example through faculty textbooks, news mass.

V.   RESULTS & DISCUSSION

Duties of Supervisory Judges and Observers of Convicts Sentenced to Conditional Punishment, the panel of judges who have the main task of examining, trying and deciding a case submitted to them, are still given additional duties by the head of the court to assist the head of the court in the field of supervision and observation of the implementation of criminal decisions. In general, the supervisory duties of the magistrate take care of the problem of supervision and observation of the implementation of the law while the convict is serving his sentence in the Penitentiary or convicts sentenced to conditional punishment who are not in the Penitentiary which is not just administrative supervision and is regulated in law. For the guidance and supervision, the magistrate judge works with the correctional officers as stipulated in Article 280 KUHAP paragraph 2 that: The supervisory judge conducts observations for research materials for useful provisions for punishment, which are obtained from the behavior of prisoners or the guidance of correctional institutions as well as the mutual influence on prisoners while serving their sentences. Factors Affecting the Role of Supervisory Judges and Observers of Convicts Sentenced to Conditional Punishment, External Factors, a)

Insufficient number of supervisory judges, based on the results of research in the field, it shows that supervisory judges as stipulated in SEMA No. 7 of 1985 have carried out their duties, although not as they should. In the area of Tarutung District Court, there are 3 (three) correctional institutions, namely: 1) Children's prison with a capacity of approximately 128 students; 2) Penitentiary with a residential capacity of approximately 550 people; 3) Men's prison with a capacity of approximately 550 people. Internal Factors: 1) Lack of Understanding of Supervision and Observation. Based on the results of interviews with judges wasmat that given the time constraints of the judge is enough to conduct a visit on the sport 6 (six) months once, moreover that in general ner sentenced to conditional punishment has a sentence of less than 1 year; 2) Lack of professional staff. In essence, guidance in the correctional system requires professional guidance and education in order to provide useful results for prisoners, while the wasmat judge himself does not have expertise in the development of prisoners so that he cannot contribute anything to prisoners.

VI.   CONCLUSION

The author's conclusions in this study are: 1) The implementation of the supervisory judge's duties in observing convicts sentenced to conditional punishment are (a) In filling out the register of supervision and observers, the supervisory judge does not play an active role; (b) The supervisory judge does not conduct visits to conditional convicts; (c) Observations made by the supervisory judge are only based on reports from prosecutors about the development of conditional convicts; (d) The supervisory judge rarely conducts interviews with guardians (prosecutors) because the time of the supervisory judge is not enough due to a lot of work. (e) Judge wasmat never conducted interviews with convicts who were sentenced to conditional punishment due to the difficulty in managing time. 1. The factors that hinder the implementation of the duties of the judge wasmat towards convicts who are sentenced to conditional punishment are as follows: (a) External Factors, Lack of number of judges wasmat, this is often not balanced with the number of prisoners. (b) Internal Factors, Lack of understanding of the wasmat judge in conducting supervision and observation, and the absence of professionals to assist the performance of the wasmat judge.

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Exploring the Dynamic Tapestry of Mother-Daughter Relationships in Indian English Literature

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Abstract— This paper will expound on the discourse of the ambivalent relationship between the duo mother and daughter. The role of motherhood as imposed on women and how it influences their relationship with their children, especially daughters. The expectations of society for a woman to be a good mother can harm the relationship between mother and daughter. How a daughter constructs her identity in terms of her relationship with her mother. It often involves a mixture of love, closeness, conflict, and tension. This paper will discuss the mother-daughter relationship portrayed in the works of Indian women writers.

Keywords— Mother-Daughter Relationship, Ambivalent, Motherhood, Mothering

Over the period, the parent-child relationship, especially 'mother 'as nurturer to her child, has been perceived as the most sacred relationship on earth by our society. Being lenient over the role of a father in raising a child, a stern cum exalting discourse, mythologies, ideal symbolism have been composed over the role of a woman as "mother", who is destined to be a mother due to their biological functions. Motherhood is presented as *essential, normal* and *natural* for all women (Rhoda K. Unger, 2001).

A unique transformation of a daughter from an infant into an illuminating replica of her mother under the constant shadow of a mother, the ambivalent journey of the mother-daughter dyad is translucently perceived throughout their life span. Beginning from the tenderness of infancy transits into the adolescent upheaval of arguments to the incessant remorse and reconciliation in the adult years, the journey of mother-daughter is very dramatic (Apter, 1999; Baruch & Barnett, 1985; Fingerman, 1995; Fischer, 1981, 1986; Rossi & Rossi, 1990). In a family milieu, a mother is considered as the primary nurturer of the child, not the father, but the "mother" of the child. (Akgun, 2008) Although this perception has not been well-taken by our feminists as it limits the possibilities of women (Rich, 246). Women are considered responsible for the early love and care in infancy and for socialising girls (Chodorow, 1978). This duo begins their journey together with "overwhelming love" that turns into angst and pangs of intolerance. A mother plays the role of a moulder who moulds her daughter's "ego" accordingly. Giving birth to a child can be challenging as this is an indirect process of transferring identity to a new object. It can be psychologically frustrating, emotionally torture some to a woman who doesn't just bear physical pain in the labour but covers the whole lifespan to nurture a child. A big oeuvre has been written to explore the child's psychology and how a child turns out into a well-being individual but little attention has been paid to the psychology of a mother. Although, Adrienne Rich explored this side of the mother and how a woman transits from a "woman" to "wife" and then a "mother", Paola Mariotti in *The Maternal Lineage* worked on psychology and its effects on mothering. She worked on the fundamental aspects of mothering. Hence, she posited that a woman acquires her "maternal identity" from her mother (2012). Not just identity, but sharing a bundle of knowledge to which Rich says, "that is subliminal, subversive, pre-verbal: the knowledge flowing between two alike bodies, one of which has spent nine months inside the other" (1976, 220).

A mother enacts a crucial role in rearing a child especially a daughter. The mother-daughter relationship has been discerned as an equivocal issue since it has life-altering profound repercussions on the daughter as well as on the mother. As per the Empirical studies, a mother as a caregiver or nurturer acts as the most important role in a daughter's life. The power of this bond is perceived by women throughout their life, begins from the infantile daughter to the death of the mother (Orbach and Eichenbaum, 1987). The conflicts of this dyad can be perceived as reciprocated hunger for attention, scrimmaging over possession on each other, loathing imposition and making it impossible and possible for each other. The conglomerate of primary identification, symbiosis and separateness shadows a daughter's infancy and continues until she becomes a mother or sometimes a grandmother. (Hammer, 1975) According to Fischer's view, no relationship has a more emotional connection and interdependence than this mother-daughter relationship (1991). Undoubtedly, mothers have been granted the role of a primary socialiser, caretaker, while fathers are being assumed as the secondary nurturer and object of girls and boys (Chodorow, 1978, 1999).

Analysts expect that a good mother should be selfless and remain constant to fulfil the wants and needs of the infant. To bring the enforcement of this good maternal role, analysts attach the logic that if a selfless mother provides her care and irrepressible love to her child, it brings tranquillity and if a mother fails to provide this a child can react violently. The prescription by analysts for "good-enough mothering" entails primary identification, empathy and considering the infant an integral part of the self (Chodorow, 1978). An important aspect arises that letting loose the cord of the child is just by its mother necessary as a mother's considering her child the integral part at the beginning. Universally analysts overview that a mother and an infant's relationship is an instinctually interdependent relationship where the mother reciprocates the child's primary object love and its ignorance of reality. The crisis found in the relationship of mother and infant is because both of them deny the reality principle, acquire instant gratification in each other's company and deny separateness which turns into oneness. When a mother gives birth to an infant, she leaves behind her 'self 'and constructs a new one with her child. By experiencing oneness with her child, a mother feels unexpected emotions and love for the child.

In a mother-daughter relationship, a mother plays an important role in creating the concept of *self* or "I am". In that phase of infancy, a child constructs its own identity vis-a-vis her mother and begins questioning *who I am*. A daughter's infantile phase in which her relationship with her mother constructs her own concepts of other women, emotions for her mother and later object- relationships (Chodorow, 1978). A girl's sexual identity crisis is resolved by a girl's first object relationship and the castration complex not by its biological anatomy. (Freud, 1933) A daughter retains her social, gender and core self-identity in relation to her mother. A daughter finds the sole place for attachment before developing ego in her mother and acknowledges her as an appendage (Chodorow, 1978). An infant's development takes place in relation to another object that is its mother. As mentioned earlier, the early mother-infant relationship introduces itself from the social aspects of development.

Although this relationship has been the most crucial part of the world literature yet created by and for the patriarchy, leaving behind the class of women. With the publication of Adrienne Rich's *Of Woman Born* and Nancy Chodrow's *The Reproduction of Mothering*, a discourse about motherhood was created by women who felt mothering and shared the experiences of others. This pioneering work inspired women across the world, and consequently, Indian women writers 'hold their pen to portray the real picture of a mother-daughter relationship.

In the vast tapestry of Indian English literature, one recurring motif that captivates readers' attention is the intricate and often tumultuous relationship between mothers and daughters. Spanning across various genres and periods, these narratives delve deep into the complexities, conflicts, and deep-seated bonds that characterize this primal connection. From traditional familial structures to modern interpretations, Indian literature in English offers a rich and nuanced portrayal of the mother-daughter dynamic, reflecting the societal, cultural, and psychological nuances of the Indian context.

At the heart of many narratives lies the tension between tradition and modernity, a dichotomy that shapes the experiences of both mothers and daughters. In works such as Anita Desai's *"Fasting, Feasting"* and Chitra Banerjee Divakaruni's *"The Palace of Illusions,"* we witness the clash between the aspirations of the younger generation and the expectations entrenched in centuries-old customs and societal norms. These authors navigate the complexities of identity, autonomy, and agency, portraying daughters striving to carve out their paths amidst the weight of familial obligations and societal pressures.

In Indian culture, the mother is often portrayed as a figure of sacrifice and unconditional love, yet these narratives also unravel the complexities beneath this facade. Arundhati Roy's *"The God of Small Things"* offers a poignant exploration of the bond between Ammu and her daughter Estha and Rahel, highlighting the burden of

societal stigma, familial estrangement, and the consequences of defying societal norms. Through Roy's lyrical prose, we witness the profound impact of maternal love tainted by societal constraints, ultimately leading to tragic consequences.

However, not all portrayals of the mother-daughter relationship in Indian English literature are steeped in conflict and tragedy. Writers like Jhumpa Lahiri, in *"The Namesake,"* and Kiran Desai, in *"The Inheritance of Loss,"* offer more nuanced depictions that transcend the conventional narrative tropes. Through their works, they explore the complexities of migration, displacement, and cultural identity, weaving intricate narratives that illuminate the evolving nature of familial bonds across generations. In these narratives, the mother-daughter relationship serves as a conduit for exploring themes of cultural assimilation, intergenerational conflicts, and the quest for belonging in a rapidly changing world.

Moreover, Indian English literature also embraces the diversity of experiences within the mother-daughter relationship, offering narratives that reflect the intersectionality of gender, class, caste, and regional identities. Writers like Shashi Deshpande, in *"That Long Silence," a*nd Manju Kapur, in *"Difficult Daughters,"* delve into the intricacies of domesticity, patriarchy, and the quest for self-actualization within the confines of familial expectations. Through their nuanced portrayals, they challenge conventional notions of womanhood and motherhood, offering a more inclusive and expansive representation of female experiences in Indian society.

In conclusion, the portrayal of the mother-daughter relationship in Indian English literature serves as a mirror to the complexities and contradictions inherent in Indian society. Through a myriad of narratives, authors navigate the terrain of tradition and modernity, sacrifice and autonomy, love and conflict, offering readers a glimpse into the kaleidoscopic tapestry of human relationships. These narratives not only enrich our understanding of familial dynamics but also shed light on the universal themes of love, longing, and the perennial quest for identity and belonging.

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Ethical Deliberations in Poetry Over the Ages

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Abstract— Poetry is a potent medium to communicate ideas and feelings alike. Based on selective use of words along with diverse figures of speech, poetry transmits an idea, a principle or a thought in an impressive way. Poetry is a form of creative writing that uses language to evoke emotions, ideas, and experiences in a concentrated and imaginative way. Poetry has been a powerful medium for expressing and exploring complex ideas and emotions. Poetry and ethics are mutually intertwined and related things. Right from ancient Greeks up-to the present day poets, ethical deliberations have always found a prominent place in the poetry of almost all ages. The present paper is an attempt to highlight how poetry has played its essential role in strengthening the bond between poetry and ethics in different periods and in different ages.

Poetry is basically a selective use of words and poetic devices like metaphors, similes, alliteration, assonance, onomatopoeic words, refrain, paradoxes etc. made by a poet to give expression to his/her original thoughts and feelings in a condensed form. As Bloom has put it, "Poetry essentially is figurative language, concentrated so that its form is both expressive and evocative. Figuration is a departure from the literal, and the form of a great poem itself can be a trope ("turning") or figure." (1). Writing poetry is therefore a meticulous task and not everyone is good at composing poetry of merit. A good poet should have all the skill to manipulate the language to present his thoughts and feelings. In the words of Bloom:

> Language, to a considerable extent, is a concealed figuration: ironies and synecdoche, metonymies and metaphors that we recognize only when our awareness increases. Real poetry is aware of and exploits these ruined tropes, though it is both a burden and a resource, for later poets in a tradition, that language ages into this wealth of figuration. (5)

Over the ages poets have taken up diverse themes in their poetry but ethics has been a common concern for many of them. Through their verses, poets have contemplated over the nature of right and wrong, initiated deliberations over moral issues, and offered valuable reflections on the human condition. A poet does not live in loneliness; he is an important member of the society he lives in. while creating an artistic piece, a poet must consider that he is a vital unit in the edifice of that civilization and he has to address his poetry to the folks living in that very ethos. Therefore a poet owes duty towards his community and is morally and ethically bound to strive for the welfare of his own people. In the words of Sartre:

> One of the chief motives of artistic creation is certainly the need of feeling that we are essential in relationship to the world. If I fix on canvas or in writing a certain aspect of the fields or the sea or a look on someone's face which I have disclosed, I am conscious of having produced them by condensing relationships, by introducing order where there was none, by imposing the unity of mind on the diversity of things. That is, I feel myself essential in relation to my creation. (39)

Poetry and its ethics has been the moot point right from the ancient Greek period up-to present day scholars. Plato was among the earliest thinkers among Greeks to deliberate on poetry and its ethical insinuations. Plato attacked poetry on intellectual grounds saying that it was a copy of the world of senses, and appearances and therefore twice removed from reality. Thus poetry could serve no useful function. On moral grounds, Plato declared that poets had a bad influence on social morality as they tell lies about gods and often represent them as corrupt. He also condemned poetry on emotional basis. M A R Habib writes in this regard:

> Plato's indictment of poetry has been based on (1) its intrinsic expression of falsehood, (2) its intrinsic operation in the realm of imitation, (3) its combination of a variety of functions, (4) its appeal to the lower aspects of the soul such as emotion and appetite, and (5) its expression of irreducible particularity and multiplicity rather than unity. (36)

Many scholars came up in rebuttal of these charges against poetry. Aristotle was among those thinkers who defended poetry on different grounds. He considered a poet greater than a philosopher or historian who creates something new by imitating reality. According to him, poetry has an ethical function as it brings about catharsis of human emotions and creates a balance in one's personality. His defence of poetry has been discussed in the following words:

> For Aristotle poetry and rhetoric had the status of "productive" sciences; these disciplines had their place in a hierarchy of knowledge; and Aristotle viewed them as rational pursuits, as seeking a knowledge of universals (rather than of random particulars), and as serving a social and moral function. (qtd. in Habib 48)

This trend continued and poetry was always defended against the onslaughts of its opponents and forcefully advocated as a powerful tool for propagating ethical values among the people. Example may be cited of others who supported poetry like the Roman critic Horace who wrote his treatise *The Art of Poetry*, the English critics Sir Philip Sydney who wrote *The Apology for Poetry* and Mathew Arnold who penned down *The Study of Poetry.* According to the Roman critic Horace:

> If a poet is to convey character with propriety, he must learn "the duties owed to country and friends, the affection fit for parent, brother, and guest, the proper business of senator and judge, the part to be played by a general sent to war. As against Plato, who had regarded the poet as necessarily distorting reality by offering a mere imitation of it, Horace

insists that the principal fountainhead of writing correctly is wisdom and he sees poetry as a repository of social and religious wisdom. In the depiction of character, the poet must be aware of the various characteristics of men from childhood, youth, manhood to old age Hence, the poet's work must be based on knowledge; not bookish knowledge but a detailed empirical knowledge derived from acute observation of numerous situations in actual life.(qtd. in Habib 109)

Similarly, the sixteenth century English poet and critic Sir Philip Sidney defended poetry against those criticizing it on different grounds. Sidney firmly believed that poetry had an ethical function and it transported moral values to its readers. On one hand, it delights the reader but on the other it teaches them novel things of life. Poetry propagates goodness and encourages the readers to embrace all that is beneficial for a society. His arguments with regard to function of poetry have been summed up as:

> The ultimate aim of this kind of poetry is moral: the poet imitates, says Sidney, in order "both to delight and teach." The object of both teaching and delighting is goodness: by delighting, the poet moves people to welcome goodness; and by teaching, he enables them to "know that goodness whereunto they are moved." And this, says Sidney, is "the noblest scope to which ever any learning was directed". Given these aims of poetry, it is not surprising that Sidney relegates "rhyming and versing" to the status of ornaments: it is not these which produce a poet but, rather, the "feigning notable images of virtues, vices, . . . with . . . delightful teaching. (qtd. in Habib 263)

Taking a close look at the writings of these and such critics one realises that poetry has been held in high esteem by all sensible people living in different eras and different ages. Poets have responsibly advocated for moral and ethical teachings and strived for reforming the tastes of the people. During European renaissance and enlightenment, the world witnessed the supremacy of science and rule of scepticism and critical enquiry in every sphere of human activity. It shattered the beliefs of the people and crumbled the moral edifice of western civilisation into scraps. But sensitive minds joined hands to take people out of this ethical conundrum and moral vacuum and to suggest a remedy for this malady. Mathew Arnold was one such thinker who after witnessing this moral degeneration and psychological turmoil came up with following words in'The Study of Poetry':

> The future of poetry is immense, because in poetry, where it is worthy of its high destinies, our race, as

time goes on, will find an ever surer and surer stay. There is not a creed which is not shaken, not an accredited dogma which is not shown to be questionable, not a received tradition which does not threaten to dissolve. Our religion has materialised itself in the fact, in the supposed fact; it has attached its emotion to the fact, and now the fact is failing it. But for poetry the idea is everything; the rest is a world of illusion, of divine illusion. Poetry attaches its emotion to the idea; the idea is the fact. The strongest part of our religion to-day is its unconscious poetry. (161)

Scientific developments have increased amenities of life to the modern man and made life easy, but it has reduced life to meaningless existence. Modern theories have crushed the religious foundations and put to enquiry the basic philosophy of life but in this depressing condition poetry can provide succour to the world and bring a ray of hope in this sheer darkness. According to Mathew Arnold:

> More and more mankind will discover that we have to turn to poetry to interpret life for us, to console us, to sustain us. Without poetry, our science will appear incomplete; and most of what now passes with us for religion and philosophy will be replaced by poetry. Science, I say, will appear incomplete without it. For, finely and truly does Wordsworth call poetry 'the impassioned expression which is in the countenance of all science…In poetry, which is thought and art in one, it is the glory, the eternal honour, that charlatanism shall find no entrance; that this noble sphere be kept inviolate and inviolable. Charlatanism is for confusing or obliterating the distinctions between excellent and inferior, sound and unsound or only half-sound, true and untrue or only half-true. It is charlatanism, conscious or unconscious, whenever we confuse or obliterate these. (161-62)

Thomas Sterns Eliot is a modern poet who has very adroitly tried to express his apprehensions on the moral deprivation of his age. In his poem "The Waste Land" he has raised overriding concern over the moral depravity, spiritual barrenness, disintegration, injured psyche of humanity and the disenchantment of early twentieth-century post-war Europe. This complex and fragmented poem delves into themes of cynicism, spiritual catastrophe, and the destruction of moral values in a post-World War I Europe. His poem echoes the social disintegration stimulating readers to tackle the consequences of moral and spiritual emptiness:

> April is the cruellest month, breeding
> Lilacs out of the dead land, mixing
> Memory and desire, stirring
> Dull roots with spring rain. (1-4)

Similarly following lines represent the intellectual void of the Waste Landers and spiritual starvation they are going through:

> "And dry grass singing
> But sound of water over a rock
> Where the hermit-thrush sings in the pine trees
> Drip drop drip drop drop drop drop
> But there is no water…" (Line 354- 358)
> And dry grass singing
> But sound of water over a rock
> Where the hermit-thrush sings in the pine trees
> Drip drop drip drop drop drop drop
> But there is no water… (354- 358)

Therefore Eliot instructs these suffering people to follow Indian philosophy of Vedas and Upanishads which stress on Giving, Being Compassionate and Self-control and thereby land themselves into relief, redemption, salvation and regeneration.

The poem "The Second Coming" by W.B Yeats is another apt example to show how poetry and ethics are interrelated. Yeats quite dexterously narrates post-war corrupt modern Europe in the following words:

> Turning and turning in the widening gyre
> The falcon cannot hear the falconer;
> Things fall apart; the centre cannot hold;
> Mere anarchy is loosed upon the world,
> The blood-dimmed tide is loosed, and   everywhere
> The ceremony of innocence is drowned; (1-7)

The poet fears that the modern world has reached the brim of destruction, anarchy and lawlessness is ruling the roost. Poetry continues to serve as a medium that illuminates the moral dimensions of our existence, reminding us of the eternal significance of ethics in our lives.

Many other world famous poets like the American civil rights activists Maya Angelou and Langston Hughes, and the Chilean poet and diplomat Pablo Neruda have also shown their social and political engagement through their poetry. Poets do address important issues such as racism, inequality, and war, and to give voice to marginalized or oppressed groups. Good poetry has ever espoused ethical concerns over the ages, as poets use their poetry to explore questions of morality, justice, and the human condition.

According to Sanders, "Poetry can be a powerful tool for ethical inquiry, helping us to reflect on our values and beliefs." (23) Similarly, poets often use their work to reflect on the joy and sufferings of humankind, and to suggest new insights into the human condition. Poetry arouses sympathy and empathy, and summons readers to look into their own ethical commitments. As Nussbaum notes, "Poetry can help us to imagine the lives of others and to recognize the ways in which our own lives are interconnected with those of others." (56).

Many poets have acknowledged it as an obligation to challenge oppressive structures and to call attention to injustice. Through their poetry, they openly critique unjust power structures and domination, and appeal readers to cogitate on their role in changing these systems. Poetry stimulates the readers towards ethical reflection and self-examination. Through their poems, poets urge readers to reflection their own values and beliefs, and to deal with questions of right and wrong. Poetry urges the readers to sympathise and empathise with the sufferers in any part of the world. The poem "Home" by Warsan Shire is a good example in which the emotional mayhem of refugees has been expressed vividly and a reader identifies himself with these sufferers. One of the significant ethical concerns poetry has touched upon from past up-to present is the safeguarding of environment. After 1960s this concern has received impetus and developed into a movement called Environmental ethics. Protection of natural entities and the sustainable use of natural resources has been a serious concern for many of the poets like Keats, Wordsworth, Dickenson, Frost, Atwood and many others. William Blake's "London", Wordsworth's "Nutting" G M Hopkins' "Binsey Poplars" Sylvia Plath's "Elm" and many other such poems exemplify this concern.

To sum up, it can be said that poetry is an effective tool for propagation of ethical concerns and poets are potent mediators of social change. Poetry has played seminal role in moulding the mind-set of people and preaching ethics. Poets from the Greek period up to the present age have been viewed as agents of positive change. Poetry and ethics are inseparable and poets will continue to influence people and carry forward ethical values far and wide.

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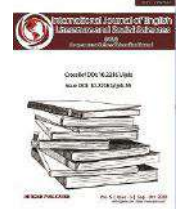
A Critical Perspective on the Concept of Literature in Contemporary Times

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Abstract— The main and basic purpose of this research is to investigate and analyze the function of literature in contemporary times, when the mirror of truth is broken into a thousand pieces and human society is more involved than ever. They create new difficulties and fight over them, and in the meantime, people are the victims. Therefore, with its systematic activities, literature overcomes these fences drawn in front of human society with artistic language. The fact that today's human society is falling into misery with each passing day, without a doubt, one of the reasons is that human society is far from literature. This is because in most societies, especially in the third world societies, reductionist positions have been adopted towards literature, and these positions are another step towards damage and nigritude. The method used in this research is descriptive-analytical and based on library studies. In this research, while philosophically examining the place of literature in modern times, we will also briefly mention some writers who have turned the unsaid of today's people into words through poetry and literature. The findings showed that, in the epoch of the collapse of meaning and fencing between people in human society, literature is the only one that gives us the possibility of considering ourselves as members of each other everywhere in this world. It is through literature that today's people understand and recognize one another, despite their differences based on faith, religion, geography, gender, etc. Therefore, literature in our time is the real defender of the common phenomena among humans.

Keywords— Literature, Art, Human Society, Meaning

I. INTRODUCTION

Today, more than ever, the position of literature is unreasonable. In the days of running and running and not reaching any destination, in the days of anger and violence as we see the death of humanity and read that a mother killed her child, a child killed his father, and a brother killed his brother, the place of literature is more disturbed than before. The mission of literature is to show the current realities of people's lives; a mission to reform and improve human life, highlighting the colorful lines of this excellence. This mission must be brought to life because today's humanity needs to be benefited more than ever.

It is not possible to limit literature to the past and consider its function and effectiveness as finished, because the mood and soul of man, his inner sufferings and hidden conflicts are the same as they have been for thousands of years. If we do not even accept that the human spirit is more towards destruction than exaltation, it must be admitted that human characteristics are the same as they have been for centuries. Although in those days human traveled on four legs and today with the most advanced four wheels, his inner moods and tempers have not changed. The shape of our lives may change, but jealousy, anger, enthusiasm and many turbulences have made us a set of contradictory moods. The conditions of this modern life, full of new technology, have made people more desperate, greedy and tempted than ever before, and have made hearts further apart.

By reading literature, we have the opportunity to live many times and we live in the form of many people,

places and times, and literature decorates our words. Literature brings us from those boring monotonous words of daily speech to the most pleasant and calm and expressive words. Rich words expand our minds, and the world is safe from war and conflict with open minds. "A world without literature and the people who neither read poetry nor novels will create a dry and depressed society, and meaningless words as snoring and monkey-like expressions will take the place of words. (Mario Vargas Llosa, 1965: 32).

Maxim Gorky, a Russian and Soviet writer and socialist calls literature the heart of poetry. A heart that beats all the joys and sorrows of the world, the dreams and hopes of man, his despairs and angers and his feelings against nature and his fear against its mysteries. Gorky sees reading books and literature as finding a way through the turbulent and colorful chaos of ideas, feelings, and events to knowledge and peace.

Simon de Beauvoir, French philosopher and writer considers literature an activity, which is done by humans to reveal the world before them. Literature transcends other forms of communication and allows human beings to communicate in what separates them. (Collier, 1999: 112). Additionally, Marcel Proust (1930) considers literature to be a place of intersection of minds, a place of intersection of conscience and minds, and believes that only literature can give the right to this absolute presence of the moment the right to eternity.

Moreover, J. Hillis Miller (1990), in his book On Literature states that technological developments, and the spread of new media marks the gradual death of literature. He says that the new media of radio, cinema, television, and the Internet, whether we like it or not, have assumed the role of literature; however, literature and literary works are still universal. The literary work of creation and discovery is a meta-reality and a certain higher world. According to Miller (1990), "A solid reason to read literature is that it is still one of the fastest ways to become cultural, whether good or bad, breaking into one's own culture and belonging to it. We must read literature because literature offers pleasure that is socially and culturally useful, and because literature has an open influence and illustrative reputation." (Miller, 1990: 138).

Consequently, today, art is clearly literature, which takes us away from its world and into a distant period. In other words, literature has the power to transport readers to faraway places by vividly describing landscapes, cultures and characters. Through words, authors create immersive worlds that engage readers' imaginations, allowing them to experience distant locales and diverse perspectives without leaving their own surroundings. Reading provides a unique form of mental travel, fostering empathy and broadening

one's understanding of the world. A vast area for entrusting one's soul to virtual reality because man is interested in dwelling in imaginary worlds, and the soul needs this exciting residence to get rid of the current tension of life. (Lamarck, 2019: 41).

II.   PROBLEM STATEMENT

As it is evident, in recent years, the evaluation of literature has become popular in the contemporary era, and many researchers are trying to analyze the function of literature in the contemporary era from different perspectives. They examine different and hidden functional layers of literature in today's chaotic times. Nevertheless, we still see that the study and analysis of the hidden layers of the function of literature in our time have not been paid much attention in third world societies, especially in Afghanistan. This has caused the attention to the hidden layers of the functions of literature to be neglected in our time, and the role of literature in reflecting culture, history, myth, and society is shown weakly.

As the evidences show, such negligence has caused many problems in the way of literature in our time. People's inattention to reading and experiencing literary works, marginalization of literature in cultural and social relations, politicization and excessive valuing of religion have caused art and literature to be sidelined in third world societies. In other words, excessive emphasis on religion in third-world societies can potentially lead to the sidelining of art and literature. When a society places paramount importance on religious beliefs, other aspects of culture, such as art and literature, may be overshadowed or restricted. Artistic expression and diverse literary perspectives might be constrained to align with specific religious norms, limiting creativity and cultural exploration. Additionally, resources and attention may be disproportionately allocated to religious activities, leaving less support for the development and promotion of art and literature. Considering this, our main goal in this research is to examine and analyze the function of literature in our time, to renew our way of looking at literature.

III.   RESEARCH QUESTIONS

The aim of this research is to answer the following main and sub questions:

3.1. Main Question:
1. What is the role of literature in human society today?

3.2. Sub Questions:
1. In the age of unreasonable human society, how can literature tie human society into a single unit?

2. How in our time, the place of authentic and real literature has been filled by press and advertising literature?

IV. LITERATURE REVIEW

So far, independent and non-independent investigations have been carried out about what role literature plays in our lives. Among the useful and important books and articles that have been written or translated about literature, we can include Mario Vargas Llosa (2015) titled "Why Literature?", J. Hillis Miller (2014) titled "About Literature", Jean-Paul Sartre (1999) titled "What is Literature?", Atlas Asna Ashari (2016) titled "What is Literature in Our Times" and Anthony Gindens (1990) titled "Consequences of Modernity".

Moreover, in "The Function of Criticism at the Present Time" (1864), Matthew Arnold argues that literature plays a crucial role in shaping the moral and intellectual fabric of society. He contends that literature offers insights into the human condition and acts as a moral guide, fostering introspection and cultural evolution. Additionally, in "The Interpretation of Cultures" (1973), Clifford Geertz explores the role of literature as a cultural text. He asserts that literature serves as a tool for understanding and interpreting different cultural systems, allowing readers to engage with diverse perspectives and worldviews.

In "The Pleasure of the Text" (1973), Roland Barthes delves into the function of literature as a source of aesthetic pleasure and sensory experience. He emphasizes the importance of the reader's engagement with the text, highlighting that literature serves as a medium for individual and collective enjoyment. Meanwhile, in "The Uses of Enchantment: The Meaning and Importance of Fairy Tales" (1976), Bruno Bettelheim discusses how literature, specifically fairy tales, aids in the psychological development of children. He argues that literary narratives help children navigate complex emotions, fears, and challenges, facilitating their emotional growth and understanding of the world.

Furthermore, in "The Great Transformation: The Political and Economic Origins of Our Time" (1944), Karl Polanyi examines the role of literature and art in reflecting and critiquing societal upheavals. He suggests that literature plays a vital role in documenting historical transitions, societal tensions, and the impact of economic and political transformations on individuals and communities. Likewise, in "The Republic" (380 BCE), Plato explores the role of literature in shaping the ethical and moral values of a society. He raises concerns about literature's potential to corrupt the minds of individuals through the portrayal of immoral characters or actions. Plato advocates for censorship and control over literature to ensure its positive impact on society.

Subsequently, in "The Death of the Author" (1967), Roland Barthes challenges the traditional notion of authorship and argues for a reader-centered interpretation of literature. He posits that literature's function lies in the act of reading and that readers actively shape the meaning and significance of texts through their own experiences, freeing literature from the constraints of authorial intent. These scholarly perspectives offer a deeper understanding of the multifaceted functions of literature in modern times. It's important to note that this literature review is not exhaustive and merely represents a selection of viewpoints from prominent scholars.

V. METHODOLOGY

All works and writings that have artistic value can be read in the realm of literature. Therefore, in writing this research work, our focus is more on the written works. Since this research is a secondary or library research, we used various books of literary, criticism, articles, creative works and translations as first and second hand sources. To research in the field of literature, the literary works of different nations are usually analyzed and studied comparatively. Therefore, the research method in this paper is descriptive-analytical. To achieve this goal, the method of collecting information based on library studies and internet sites has been used.

In other words, the descriptive-analytical method in writing a library-based research paper involves a combination of describing the existing literature and analyzing it to draw meaningful conclusion. Thus, the researchers in this paper have tried to firstly describe almost all the existing works of various authors about the role and function of literature in modern time. After the description, the next step typically involves analyzing the information gathered. This analysis aims to identify patterns, trends, gaps, and relationships within the literature. Researchers in this study categorized and compared findings, assessed the strengths and limitations of existing studies, and explored any inconsistencies or contradictions. Once the analysis is complete, researchers drew conclusions based on the synthesized information. This involved highlighting key themes, proposing hypotheses, and formulating research questions that guided the subsequent stages of the research. In summary, after describing the existing literature, the focus shifts to analyzing and synthesizing the information to gain deeper insights and inform the development of the research framework.

VI.   THE FUNCTION OF LITERATURE IN CONTEMPORARY TIME

We must remember Nietzsche's saying that "we have art in order not to die of truth". The authors in this paper believe that a society in which art, especially literature, is pushed into a dark and unknown corner of the social and private life, and becomes a more abstract and intangible isolationist view, that society is condemned to ignorance and brutality; which even harms its own nature terribly. According to the abovementioned Nietzsche's speech, we can realize that literature is not a kind of imaginary, luxurious and illusory pastime; rather, it is one of the most basic and important and at the same time the most significant activities in human life. It is literature that makes life more bearable and meaningful for humans, and it is an activity for the systematization of citizenship in a modern and free society. Therefore, literature creates a society composed of informed and free citizens. It is evident to everyone that we are living in the era of specialization, and at the same time, systematization of human knowledge, and this is due to the amazing scientific and technological revolution, and nowadays, human knowledge is becoming more specialized and divided into countless smaller subsets. The authors believe that these scientific events will accelerate in the coming years, and undoubtedly, the methodicalization of knowledge has and will have its special importance in human life.

Perhaps these ideas that lead to the division of knowledge into smaller and more specialized families will offer an easier path for mankind, and this is actually connected as a single whole, and is the driving factor for the progress of humanity; however, the authors in this paper believe that this dramatic and ever-increasing leap may have heartbreaking and terrible consequences. This is because this specialization, in itself, causes a very strong damage to common phenomena among humans. It may not be far from reality to say that these specializations hide the possibility of coexistence and the sense of connection and understanding in a terrible way because this division of knowledge somehow leads to division and demarcation between people.

In other words, this fencing of knowledge is exactly the same as we think about the foliage of trees, forgetting that this foliage is dependent to the tree; or, on the contrary, we become so engrossed to the tree that we forget that the tree itself is a piece separated from the forest. In fact, the awareness of the forest itself expresses the feeling of generalities and belonging to everyone and connects everything as a woven piece, and this bond prevents the dispersion of the bonded threads from the woven piece. This separation from the woven threads,

which we now call group, nation, tribe geography, etc., causes self-contemplation, and this separation from the origin causes the distortion of facts, which itself is a source of disgust, hatred, war and burning people.

Therefore, in this situation, literature is the only thing that teaches people the lesson of unification and mutual acceptance. Great literary works are universal categories that describe relevant general facts and therefore readers do not need to know a specific language or special knowledge. It is literature that embodies common human experiences, and reading it awakens a sense of self-identity in us. Literature conveys transcendental and universal experience to the reader. This is literature that allows every member of a society with all their individual characteristics, regardless of religion, ethnicity, nationality, gender and viewpoints, to go beyond history.

As readers of Rumi, Hafez, Saadi, Ferdowsi, Cervantes, Shakespeare, Goethe, Dante, Tolstoy, etc., we understand each other in the vast expanse of space and time, and we find ourselves members of the body of the same famous poem of Saadi who said " Humans are members of each other". This is because in the works of these authors, we learn and take things that other people have learned and taken, and this is what we have in common, despite the wide range of differences that currently separate human beings. To keep modern man safe from stupidity, bigotry, racism, religious and political division and monopolistic nationalism, nothing is more effective than this truth revealed in great literary works. Men, women, children, white, black, and dozens of things that have fenced between humanity today, are all equal in great literary works, and it is only injustice that sows the seeds of discrimination, fear, and exploitation among them. (Gas Yosa, 2006: 14).

Nothing teaches us better than literature to consider ethnic, racial, cultural and geographical differences as a sign of the richness of human heritage, and to cherish these differences, which are the manifestation of the multifaceted creative power of man. A study of literature is undoubtedly enjoyable, and without a doubt, it has its usefulness in a greater way as well. It is literature that teaches us what we are and how should we be, despite our human unity, our flaws, our actions, our dreams, our illusions, and the silence of our conscience. The authors of this article wish that these poets and writers never stop creating, because they are the ones who help us walk the steps of knowing this infinite and unique world.

Art, especially literature, teaches us to love our fellow man. German poet Hans says: "I think that art and people grow together, and they reach a noble position; therefore, literature cultivates in us the ability to believe and fall in love, and it is the true defender of common

phenomena among humans". If we listen to the call of literature from the very beginning, we can smile at life and take more humanitarian steps. Literature means having a firm faith in being human, having a firm faith in the great human culture. Literature is a courageous call to rationality in life, and an unyielding attachment, and love between people. Today, with literature, we can escape from the fate that is destined to befall us and move towards deeper meanings.

Therefore, literature is considered one of the decisive institutions of growth and progress in human life. Through literature, one can establish an ideal life and society. In today's world, the only thing that leads us to the knowledge of our human nature lies in literature. This unifying and generalizing attitude is not found in philosophy, nor in history, and certainly not in social sciences. Among the sciences, the most important ones that can teach people the real life, are the philosophy of ethics and history; however, both have shortcomings. Due to its theoretical nature, philosophy only proposes some abstract rules, and due to its inflexibility, it is not very effective, and history, although it is concrete and alive, it has a narrow field; it only describes the events and does not show the requirements because it is not able to create events and conditions that can be a model and a lesson for humans. Literature and art are the only ones that can compensate for the shortcomings of philosophy and history and retain the beneficial aspects of these two sciences. In addition, history must tell the facts, and narrate events that can be corrupt; nevertheless, the artist creates the events himself, and art always has the possibility to encourage the worthy and punish the unworthy. Thus, literature is more informative than philosophy and history.

For a long time, social sciences have also bowed to the division and fragmentation of knowledge, and have become more and more isolated, whose discourses are far from the reach of ordinary men and women. So, it is obvious that literature can deal with the higher issue, that is, the moral and spiritual influence in the process of real life. This is literature, which teaches us to free ourselves from our old way of thinking and get away from stooping, pessimism, individualism, prejudices, etc. Additionally, Literature deals with the unreached fields of human and describes the domain where logic and figures have no place. Literature is actually a report, of all the phenomena around us, a special and stylized report. That is, it can never be said that literature is harmful, inconsistent and alien in today's human life

We should know those who write in the field of literature, but are afraid of real life and try to hide under the veil of pompous words or, on the contrary, among

ridiculous and absurd words. Every good reader and good-natured person knows well that literature has a deep and unbreakable connection with life. We should not confuse literature with the press and propaganda that is thrown at the feet of every fool, and this mistake is very terrible and explosive. Today, that poet and writer who can express complex and valuable social thoughts with such simplicity and power that they reach the hearts of millions of people is very glorious. A poet and writer who has a relatively simple and basic content in the hearts of millions of people is also glorious, and his/her fate is tied to genuine feelings and real literature. It is the original art that reveals the toxicity of the nectar and cracks the oyster hard to reveal the pearl inside. (Miller, 2005: 56).

Today, literature is the soul of the world, the soul of all the phenomena surrounding us. It is an attempt to provide a comprehensive combination of ethics in human life, and today's humanity is infinitely indebted to literature. Happiness and well-being is the first word of literature; therefore, literature is an attempt to appease the most common facts related to the human world. It is literature that reveals the realities in human life. Literature or the art of speech, is different from other arts due to its importance-giving to thought. Human being can fully understand the truth only through a kind of verbal union with reality. Linguistic formulations in the best conditions provide us with more or less inverted views. Literature is like the role of a therapist; its task is to remove the conceptual barriers that we are caught in life.

It is in the geography of literature that the sea laughs with you, the waterfall shares grief with you, the birds mourn with you, the sunset gets angry, the moonlight cheers you up, the cloud cries with you, the flower smiles and the trees think. That is, it is literature that makes life meaningful for us, invites us to life, struggle, philanthropy, pleasure-seeking, usefulness, etc. Therefore, literature is a special redefinition of all common phenomena among humans. A person who gets angry and creates hatred in the field of literature should be different from someone who writes passionately for people. A person who engages in class distortion and disgust in the field of literature, his/her works are associated with bad intentions, and therefore, his/her views will not be higher than his/her personal purpose like a cloud above the earth. Literature is a vast geography, which generally covers the cultures of the whole world. Thus, Literature is and will be a very important and a valuable solution in human life. Literature teaches us how to be aware of the bloody events, tearful shows, sorrow and lamentation, helplessness, cries of despair and anger, confusion, speculation, heartbreaking storms, etc. in human life. That is, literature definitely teaches us what to build and what to destroy.

Today, a number of literary specialists and literary critics go as far as to turn literature into a kind of science; however, this is like punching in the dark that will lead nowhere, and so it is definitely a false and impossible idea. This is because today, there is no story or poem that introduces only a single range of human experiences. The existential essence of literature is to enrich the whole human life, and we cannot tear this life to pieces, or reduce it to a set of plans and general formulas. This is the meaning of the words of Proust who said "true life, which is finally revealed in light, and the only life that is fully lived, is literature". Proust was not exaggerating, and these words were not just the result of his love for his work. He proposes that life is better known and better lived in the light of literature; And also that if life is to be lived fully, it must be shared with others, which is only possible in the field of literature, and that's it. The only purpose of literature is nothing but to make people live better; therefore, the ultimate function of literature is to improve and evolve a person. The forgetfulness of man, the worst miseries of creatures, the retreats of thought, the losses, the unacquired, the ignorance and the regrets of man can all be portrayed through literature.

This is where literature represents the hidden corners of life for us and offers us the opportunity to live multiple times and undergo repeated tests. Chekhov says about the writers of all ages: "They open the way to something and pull you towards it, and you feel not only with your mind, but with your whole being that there is a purpose at work. They depict life as it is, but with interwoven lines of interdependence of a purpose". In the literature, we read reports of human sufferings, the tragedy of people, the testimony of so many souls, the explosion of so many thoughts, the testimony of so many lives, but how many times should we experience and how much should we try? Literature is for us not to retrace our steps and not impose sufferings on the human soul, but we should think of a solution so that other generations will be better and more prosperous." (Barth, 2010: 35).

Jorge Francisco Isidoro Luis Borges, Argentine short-story writer was always disturbed by the question, "What is the use of literature?" He considered this question stupid, and in response he said: "No one asks what is the use of a canary song and a beautiful sunset?" If these beautiful things exist, and because of their existence, life becomes even momentarily less ugly and less sad, isn't it short-sighted to seek a practical justification for them? But this question is a good question since novels and poetry are neither the song of a bird nor the sight of the sun setting on the horizon, because novels and literature are neither created by chance nor born of nature. These two are the result of human creation, so it is reasonable to ask how and

why they appeared, what is their purpose and why are they so long-lasting and stable (Gasyosa, 2015: 36)

Literary art is born as a formless ghost in the author's conscious solitude, and the factor that brings this ghost to his/her awareness is a combination of the author's unconsciousness and his/her sensitivity to the world around him/her. These are the things that the poet or narrator, in his/her struggles with words, gradually gives them physicality, movement, rhythm, harmony and life. This is of course a made-up life, an imaginary life, a life made up of words, yet so many men and women seek this fantasy life; some continuously and some occasionally, and this is because real life lacks something for them, and is unable to offer them what they want. Literature does not emerge with the efforts of a single person; it emerges when others accept it as a part of social life, and then it becomes a shared experience.

The other major importance of literature to be clarified here is that it provides the prolongation of the process of thinking and imagination. That is, a questioning and critical mind in the absence of literature, will suffer seriously. When real life reached a dead end, literature reaches and gives new hope to sad and dissatisfied people. Literature reminds us, unintentionally, that this world is not a satisfactory world that might be improved; however, the dark-minded and the powerful, give people the opposite. Someone who has read "War and Peace" of Tolstoy and "In Search of Lost Time" of Marcel Proust; he/she cannot enter the insignificant borders of the world. Consequently, Literature in contemporary times does not indulge in these extraneous games.

VII. DISCUSSION

A writer is no one's spokesperson, not even the spokesperson of his/her own thoughts; however, freedom may have been shown in his literary works; Justice may have been practiced and love may have been happened. That is, the author writes for everyone and turns monophonic into polyphonic. However, when we talk about life in terms of theoretical ideas and concepts, we cannot make a correct judgment without considering literature and art. It is true that, for example, in the 19th century, the railway train was invented, along with it, Gustave Flaubert, a French novelist, discovered the brutality of modern mankind with his novel "Madame Bovary", which can be boldly said to be the greatest discovery of the century to which modern mankind has been reached. Moreover, besides the revolutionary ideas of Marx, Freud and Darwin, Honoré de Balzac wrote "The Man Who Invented Christmas", which shows the loneliness and heartlessness of man.

With this account, many things can be mentioned that have been/are being done by literature for the benefit of people. For example, in the British colonies, literature became a means of education. That is, literature took on the task of making the natives understand the greatness of England and employing them as civilizing contributors. On one hand, literature taught appreciation, excluding personal interests, on the other hand, it created a sense of national greatness; on one hand, it created empathy among different social classes, on the other hand, it was a good substitute for religion. According to the abovementioned statements, if today's humanity can free itself from the trap of propaganda and reach the circle of novel literature, without a doubt, a major part of our serious crises will be solved correctly today.

Humanity today is more than ever caught up in war, killing, discrimination, violence, political unrest and class conflicts. Economic, cultural and social crises have in turn aggravated this situation. Russia's military attacks on Ukraine, as well as Hamas's attacks on Israel on October 7, 2023, and Israel's continuous bombing of Palestinian territory, whose victims have reached more than twenty-six thousand people killed, confirm our claim. Hence, it is a very serious necessity that every nation should try to establish peace and reconciliation in the world today. In the meantime, the poets and writers of every nation in the field of art and literature should always try to relieve human sufferings, secure the respect of humans and strive to establish friendship and lasting peace between nations, as well as support the lives and health of humans without considering any kind of discrimination among today's mankind.

Flaubert said that humans eat other humans like other animals, and he believed that the animal nature of humans does not disappear with the advancement of science, technology, and modernity; rather, with the advancement of science, his viciousness may double. Especially, scientific specialization brings separation between people rather than unity. A proverb tells us "don't be so fascinated by the leaves that you forget they are parts of the tree, and don't be so fascinated by the tree that you forget the tree is a part of the forest. Thus, fragmentation is the work of specialization. For literature in this part, the role of savior and unifier has been given. Literature breaks the continuous and direct line of causes and effects of man and leaves him in the freedom of thinking. Literature is incalculable; however, in an animal world, calculation is the principle and the instincts determine behavior. As a result, it is true that some of the characteristics of this world are the struggle for survival, fear of the unknown, and the satisfaction of material needs, other characteristics that

must be practiced in this world are the human values, which are fulfilled by art and literature.

VIII.   CONCLUSION

With all those being said, we came to this conclusion that literature takes us beyond history, and we become citizens of a timeless land, and with this timelessness the unity of human society becomes immortal. Therefore, a world without literature is an uncivilized world, instinctive and devoid of human emotions. When we look at this world, we see limited and consumptive people who always and everywhere live bound by magic, superstitions and religion from Africa to the Latin American and the third world. The nightmare that has become the source of our suffering and we want to make you aware of it, is not just the result of underdevelopment. That is, as much as clinging to magic and religion marginalizes literature, excessive technological development also distances us from spiritualist literature. In fact, magic, religion and anti-spiritual modernity is a double-edged sword that is harshly drawn on the face of literature. As a result of technology and surrendering to it, we can imagine the future society full of computer monitors and speakers and without books, where books and literary works look strange and antique. We are afraid that this cyber world, despite the prosperity, high level of life and scientific achievements, will offer us a civilization completely devoid of spirituality and soul. It is as dangerous and harmful as clinging to magic and religion, banning all thinking and creativity.

No nation is separate and far from literature, and if it is, it means that society is still living its primitive life. The brotherly bond that literature establishes between people and makes them talk to each other and reminds them of their common origin and common goal, transcends all unstable obstacles. Through the texts that have reached us, literature takes us to the past and connects us with those who enjoyed the past, quested adventures, and had dreams. These texts today allow us to enjoy and nurture our dreams. This shared feeling in human collective experience across space and time is the highest achievement of literature, and nothing is as effective as literature in renewing this feeling for every generation.

Therefore, the spiritual mission of literature is assigned to the chosen ones and special people who are different from others. They think critically, speak wisely, understand people around them, cry out common pains better, and create common understanding for common pains. literature passes us through the heart of rocks, mountains, valleys, hills and heights, in order for us to reach the great sea. When we reached the sea, the way we have

traveled is all a definition of a story of passing through difficulties and calamities and reaching the single principle. Thus, literature is life itself, and other possible lives that do not exist so far and become available with literature. If it were not for literature, people would forget freedom and mutual acceptance.

The end of our story, and the end of history, is not yet written and not predetermined. What and how we will be in the future depends on our attitude and will. But if we want to get rid of the futility of imagination, self-alienation, drawing boundaries between people, bellicosity, and propaganda of terror, we must take action and read and surrender ourselves to the boundless sea of humanist literature. This is because a society in which art and especially literature is relegated to a dark and unknown corner of a person's social and private life and becomes an isolated and intangible point of view, that society is sentenced to ignorance and illiteracy.

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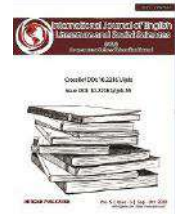
Communism and Complexity: A dichotomous study of Iqbal Singh in Khushwant Singh's Novel, *Train to Pakistan*

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Abstract— This research paper delves into the complex character of Iqbal Singh in "Train to Pakistan." As a representative of the People's Party of India and a communist, he is dispatched to Mano Majra to address socio-economic issues. The narrative explores his interactions, distinct urban traits, and the challenges he faces in a rural setting. Iqbal's commitment to communism is evident as he discusses poverty, corruption, and societal disparities. His perspective on crime emphasizes its societal roots, challenging conventional views on criminality. The paper also highlights Iqbal's iews on population control, hygiene, and his disillusionment with societal norms. The character's disdain for Indian cultural aspects, including religion, Yoga, art, and music, reflects his staunch communist ideology. His skepticism towards metaphysical beliefs and indifference to values underscore a profound internal conflict. The narrative delves into Iqbal's encounters with the police, his detention, and the societal issues he grapples with in Mano Majra. The research elucidates Iqbal's role as a missionary striving to avert violence during the partition, emphasizing his dedication to communism. However, it notes his limited understanding of India's diverse religious traditions, exposing a certain immaturity in his perspective. Overall, the paper navigates Iqbal's multifaceted character, exploring the intersections of ideology, social dynamics, and personal growth within the context of "Train to Pakistan."

Keywords— *Iqbal Singh, Train to Pakistan, Communism, Socio-economic issues, Mano Majra, Poverty, Corruption, Crime, Partition, Religious traditions.*

I. INTRODUCTION

Khushwant Singh's "Train to Pakistan" weaves a compelling narrative set against the backdrop of the harrowing partition of India in 1947. Within this tumultuous landscape, the character of Iqbal Singh emerges as a key figure representing both the political and ideological forces shaping the destiny of Mano Majra, a village on the banks of the Sutlej River. Iqbal, an ardent follower of communist ideals, becomes a harbinger of change, dispatched to address the socio-economic challenges gripping the rural community.

As the People's Party of India's emissary, Iqbal Singh serves as a lens through which the narrative explores the intricacies of societal upheaval and individual transformation. His mission in Mano Majra transcends mere political advocacy;

it encapsulates the broader struggle for justice, equality, and the mitigation of inevitable bloodshed accompanying the partition. The introduction of Iqbal Singh marks a juncture where political ideologies intersect with the lived experiences of a community on the brink of irrevocable change.

This research endeavours to delve into the layers of Iqbal Singh's character, unravelling the intricacies of his persona as shaped by his communist beliefs, interactions with the local populace, and the challenges posed by the complex socio-political landscape. Through a meticulous examination of Iqbal's actions, dialogues, and interactions, this study seeks to illuminate not only the character's individual evolution but also the broader thematic undercurrents that define "Train to Pakistan" as a poignant

exploration of human resilience amidst the turbulence of history.

II. METHODOLOGY

The research employs a qualitative approach, analysing Iqbal's character traits, actions, and dialogues to understand his role in the novel. Primary focus is placed on textual analysis, extracting nuanced details from the narrative to unravel the complexities of Iqbal's character. The study incorporates relevant passages and dialogues to support key findings.

Additionally, the research contextualizes Iqbal's character within the broader historical and socio-political landscape depicted in the novel. The methodology involves examining critical perspectives and literary critiques to enrich the understanding of Iqbal Singh's significance in "Train to Pakistan." This comprehensive approach aims to provide a nuanced and insightful exploration of Iqbal's character and its implications within the larger framework of the novel.

III. DISCUSSION

Iqbal Singh, an adherent of communist ideology, represents the People's Party of India, as he is dispatched to the rural environs of Mano Majra with the mission of arousing the local peasantry to their socio-economic predicament, galvanizing them to champion the cause of justice. Upon arriving in Mano Majra, Singh, possessing scant knowledge about the village, confronts the immediate concern of securing lodging. Inquiring of the Station Master regarding available accommodations, Singh, despite potential exasperation stemming from the official's preoccupations or protocol limitations, receives valuable guidance. The Station Master, albeit begrudgingly, discloses the option of seeking refuge in the Sikh temple, identifiable by a conspicuous yellow flag adorning its apex. The unfamiliar traveller successfully locates the temple without incident.

Iqbal exhibits distinctive characteristics that set him apart from the inhabitants of Mano Majra, as meticulously delineated by the novelist. His urban accent, attire, and demeanour serve as distinctive markers, drawing attention from the local populace upon his emergence from the station. Manifesting an upright gait reminiscent of a soldier, he experiences a palpable awareness of the scrutiny directed towards him. Despite initial hesitation upon entering the temple, Bhai Meet Singh's candid hospitality quickly alleviates Iqbal's reservations, prompting him to decline a food offer with polite gratitude, citing provisions he brought. Subsequently, Iqbal finds accommodation in a spare room facilitated by Bhai Meet Singh.

In due course, Iqbal initiates formal introductions with Meet Singh and elucidates the purpose behind his presence in the village. Despite the potential diversity of Iqbal's religious affiliation—be it Hindu, Muslim, or Sikh—Bhai Meet Singh, discerning from Iqbal's direct approach to the Sikh temple, unswervingly concludes that Iqbal is indeed a Sikh. Iqbal Singh, whose religious observances include shorn hair and a shaven beard due to purportedly limited religious sentiments, apprises Bhai Meet Singh of his role as a "social worker" dispatched by his political party. The primary objective of his mission is to forestall the imminent bloodshed anticipated in the border village consequent to the partition of the country.

Expressing concern over the ongoing violence accompanying the partition, Iqbal underscores the necessity for intervention. He conveys the imperative assigned to him by his party, emphasizing the criticality of Mano Majra as a pivotal locus for refugees and the potentially catastrophic consequences of turmoil in this strategic locale. Iqbal unequivocally characterizes his mission as altruistic, clarifying that he receives no remuneration beyond covering his expenses. The narrative underscores his status as a missionary rather than a mere employee, a distinction further underscored by his unmarried status, aligning with the conventional expectations of a missionary. At the age of twenty-seven, Iqbal's youthfulness is emphasized, reinforcing the notion of a dedicated young man dispatched on a mission to avert violence in Mano Majra, particularly in light of the expected influx of refugees seeking retribution for perceived injustices perpetrated by Muslims in Pakistan.

In a discourse with Bhai Meet Singh, Iqbal discerns his ethical convictions. Meet Singh asserts that Christians are morally deficient due to the alleged promiscuity of Sahibs and their wives. Individuals like Meet Singh, lacking intimate knowledge of the Christian lifestyle abroad, erroneously perceive them as engaging in spousal exchange, a misconception not applicable to the Christian populace at large. Iqbal, in response, asserts, "But they do not tell lies like we do, and they are not corrupt and dishonest as so many of us are."

Iqbal, entrenched in a communistic ideology, promptly asserts, "Morality is a matter of affluence. Impoverished individuals cannot afford moral standards, hence resort to religion." He distinguishes between morality and religion, asserting that the former is a malleable code of conduct subject to climatic and economic variations, while the latter remains immutable across circumstances and societal strata. Consequently, he contends that religion is prone to obsolescence and harm, thereby abstaining from any religious faith. The nomenclature "Iqbal," shared by

Hindus, Muslims, and Sikhs, deliberately obscures his religious proclivities.

However, he promptly transitions to the broader issue of widespread poverty, expressing to Meet Singh, "Our primary concern lies in ameliorating the conditions of the populace by addressing their fundamental needs in food, clothing, and comfort. Such rectification necessitates the cessation of exploitation by the affluent class and the abolition of landlordism. The requisite transformation can only be achieved through governmental restructuring." It is evident that Iqbal's perspectives on the eradication of poverty find widespread acknowledgment, as socioeconomic disparities intensify with the affluent accruing more wealth, exacerbating the plight of the impoverished. Iqbal, a devoted proponent of communism, articulates his socialist ideologies emphatically. Subsequently, Iqbal directs attention to the prevalent corruption within the police department, lamenting, "The police system, rather than safeguarding citizens, engages in maltreatment while thriving on corruption and bribery." Iqbal articulates these sentiments promptly after his encounter with Bhai Meet Singh, underscoring his profound discontent with the prevailing societal framework.

Upon receiving information from Meet Singh regarding the dacoity and homicide within Ram Lal's residence, allegedly orchestrated by Jugga Badmash, Iqbal expounds, "There is no inherent criminality in an individual's lineage, just as there is no innate virtue in the ancestry of others." Seizing the moment, he articulates his core hypothesis, asserting that the imposition of gallows or prison cells alone does not deter homicide or theft. Iqbal contends, "They execute a man daily in the province, yet ten succumb to murder every twenty-four hours. Criminals, Bhaiji, are not inherently predisposed; they evolve through the crucibles of hunger, deprivation, and societal injustice." It remains an acknowledged truth that an individual veers toward criminality only when financial constraints prevent the fulfilment of basic needs. Widespread consensus acknowledges that societal inequities contribute to hunger and poverty. Communists, in response, vehemently oppose the capitalistic inclination to deprive labourers of their rightful share in profits.

Upon disembarking from the train at the Bombay station, Iqbal is confronted with throngs of individuals on the quayside, in the streets, and on railway platforms. Even during nocturnal hours, the pavements remain densely populated. Contemplating this situation, he contemplates the implications of a burgeoning population, surmising that the incessant rise, averaging six individuals per minute and five million annually, renders any strategic planning in industry and agriculture futile. Iqbal advocates for redirecting efforts towards population control, questioning the feasibility of meaningful initiatives in a nation culturally rooted in the Kama Sutra, characterized by phallic worship, and venerating the son cult. His musings on the predicament underscore a scientific approach to the issue of population explosion.

Iqbal harbours a pronounced aversion toward the deficiency of hygienic practices among the Indian populace. With discerning vigilance, he conscientiously introduces a tablet of chlorine into the potable water presented to him by Bhai Meet Singh, having observed the latter's immersion of unclean nails into the water. Furthermore, Iqbal notes the absence of chlorination in the well from which the water is drawn. Subsequently, when the Lambardar proffers a glass of milk concealed beneath a soiled handkerchief, he compounds the hygiene transgression by stirring the milk with his forefinger. Adding to the egregious display, the Lambardar employs his forefinger to extract a portion of clotted cream, ostentatiously returning it to the milk as a purported demonstration of its quality. Iqbal, cognizant of the imperatives of hygiene, discreetly disposes of the contaminated milk in the drain subsequent to the Lambardar's departure. Iqbal, possessing an erudite disposition, comprehends the indispensability of hygiene in the fabric of daily life.

Iqbal seizes the opportunity to articulate his views on liberty and the struggle for freedom. The Lambardar inquires into the imperative for the British withdrawal from India. Iqbal conspicuously neglects to acknowledge Mahatma Gandhi's role in the independence movement, attributing all accolades to the Indian National Army, established by the Japanese. Iqbal specifically underscores the belief held by the Japanese that Indian forces would refrain from harming their compatriots. However, he omits any mention of Netaji Subhash Chandra Bose, the progenitor of the Indian National Army. Iqbal posits that the English evacuation was compelled by apprehension, asserting that Indian soldiers refrained from firing upon fellow Indians enlisted in the Indian National Army.

The Lambardar Inquires about the potential benefits of attaining freedom, contemplating whether it would result in an increase in land and livestock. A dissenting Muslim voice asserts that freedom may not yield tangible gains for the masses, positing that it is intended for the educated Indians who actively fought for it. The speaker laments that transitioning from English rule merely shifts the subjugation to either educated Indians or Pakistanis. Iqbal aligns himself with this viewpoint, emphasizing the communist perspective that foresees the disenfranchisement of peasants and laborers from their rightful share in profits. In a distinctly communistic address, Iqbal rallies the

peasants and workers, urging them to unite and confront the dominance of the Bania Congress. He advocates for the elimination of the aristocracy, asserting that genuine freedom encompasses expanded land holdings, increased livestock, and liberation from debt. Iqbal's discourse reveals his commitment to communism, as he endeavours to galvanize the proletariat against the bourgeoisie, utilizing this occasion to disseminate his ideological message.

Iqbal is afforded periodicals within the detention facility alongside some furnishings, inclusive of a charpai. Conversely, Jugga is relegated to repose upon the unyielding cement floor. This juxtaposition evokes a broader cognizance in him, resonating with the pervasive societal differentiations extant throughout India. This hierarchical demarcation extends beyond the confines of detainment, as evidenced by the allocation of distinct parking spaces for civil servants predicated upon their seniority. Furthermore, facilities such as lavatories are stratified in a hierarchical manner, delineated as Senior Officers, Junior Officers, Clerks, Stenographers, and other ranks. Subsequently, his disenchantment becomes manifest in his aversion to the stereotypical content prevalent in the periodicals.

In a state of disdain, he peruses the matrimonial supplement, only to encounter a disheartening revelation that the criteria sought by young men for a prospective partner mirror the ubiquity found in mainstream news outlets. Preferences for virginal status, proficiency in domestic affairs, and an apparent indifference to physical beauty suggest a conformity to societal norms, echoing the novelist's insight that beauty is merely superficial. Certain individuals, exhibiting a more progressive mindset, may consider widows as potential spouses, albeit with the condition of their unspoiled status. Photographic evidence is not a priority, yet there is a prevalent inclination towards the scrutiny of horoscopes, as a prevailing belief holds that 'astronomical harmony' supersedes mutual understanding in securing matrimonial bliss. The periodicals he surveys feature repetitive content, such as articles on well-explored subjects like Ajanta Cave frescoes, Tagore, and Prem Chand's stories. Iqbal, being of youthful and contemporary disposition, finds himself disinterested in these trite themes, expressing a preference for articles exploring subjects like Marx, Gorky, and other intellectually stimulating topics.

Iqbal is profoundly dismayed by his arbitrary arrest, noting with concern the apparent absence of a justifiable cause. He observes that the constables, in a flagrant transgression of legal norms, spontaneously drafted his arrest warrant on-site, an occurrence emblematic of the reputed unlawful practices within the Indian police force. Faced with this unjust situation, Iqbal expresses his intent to initiate a

Habeas Corpus petition, seeking legal recourse to compel the police to present him before the judiciary. However, his admonition is met with dismissive Incredulity from the constables, who cavalierly assert that he remains oblivious to the prevailing methods of law enforcement.

Iqbal expresses strong disapproval of the prevalent fixation on sexuality within the Indian context. When Jugga learns of Iqbal's prolonged residence in European countries, he speculates that Iqbal may have engaged in intimate relations with multiple European women. Iqbal finds such observations vexatious, questioning the propriety of delving into an individual's private life. Furthermore, he laments the narrow focus of individuals like Jugga, emphasizing that the Indian society at large exhibits an overarching preoccupation with matters of a sexual nature beyond Jugga's individual preoccupations.

Iqbal discerns the presence of public displays, commonly in urban locales, endorsing aphrodisiacs and remedies for the perceived adverse effects of masturbation. Additionally, vendors peddle oils derived from sand lizards, purportedly possessing the capability to augment the dimensions of the male organ. Iqbal expounds, "No community exhibits casual recourse to incestuous abuse to the extent witnessed among the Indian populace." Jugga unabashedly boasts of instances where women, having experienced his phallic prowess, implore him to withdraw, exclaiming 'Toba, Toba.' Iqbal expresses his disdain for such vulgar trivialities, contending that the Indian society displays an undue preoccupation with matters of a sexual nature.

Iqbal, informed by Bhai Meet Singh, discerns an imminent threat to Muslim evacuees destined for Pakistan via the morning train, facing the prospect of a massacre. Recognizing the need for preventive measures, Iqbal solicits Bhai Meet Singh's intervention, who, cognizant of the vengeful nature of the perpetrators, deems his influence ineffective. Confronted with the responsibility of thwarting the atrocity, Iqbal contemplates his course of action. Bhai Meet Singh, having discharged his duty in delineating moral imperatives, acknowledges his inability to restrain those intent on wrongdoing. Acutely aware of his status as a stranger, Iqbal anticipates the futility of his attempts to dissuade the assailants, apprehensive that intervening may lead to his own demise, rendering his sacrifice devoid of societal impact.

Contemplating the irreparable nature of the situation, Iqbal entertains the notion of dismantling existing structures and initiating reconstruction. Consequently, he arrives at the decision to forgo intervention in the unfolding events.

As a committed communist, Iqbal disparages all religions, reducing Hinduism to 'caste and cow protection,' constraining Islam to 'circumcision and Kosher meat,'

characterizing Sikhism as mere 'long hair and animosity towards Muslims,' denoting Christianity as, at best, 'Hinduism with a sola topee,' and limiting Parsi faith to 'fire worship and vulture feeding.' Rooted in his communist disdain for religious beliefs, Iqbal selectively perceives the negative facets of various faiths.

The individual in question exhibits an evident lack of comprehension regarding the considerable benefits attributed to the universally acclaimed discipline of Yoga. In response, he resorts to derisive commentary, characterizing it as a mere pursuit of financial gain and dismissively caricaturing its physical postures. Furthermore, he disparages the concept of rebirth or reincarnation, contending that its authenticity lacks substantiation. Subsequently, he extends his critique to the Eastern cultural ethos, dismissively attributing it to blind faith devoid of rational thought, thereby eschewing the essential role of contemplation within a philosophical framework. Ultimately, he unequivocally condemns Yoga as a deceitful endeavor, asserting its sustained existence is contingent upon the gullibility of the populace.

The subject's aversion extends beyond Yoga to encompass a broad rejection of elements intrinsic to Indian culture, including art and music, which he dismisses with scorn. His antipathy is expressed through rhetorical questioning of the success of contemporary Indian artistic pursuits on a global scale. This animosity towards Indian cultural expressions is further compounded by his disdain for adhering to societal norms, characterizing such compliance as an act of cowardice when disavowing belief in both society and its standards.

In matters of metaphysical belief, the subject displays a pronounced skepticism, rejecting faith in both God and humanity. The pervasive disorder and confusion in the world preclude any reliance on divine or human assistance. The perpetual conflict between good and evil, with uncertain outcomes, leaves the subject in a state of indecision regarding the guiding principles for his own life. In response, he adopts a stance of apathy, cultivating a profound indifference to all values, proclaiming the insignificance of everything.

Iqbal, identified as a dedicated adherent of communism, embarks on a mission to prevent potential mass atrocities in Mano Majra, a village on the Sutlej River. His exposure to European countries and the influence of communism have contributed to a disdain for Indian cultural attributes, particularly its perspectives on sex, religion, and morality. The narrative unfolds with Iqbal's adversarial relationship with the Indian police, who alter his identity and faith, leading to unwarranted arrest and detention. Despite his fervour for life and missionary zeal, Iqbal's perspective

remains insufficiently mature to appreciate the profound philosophical underpinnings of India's diverse religious traditions, exemplified by luminaries such as Buddha, Nanak, and Chaitanya.

IV.   CONCLUSION

In conclusion, the character analysis of Iqbal Singh in "Train to Pakistan" reveals a nuanced portrayal of an individual navigating the tumultuous historical landscape of India's partition. Iqbal's commitment to communism, his mission in Mano Majra, and his interactions with the local community provide a lens through which the complexities of ideology, societal dynamics, and individual growth are explored.

While Iqbal emerges as a catalyst for change, the narrative does not shy away from depicting the limitations in his understanding of India's diverse religious traditions. This aspect introduces a layer of realism to his character, highlighting the challenges of reconciling political ideology with the rich tapestry of cultural and religious diversity.

The research, conducted through qualitative analysis and contextualization within the historical and socio-political framework, contributes to a deeper understanding of Iqbal Singh's character. As a literary figure, Iqbal embodies the struggle for justice and socio-economic equity, but his journey also underscores the inherent complexities and limitations within individuals when confronted with the multifaceted realities of a changing society. The unbiased examination of Iqbal Singh's character allows readers to appreciate the intricacies of human nature and ideology in the face of historical upheaval.

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Exploring the idea of Resistance in Saadat Hasan Manto's *Toba Tek Singh*

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Abstract— "Toba Tek Singh", portraying psychic-asylum inmates and their transfer between India and Pakistan in the aftermath of partition, is possibly a most celebrated short story by Saadat Hasan Manto. He intensely brings out his personal experiences of dilemma after the partition on which he colors his work "Toba Tek Singh." In doing so, the author produces a character, revolutionary in nature, called Bishan Singh. The present paper investigates the story from a contemporary philosophical prospect to consider asylum as well as no man's land as a space of resistance.

*Keywords— **Partition, Asylum, Hegemony, Manto, Resistance, and Space***

The Muslims and Hindus were engaged in a bloody fratricidal war. Thousands died every day ... they said I was out of my mind. Indeed I was. My wife and children were in Pakistan, but they had gone there when it was still the India I knew ... But now that piece of land which I had once known as India had a new name...I found it impossible to decide which of the two countries was now my homeland-India or Pakistan?

(Saadat Hasan Manto, *Kingdom's End*)

Instead of presenting a precise history of segregation of British India, Saadat Hasan Manto's narratives portray the individual dimensions of Partition. Strategically employing the lunatic asylum, Manto illustrates the chaos of communal violence so as to expose the idiocy of Partition. Published in 1955, "Toba Tek Singh" depicts the bewilderment and sufferings of the insane inmates of a shelter when they learn that the newly formed governments, India and Pakistan, will exchange them on the basis of their religions. India is supposed to hand over Muslim lunatics to Pakistan, whereas Pakistan would send non-Muslim (such as Hindu and Sikh) lunatics to India. Bishan Singh, a Sikh, is one of the inmates of the asylum who yearns and longs for his native village, "Toba Tek Singh." But the author vividly utilizes the space created as well as constructed due to partition of the Indian subcontinent without limiting the lunacy of resistance to the refuge only.

Manto, in this story, portrays a painful and overwhelming theme of displacement of the people relating to borderlands, meant for the people and of the people. Having used the space of the madness, i.e., the insane asylum, to disarticulate rationality and irrationality in a way that it becomes a place of emulation, Manto makes a space of resistance within the British hegemonic foundation. Hence, it becomes a space of the subaltern's (marginalized), and the asylum becomes a space where the marginalized subalterns sound more logical as well as rational in their concern of segregation that lies, "in contrast to the illogical rhetoric of nationalism resulting in craziness constructed outside the walls of the asylum. The asylum as a place of resistance or refuge from the illogical atrocities committed by Partition becomes an inversion of the nation as an actual place of craziness" (Das 205).

In *Madness and Civilization,* Michel Foucault discusses his historical method of madness and calls it "archaeological method", an approach in which discourses can be revealed through a series of relations and shifts.

Establishing a discourse on madness, Foucault views it beyond a subject and object relationship. According to him, subject-object judgment presents a complication within philosophical investigation in terms of interpretation of discourses of human experiences. Subject-object relationship takes anything and everything either as subjective or as objective. Further, the subject has the quality of observation and thinks of the matter as well as voices for himself, whereas object does not have the quality of observation but to be observed and thought of. Besides that, the main concern of the objectification is that it identifies anything and everything with a pre-assigned identity. Therefore, Foucault questions the predetermined object and considers it as something through which accurate and innate knowledge can be achieved. But he finds out that madness does not appear to be such kind of entity and discovers that it exits as a concept relative to different discourses. As a result, Foucault suspends the subject-object perception as inoperative within his context of madness. Rather, it can be thought or discussed in terms of relation and alternations that can be formed within discourses of reason, thus, it is neither subjective nor objective and different from subject-object distinction. Therefore, by adopting Foucauldian archaeological method, "Toba Tek Singh" can be studied in terms of relation and shifts to get the better knowledge of space and power in relation to madness.

To get a full understanding of how Manto, by adopting the hegemonic space, creates a space of resistance, it is important to consider the history of the lunatic asylum as a modern establishment in British India that provided a place of detention and rehabilitation for reason. British imperialism, in various ways, left its imprint on the subcontinent. One of the most important ways of inscription was the effectuation of many foundations that were established to maintain the hegemony in the colonized system. During the 18th and 19th centuries, since leprosy faced continuous disappearance, the practice of social exclusion continued and the insane were ignored acutely than the lepers. Therefore, the asylum, a space designed by the society, superseded the lazar house, a type of social exclusion despite meeting with shift but remains consistent and a place where the subjects were treated to be policed as well as marginalized.

Furthermore, lunatic shelter was promoted into a place of servitude, like hospitals, penitentiaries, and prisons. Foucault, in his work *Madness and Civilization*, stresses, "... the same walls could contain those condemned by common law, young men who disturbed their families' peace or who squandered their goods, people without profession, and the insane" (Foucault 45). Hence, 'confinement' was an "abusive amalgam of heterogeneous elements" (45), in which foundations of integrity were formed. Establishment of asylum took place to lessen the inequalities, suppress the vices, and to dispose of all kinds of irrational manners with the help of homogeneous provision of morality. As the insane asylum operated to suppress the various marginalized subjects, it started functioning like nationalism by imposing productivity, economic values, and morality, by forcing order into the disorder, and by changing the members of society from worthlessness to worthiness.

British established madhouses in India for the operation of the government, similar to madhouses established in Europe, to constrain the subjects that appeared to be a forthcoming risk to the public order. The Indian Rebellion of 1857 against the rule of the British East India Company intimidated the colonizers, and they realized that the Indian subcontinent had the population and potential for an abrupt insanity of physical violence. To minimize this threat, of a sudden outburst from the subcontinent, the colonists employed confinement as a weapon against those who stood against the British authority, and it was founded within the legal structure where 'mad' Indians were negotiated and confined for policing. Mills enunciates, "incarceration of the non-criminal Indian lunatics was one of the many strategies devised by the authorities during this period to control the Indian population and to limit its potential for disorder" (*Madness. Cannabis, and Colonialism* 79). Confinement, thus, carried out harsh systems of restriction that divided Indians from Europeans and held the established racial hierarchy from its crushing down. Furthermore, Mills interprets, "The British fantasized that they would transform Indian from 'uncivilized,' that is irrational and unproductive to 'civilized,' that is ordered, industrious, and regular" (40). The refuge granted limited representation and perceptions of the Indian in a place of confinement, such as prison, and provided the British unrestricted access to the Indian body on which they exercised their authority. However, Indians efficiently found various ways to defend Indian subjection and to resist the British authority.

Manto's "Toba Tek Singh" is a notable work that portrays the resistance against the partition due to cultural and political crisis in the subcontinent, which appears from the space of asylum in the form of refuge. It begins by resolving the issues of psychopaths in India and Pakistan through their transfer in their respective nations, which turns out to be relevant to the authorities of asylum because it is rational with the political ambition of nationalism. Like the British asylums in India, Manto's crafted shelter consists of a diversified sect of people who are from various religious communities and their occupations also vary vastly. For instance, one Muslim with an M.S. degree works

as a radio engineer whereas the other one is dedicated his life for All India Muslim League. After finding out that the agreement of transfer has been finalized, the inmates start having bitter arguments amongst themselves with respect to the forthcoming creation the separate dominions of India and Pakistan. Their consternation is clear when the chronicler states:

> As to where it was and what its geographical dimensions were, they hadn't a clue. That being so, all the madmen in the madhouse who weren't completely mad were in some perplexity as to whether they were in Pakistan or in Hindustan. If they were in Hindustan, then where was this Pakistan, and if they were in Pakistan, then how was it that a little while ago, though staying in the very same place, they had been in Hindustan? (Manto 106)

Being annoyed by the settlement, one of them climbs up the tree, while another in the state of nakedness starts running on all sides of the garden. But a Muslim maniac and a Sikh inmate adopt the characters of significant political leaders of Quaid-a-Azam Mohamed Ali Jinnah and Master Tara Singh. Further, some of them reasonably suspect the direct after effects of the transfer, for instance their adjusted position, sustenance, and freedom in jobs. For instance, when a Hindu lawyer from Lahore, who has become crazy because of unreciprocated love, is informed by the other madman that he would be sent to Amritsar where his beloved lives, he becomes disheartened by listening the news. He announces he does "… not wish to leave Lahore. He was afraid he might not be able to build up much of a legal in Amritsar" (Manto 107). For him, his legal practice is important than his inamorato and his beloved cannot be the reason to move to Hindustan as his homeland matters to him. The advocate, being 'insane,' recognizes the significance of his land and the issues that will emerge in shifting to a foreign soil that the so called 'sane' cannot calculate. Besides that, two Anglo-Indian lunatics are certainly worried about their immediate dietary arrangements. When they are informed that the British had given sovereignty to India, they become disturbed about their changed status. They suspect, "Would the European Ward be retained or be abolished? Would they get a proper English breakfast" or would they "be obliged to swallow the 'bloody Indian chapati'" (Manto 108)? Manto graphically illustrates the chaotic situation deriving from the dispute of inmates as follows:

> It was no easy task to bring the madmen out of the vans and to hand them over to the other set of officials. Some would not budge at all, and others who did come out ran off in all directions. Those who were naked tore off any clothes which the officers attempted to put on them. Some shouted abuse and some sang. Some wept and some howled with misery. It was difficult to hear oneself speak. (Manto 111)

The dissident inmates show the disruption made by Partition and nullify the prospect that establishes disjunctive spaces. And when the insane are circumscribed in the constructed space, the convicts Hindus, Muslims, Sikhs, and Anglo-Indians encounter the same understanding of that particular space on the Indian subcontinent. According to Husain Intizar, "truths, ethicality, and religiosity were not the exclusive preserve of any single community or sect" (Husain xi). As long as the concerned authority placed them inside the refuge, it unites them; further, outside of the refuge, when pushed to conform to the nationalist agenda, they are recognized as the insane. By modifying the characters of the irrational (the marginalized) and the rational (the state), Monto critiques not only the Western perceptions of notion of nationalism but also criticizes its modernization as well as its development.

Manto, further, through his story "Toba Tek Singh" mocks the paradoxical view of nationalism by formulating binary between the space within the asylum as rational and the space outside the asylum as irrational. Manto himself feels the same anxieties and the conflicts of nationalism after the partition. Therefore, he reveals his internal torture through his main protagonist named Bishan Singh, a Sikh. Being detained for fifteen years, he only utters "mysterious gibberish." His obscure language is accompanied by his unusual physical behavior. He describes Bishan Singh: "The guards said he had not slept a wink these fifteen years. He never even lay down. All he might do sometimes was to take a 'tek' or lean his back against a wall. Because he stood all the time, his feet were swollen and his calves were distended, but despite the physical discomfort, he never lay down to rest" (Manto 108). To Bishan Singh, taking rest is not a choice therefore; he must live wide awake and vigilant throughout this calamitous point. Whereas Manto's other characters enquire reasonable questions and present legitimate worries related to their case, Bishan Singh, on the other hand, expresses what is believed to be the senseless phrases of a crazy inmate. He asserts, "Opar di rumble-tumble di annexe of the thoughtless of the green lentis of the lantern" (Manto 108). And sometimes with utmost seriousness, he shouts, "Opar di rumble-tumble di annexe of the thoughtless of the green lentis of the Government of Pakistan." But later, the Government of Pakistan was replaced by "of the Government of Toba Tek Singh" (Manto 108).

However, it is notable that every time the same senseless phrases have been uttered with a little modification and closer investigation of his senseless phrases reveals that his linguistic hybridity (mixed of Punjabi and English) is the result of the British hegemony over its subjects. Besides that, it also emphasizes that language as an important means of communication collapses or stops functioning any kind of negotiation. And when the incident of partition takes place on the lines of religion, which soon leads to affect his fate too and is realized by the all insane inmates, they not only mock the political leaders through their own madness but also show their resistance against the government's decision.

On the one hand, being troubled with the division between Hindustan and Pakistan, Bishan Singh starts asking all his asylum inmates about the present location of his village, Toba Tek Singh. For him, it does not matter whether it is in Pakistan or Hindustan. What does matter to him is the current location of his village, is it in Hindustan or in Pakistan? And showing more interest for his village, Toba Tek Singh, rather than Pakistan and Hindustan, he demonstrates the resistance against the partition based on the line of religion. On the other hand, there is another Muslim madman, who has gone more insane than before due to the turmoil resulting from the religious partition of the Indian subcontinent. He climbs up a tree higher than usual in spite of the threat from the guards and gives a lecture for two hours on the outcome of the partition of undivided India. And the overall conclusion of his passionate speech is that he is against the partitioning of the country, as he mentions, "I [the Muslim madman] want to live neither in Hindustan nor Pakistan. I had rather live on this tree" (Manto 107). The above-mentioned statements made by the Muslim madman also express his resistance to the partition on the line of religion. At last, when he climbs down, his heart grows heavy, and he hugs all his Sikh and Hindu friends, as he knows that they have no option but to leave him and go to Hindustan.

When all the preparations for the transfer are executed, the authorities of Pakistan and Hindustan secure a date for exchange. And on that particular day, "Police vans full of Hindu and Sikh madman departed from the madhouse of Lahore escorted by the officers concerned. At the border at Wagah… the exchange… went on all night" (Manto 111). At last, when Bishan Singh's turn appears, he asks the concerned officer, "Where is Toba Tek Singh? In Pakistan or in Hindustan?" And the concerned officer laughs and replies that, "In Pakistan." He moves in the direction of Pakistan, but is forced toward the borderline of India. Being declined to enter in Pakistan, he takes his stand "at a spot in the middle with an air that suggested that no one could now remove him from there" (112), as he takes

his position between the borders that is "no-man's-land." The entire night he remains upright and unmoved from the "no-man's-land", but just before the dawn cries out, he collapses on the ground. Manto addresses, "Over there behind the barbed wire fence lay Hindustan and over here behind the barbed wire fence lay Pakistan. In the middle on a strip of no man's land lay Toba Tek Singh" (Manto 112). And it is the first time, "that the man who had stood on his legs day and night for all of fifteen years was now lying on his face" (Manto 112). It is the conflict of his existence and displacement of his village, Toba Tek Singh, that forces him to take up the space between the line of Hindustan and Pakistan through which both the nations come into their existence.

Manto's "Toba Tek Singh" exposes the madness on the national level that emerges from the partition of one undivided state into two nation states: India and Pakistan. His portrayal of madness within the lunatic asylum and the madness within the state provide an inspection of the rationality through the character of Bishan Singh and his resistance against the newly formed states as the partition has demolished his identity. Being a non-Muslim and on the ground of exchange, he becomes a citizen of Hindustan, but he is always a native of Toba Tek Singh, which is now in Pakistan. Because of the partition, he becomes 'a man of no lands'. The fact that Manto accepts in his writing that he was indeed in lunatic condition and struggled to decide his own identity and realized that he belonged neither to India nor to Pakistan. However, preferring death on "no man's land" over the part of "new man's land", Bishan Singh shows his ultimate resistance against the newly formed governments, the opportunity of resistance against the artificial line that Manto missed during the partition.

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Factors Affecting the Academic Performance of Pangasinan Merchant Marine Academy's Bachelor of Marine Transportation Students

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Abstract— *This study uses a quantitative-correlational-descriptive research approach to look at the factors that influence the academic performance of third-year marine transportation students at Pangasinan Merchant Marine Academy. Despite a predominance of younger guys from lower-income families, the study contradicts conventional wisdom by revealing no significant links between demography and academic performance. Both student and teacher-related characteristics were shown to have no significant link with academic achievement. However, all participants agreed on the necessity of good study habits, notably dedicated study time, note review, and active engagement. The study emphasizes the importance of teacher-related aspects such as mastery of course content, interactive involvement, and adaptive teaching approaches in improving academic accomplishment. Recommendations include tailored support programs for specific student demographics, as well as additional research into factors contributing to positive academic performance in technical courses, with the goal of improving teaching methodologies and fostering a comprehensive understanding of maritime education dynamics.*

Keywords— *Quantitative-correlational-descriptive research approach, Academic performance, Marine transportation students, Teacher-related aspects, Study habits*

I. INTRODUCTION

Being a student is a crucial aspect of one's life as it offers the chance to learn and develop discipline. Students demonstrate their sense of responsibility by exercising autonomy and taking decisive action to propel themselves towards their educational objectives. Attaining success in life is no walk in the park; it comes with its fair share of obstacles and difficulties. Being ready to face challenges is crucial for individuals striving to achieve their aspirations. It guides the growth of a specific character, prompting them to undertake a noteworthy action driven by their emotional perspective. It also captures the atmosphere and embraces various circumstances or obstacles, particularly in an educational setting.

In educational institutions, academic achievement is highly valued as a key measure of students' progress. Therefore, it is crucial to identify the factors that could impact its performance. According to a study conducted by Narad and Abdullah (2016), the success or failure of an academic institution is heavily influenced by the academic achievement of its students. In their study, Singh et al. (2016) argued that the intellectual achievement of students has a direct impact on a nation's socioeconomic progress. Ali et al. (2013) found that several factors significantly influence academic success. These include age, the socioeconomic position of parents or guardians, and the number of hours dedicated to studying each day.

There is a pressing need for educational institutions to revamp and enhance the teaching-learning process and instructional methods. Students' academic achievement results are a valuable measure of their efficiency and effectiveness in completing tasks. There are various factors that can hinder or delay students from completing their assignments and reaching their full potential as future

leaders and maritime professionals if their academic performance falls short of expectations. It is important to acknowledge the challenges that students encounter so that we can effectively address any obstacles that may impact their behavior and attitude when it comes to completing school tasks. Graduates possessing resilience, commitment, adaptability, and optimism are highly sought after in the maritime industry. These individuals play a crucial role in fulfilling their responsibilities to their employers, coworkers, families, society, and nation. Maritime students have the opportunity to develop and strengthen these qualities during their entire college journey. They have a strong motivation to finish the marine program, which pushes them to take on more challenging tasks afterwards.

Academic performance is crucial for students to achieve success in the future. Setting and pursuing objectives is crucial for personal growth, as it plays a significant role in achieving good marks. There are various factors that can impact a student's academic performance. The researcher conducted this study to assess the influence of various factors on the academic performance of 3rd Year BSMT students. This will assist learners in identifying key factors and improving their performance. Many college students struggle with their academic performance due to various factors (Ragusa et al., 2023). This trend is also present in Pangasinan Merchant Marine Academy, which is the focus of this study. This will be beneficial for both the respondents and the student population, as they are affected by a range of factors that impact their academic performance.

Socioeconomic status refers to an individual's or a group's position within a social and economic hierarchy. It encompasses various factors such as income, education, occupation, and wealth. Understanding socioeconomic status is crucial as it provides insights into the opportunities and resources available to different segments of society. When examining academic performance, it is crucial to take into account the various demographic profiles that can have an impact. In a study conducted by Kaur and Pathania (2017), it was discovered that certain sociodemographic factors had a significant impact on a college student's study habits. Specifically, age, family income, and education were identified as strong predictors. Considering this perspective, it becomes evident that the way one approaches studying plays a crucial role in determining their academic achievements. Demographic profiles encompass various aspects of individuals' lives, including the influence of familial factors like parenting. Research conducted by Masud et al. (2019) highlights the noteworthy influence of parenting styles on the academic achievement of secondary education students. Given the high expectations some parents have for education, their children often view them

as strict authority figures. This perception influences how the children will strive to meet the academic standards set by their parents. Research has shown that the stress experienced within one's family can have a significant impact on their academic performance (Deng et al., 2022). Research has shown that academic stress can have a significant impact on academic performance. However, it is important to note that how individuals perceive and evaluate academic stress can be influenced by their experiences of familial stress and strained relationships with their parents (Garcia & Skrita, 2019).

When parents actively participate in their children's lives, it creates a positive family atmosphere that benefits not only the child's academic performance but also reduces the chances of them facing distress (Otero et al., 2021). In the complex dynamics between parents and their children, their financial situation also plays a significant role. Research conducted by Wiborg and Gratz in 2022 reveals an interesting correlation between the socioeconomic status of families and their children's academic performance. The study compared low-income and high-income families and found that wealth does indeed play a role in shaping a child's educational outcomes. Nevertheless, it should be noted that this study's findings may not apply universally to all children. The research indicates that familial wealth primarily impacts children who struggle academically, rather than those who excel academically. According to a study conducted by Wiborg & Gratz (2022), children who struggle academically often face various stressors that can be alleviated by improving their financial situation. This includes providing them with a conducive study environment, ensuring they have access to proper nutrition, and creating a better household environment. On the other hand, students who excel academically tend to be more resilient and are less affected by these stressors. In addition, the family environment can play a significant role in determining academic performance and potentially even contribute to the development of depression, as suggested by Deng et al. (2022).

Various studies have consistently shown a strong link between socioeconomic status and academic achievement. Various studies have consistently shown that students from more privileged socioeconomic backgrounds tend to achieve higher test scores, grades, and educational accomplishments compared to their peers from less advantaged backgrounds (OECD, 2019). Academic performance has been found to vary across nations and educational frameworks, with some notable differences based on individuals' socioeconomic status. Families with a higher socioeconomic status (SES) often have more financial resources available to invest in their children's education. This allows them to access high-quality schools,

private tutoring, and a variety of enriching activities that can greatly enhance their learning experiences.

Gender is another important factor to consider when examining academic performance. Previous studies have explored gender differences in academic performance, revealing that girls tend to excel in this area (Khesht-Masjedi et al., 2019). Research has shown that gender differences can be attributed to biological factors. For instance, studies have found that female brains tend to have a larger Broca's area, which is responsible for language processing. This larger size is associated with a higher mass of gray matter, which in turn leads to better reading and writing abilities (Kurth et al., 2017). Contrary to popular belief, boys often try to make up for their academic shortcomings by showing more enthusiasm and confidence in subjects that genuinely captivate their attention. However, this doesn't necessarily guarantee improved academic performance, as highlighted by Rodriguez et al. (2020). There are noticeable differences in how individuals of different genders handle academic performance. Research has shown that coping strategies play a crucial role in the relationship between improved academic performance and gender. Women tend to be more proactive in seeking support, avoiding stressors, and finding meaning in their academic pursuits, which contributes to their success. In contrast, men often prioritize problem-solving techniques when dealing with academic challenges (Martinez et al., 2019).

Age is a fundamental aspect of our existence. It is a measure of the time that has passed since our birth. As we grow older, our experiences shape us and contribute to our personal development. Age is not just a number; it carries with it a wealth of Students in the 20-24 age range had a reduced chance of achieving high academic standing compared to their peers aged 25-29. The older students reap the rewards of this impact. Australia achieved a similar outcome. The study findings revealed that as individuals age, their academic performance does not suffer. In fact, the research highlighted that engaging in intellectually stimulating activities throughout one's lifetime and possessing certain cognitive skills are both instrumental in promoting academic success in adulthood (Imlach et al., 2017). Abubakar et al. (2012) found a positive correlation between the CGPA of students in Nigeria and their age. A cross-sectional study conducted in Norway found that there is a positive correlation between age and academic performance among students (Bonsaksen et al., 2018). Older students, typically aged 25 and above, tend to possess a greater level of maturity and intelligence. Older students often display a heightened motivation to learn and adopt a more strategic and efficient approach to their studies. They tend to employ

more profound and intentional methods rather than relying on superficial ones.

Schools are spread out across the country, with some situated in bustling cities and others nestled in peaceful countryside. It has been noted that schools located in urban areas generally have more abundant resources, including well-trained staff, modern facilities, and strong government support. Recently, educators in Nigeria have expressed growing concerns regarding the importance of enhancing students' enthusiasm for learning and their overall academic achievements. The location and classroom setting of a school play a crucial role in providing students with a high-quality education and facilitating a smooth teaching-learning experience. Additionally, these factors have a positive influence on academic achievement (Lukman, 2022).

Various factors have been found to have an impact on academic performance across different educational levels. These factors have been extensively studied by researchers (Hossain et al., 2022; Tus, 2020; Hayat et al., 2020). Although these factors are frequently examined, it is crucial to take into account other elements like sociodemographic and student-related factors when trying to comprehend the factors that have a significant impact on academic performance. Various factors that affect students' academic performance have been extensively studied. These factors include stress, academic workload, sleep, socioeconomic status, and others. Researchers have classified these factors into two categories: student-related factors and teacher-related factors. As schools strive to enhance academic performance, they have dedicated considerable effort to attaining a specific level of education. However, it is crucial to comprehend the various factors at play in order to assist institutions in creating effective programs and policies that can foster improved academic performance.

Understanding the significance of theoretical assessment grades is crucial in shaping the academic landscape as they offer valuable insights into students' grasp of fundamental concepts in various fields. According to Entwistle (2018), the importance of well-designed theoretical tests cannot be overstated when it comes to fostering deep learning and critical thinking skills. It is crucial to ensure that theoretical assessments are aligned with the intended learning outcomes and educational goals, especially in the ever-changing educational landscape (Biggs & Tang, 2017). In academic evaluations, grading serves as a valuable tool for educators to gauge the effectiveness of their teaching methods and provide students with guidance for ongoing improvement (Black & Wiliam, 2018).

Assessment grades in higher education serve a valuable purpose by evaluating students' cognitive development and guiding academic choices. A recent study has explored innovative methods for conducting theoretical assessments, leveraging technology to create interactive learning environments (Chatti et al., 2019). In order to diversify assessment methods, various online platforms and virtual tools have been incorporated. This ensures that theoretical exams are in line with the digital age and can accommodate the different learning preferences of contemporary students (Brown & Saks, 2017). Educators are eager to enhance the accessibility, speed, and effectiveness of theoretical examinations in order to promote a more thorough understanding of academic subjects. To achieve this, they are embracing technological innovations.

The research landscape is constantly evolving, highlighting the need for theoretical evaluations to adapt and change in response to the ever-changing educational demands. Recent research highlights the importance of enhancing assessment methods to foster a deeper understanding and promote critical thinking skills. Additionally, scholars have emphasized the role of theoretical assessment grades in influencing educational approaches (Entwistle, 2018; Brown & Saks, 2017).

Assessing students' practical skills has become increasingly crucial in today's educational landscape. Practical assessment scores play a vital role in determining students' ability to apply theoretical knowledge to real-world situations. This shift in evaluation methods reflects the evolving nature of educational assessment in recent years. The practical assessment paradigm goes beyond traditional tests, focusing on students' ability to engage in hands-on activities, solve problems, and apply academic concepts in real-world situations (Jones & Penaluna, 2018). Based on a recent study conducted by Boud and Dawson (2018), it has been emphasized that the integration of learning objectives and practical evaluations is crucial in ensuring that students not only gain theoretical knowledge but also acquire the necessary skills for real-world applications. This reflects a shift towards a comprehensive evaluation approach that considers both theoretical understanding and practical skills. The grading of practical exams has become increasingly important in higher education as educators recognize the significance of equipping students with the necessary skills for their future careers. The assessment landscape has witnessed the integration of innovative approaches and technology to effectively assess practical skills (Winstone et al., 2017). Virtual simulations, lab-based experiments, and project-based evaluations have become increasingly popular, offering students a wide range of opportunities to showcase their practical skills (Elen et al., 2019). These advancements help create a comprehensive evaluation process that goes beyond just theoretical understanding and also assesses the practical application of knowledge in real-life situations.

Current research highlights the multifaceted nature of practical assessment grades and their role in fostering more meaningful learning experiences. Practical assessments serve a dual purpose: evaluating students' ability to tackle real-world problems and fostering the growth of critical thinking, collaboration, and communication skills (Biggs & Tang, 2017). When it comes to practical examinations, grading criteria extend far beyond mere accuracy. Evaluators also consider the effectiveness of the application, the ingenuity displayed in problem-solving, and the overall presentation of related abilities. This approach aims to provide students with valuable feedback that encourages ongoing growth and equips them to navigate challenges they may encounter in their future professional endeavors (Boud & Dawson, 2018).

In order to keep up with the latest research and best practices, it is essential for instructors to stay current on practical assessments. This allows them to make informed decisions and provide the most effective instruction to their students. By staying up-to-date, instructors can ensure that they are using the most relevant and reliable methods for assessing student learning. Recent research highlights the importance of conducting practical assessments that accurately evaluate students' preparedness for the challenges of today's workforce. These assessments should be dynamic, authentic, and tailored to the specific context in which they are applied (Elen et al., 2019). The ongoing discussion in educational research highlights the significant role that practical assessment grades play in shaping students' ability to connect theoretical knowledge with real-world situations.

Ebele and Olofu (2017) argue that learning is facilitated by research patterns. Despite diligently following effective study techniques, it can still be challenging for a student to attain academic success. According to popular belief, the way a student approaches their studies has a significant impact on their academic success. By recognizing the diverse learning preferences of students in applied sciences courses, we can ultimately create more impactful learning experiences. In their study, Alavi and Toozandehjani (2017) found that understanding students' learning preferences can have a positive impact on learning outcomes and contribute to students' personal growth. According to a study conducted by Dalmolin et al. (2018), understanding a student's learning style can greatly enhance their educational experience. Various factors can influence

a student's academic performance, such as their study habits and preferred learning methods. According to a study conducted by Magulod Jr. (2019), the academic achievements of Filipino students are greatly influenced by their study habits and learning styles. Effective learning styles that students find beneficial are described as advantageous, and these advantageous learning styles enhance their academic achievements in college education. Additionally, it has been discovered that certain factors, such as perceptual learning styles and unhealthy study habits, can be indicative of subpar academic performance. Utilizing self-regulated learning strategies while studying has been found to play a crucial role in academic performance (Theobald, 2021; Tus et al., 2020).

When students engage in auditory learning, often with the help of modern information technology systems, they tend to adopt an aural learning style (AS). These learners thrive in an environment where they can engage in lively classroom discussions and receive explanations verbally. However, they may not find visual learning methods as effective for their learning style. People who prefer a tactile learning style enjoy engaging in hands-on activities to solve problems in the classroom. They thrive on building and processing models, as well as participating in practical exercises using laboratory equipment. Thanks to modern information technology systems (GS), learners nowadays prefer group learning approaches and highly value group interaction. They find studying with others to be beneficial and enjoyable. Using the latest equipment systems (KS), students who prefer kinesthetic learning enjoy incorporating games and role-playing into their classroom activities, allowing them to engage their bodies and solve challenges through movement experiences. This particular type of learner experiences significant discomfort from prolonged periods of sitting (Ha, 2021). Individuals who prefer to study independently often opt for a self-directed learning method and, when necessary, utilize modern information technology systems (IS). According to a study conducted by Oka (2021), there are numerous advantages associated with studying alone.

Numan and Hasan (2017) conducted a study to explore the impact of research habits on exam anxiety and academic success. Research suggests that study habits play a crucial role in determining academic success and levels of test anxiety. Students with effective study habits are expected to meet higher standards compared to those with ineffective study habits. Research conducted on test anxiety among secondary students has revealed that heightened levels of examination-related stress can negatively impact academic performance, regardless of the students' initial performance levels (Bentil, 2020). Several other factors are closely connected to academic-related anxiety. One of these

factors is how students perceive the importance of exams, as highlighted by Rempel et al. (2021). Another factor is resilience, as discussed by Trigueros et al. (2020). Rempel's et al. (2021) study revealed that test anxiety is a significant factor contributing to academic performance pressure. Several factors can influence the level of test anxiety experienced by students. These factors include time management, personal issues, and understanding of the topic. It is important to consider how these elements can impact a student's test-taking experience. Furthermore, the impact of test anxiety can be observed in a person's approach to studying. When students believe that a particular task or exam is crucial for their academic success, they often become fixated on that specific topic. This intense focus can result in heightened test anxiety and, ultimately, lower academic performance (Genç & Sanli, 2023). Examination anxiety can have a detrimental effect in various settings, including the practical application of knowledge. In a study conducted by Kumar (2022), it was discovered that students who experience high levels of anxiety when preparing for exams also tend to struggle when it comes to performing tasks that require output or applying their knowledge in real-world scenarios. In the end, the issue of examination anxiety stems from the burden of stress and its detrimental effects on academic performance.

Maintaining emotional stability is crucial for overall well-being and mental health. When we are emotionally stable, we are better equipped to handle life's challenges and navigate through difficult situations. It allows us to stay grounded and composed, even in the face of adversity. Emotional stability is about finding balance within ourselves.

Student-related factors are often considered to be crucial elements that primarily lie within the student themselves. These encompass a range of factors, such as personal characteristics, beliefs, attitudes, and perspectives related to the act of studying. According to a recent study by Hayat et al. (2020), one's ability to manage emotions and perceptions related to learning has a significant impact on their academic performance. This finding highlights the importance of understanding and addressing these factors in order to improve educational outcomes. The way individuals feel about studying and engaging in the learning process can have a significant impact on their academic performance. These emotional evaluations can either enhance or hinder their overall achievement. The way a student handles their emotions related to learning can significantly impact their academic success. It can either hinder their progress or give them an advantage. Furthermore, the negative impact of stress on academic performance is often overlooked, even though it is

considered a significant factor in both physical and mental well-being (Frazier et al., 2019). Student-related factors have a significant impact on students, going beyond just their academic performance. These factors include burnout experiences, motivation levels, learning styles, and anxiety levels.

Teachers are widely regarded as the most crucial factor influencing students' academic success within the school setting. Garba (2015) suggests that teaching is a collaborative process that involves interaction between learners and teachers. The instructor's competence is determined by their knowledge of the subject matter and their instructional techniques. For students to thrive academically, it is crucial that their teacher possesses the necessary competence. The quality of the teacher-student relationship, while important, cannot compensate for a lack of expertise in the subject matter. Having skilled teachers is crucial when it comes to enhancing student achievement and addressing disparities in academic performance. An effective teacher possesses the ability to assist students in expressing their ideas, facilitating their comprehension of complex concepts, enhancing their communication skills, and providing helpful analogies to support their planning. Teacher-related factors encompass various aspects of educators that have a profound influence on their students. According to a recent study by Wu et al. (2022), researchers have found that teacher-related factors play a crucial role in shaping an individual's teaching skills. Furthermore, these factors have a direct impact on the academic performance of their students in the classroom. The satisfaction of teachers can have a significant impact on the performance of students. This suggests that the conditions in the school may not be ideal for effective learning (Toropova et al., 2021).

One important aspect to consider when evaluating teachers is their level of expertise in the field of teaching. Recent research suggests that the way students perceive their academic career and performance is heavily influenced by innovative teaching methods (Tuazon & Sumadsad, 2022). The study discovered that various factors contribute to student outcomes, including their perception of learning and the quality of teaching they receive. However, a significant emphasis is placed on the impact of skilled teachers who employ effective techniques to enhance student learning. As per research conducted by Soria et al. in 2023, it was observed that teachers who possess exceptional teaching abilities also demonstrate remarkable patience when guiding students through the learning process. Teaching mastery is not the sole factor that impacts a teacher's effectiveness. Research has shown that the level of autonomy a teacher feels, as well as their motivation and dedication, can also have a significant influence on their

students and teaching methods. In a study by Hernandez et al. (2020), they found that teacher-induced autonomy support rooted in passionate teaching has led to student's putting high importance to their studies which translates into academic success. Research has shown that when students receive support from their teachers, it positively impacts their learning abilities (Limniou et al., 2021).

The use of hands-on equipment in education has gained considerable attention for its ability to improve student learning experiences. According to scholars like Holstermann et al. (2010), the inclusion of activity-based learning strategies can enhance students' understanding of abstract concepts by providing them with the opportunity to engage with physical objects. This approach is in line with the principles of experiential learning, which emphasize the acquisition of knowledge and skills through practical experience. This idea is supported by the research of Hirça (2013) and Holstermann et al. (2010).

From my perspective, engaging in practical learning not only enhances comprehension of academic concepts but also fosters student involvement and inquisitiveness. Research conducted by Harackiewicz et al. (2016) and Lindholm (2018) highlights the benefits of student engagement in the learning process. When students actively participate, they demonstrate a greater willingness to put in effort, overcome obstacles, and cultivate valuable coping skills. Encouraging students to take control of their own learning can have a profound impact on their education. By allowing them the freedom to explore and discover on their own, they develop a strong sense of ownership over their learning journey. This sense of ownership ignites their curiosity, keeps them engaged, and sparks their interest in the subject matter. As a result, their academic performance is greatly enhanced. A study conducted by Lamnina and Chase in 2019 supports this notion.

Furthermore, fostering curiosity plays a vital role in education, as it boosts students' capacity to grasp and remember fresh knowledge, as emphasized by Ruiz-Alfonso & León (2019). Creating a classroom environment that sparks curiosity is crucial for educators to meet the educational needs of the modern era. In today's world, it is essential to prioritize the development of critical thinking skills and adaptability.

In addition, the implementation of hands-on learning fosters a sense of collaboration and interaction among students. This approach enables them to actively engage with the subject matter, exchange their experiences, and cultivate intrinsic motivation. As Von Stumm et al. (2011) suggest, this type of learning also helps to alleviate the fear of failure that students may have. This collaborative environment not only improves learning outcomes but also

equips students to tackle real-world challenges in a global economy.

On the other hand, when students are given the opportunity to independently discover educational resources in their surroundings, it fosters a sense of self-reliance and the ability to apply knowledge in real-life situations, as highlighted by Tukiran et al. (2017). In today's fast-paced and ever-changing world, it is crucial to provide students with the necessary skills to quickly adapt and think creatively, as this will greatly contribute to their future success.

Teacher characteristics are an important aspect to consider when examining factors related to teachers. Emotional intelligence has become increasingly important in the field of teaching, particularly in secondary education. Educators who possess high emotional intelligence are able to demonstrate exceptional patience when working with students (Valente & Lourenco, 2020). Additionally, the study revealed that the teacher's emotional intelligence plays a crucial role in effectively managing conflicts within the classroom, leading to positive and transformative results for their students. Furthermore, researchers have delved into the impact of emotional intelligence on a teacher's experience of burnout (Puertas Molero et al., 2019). Emotional intelligence plays a crucial role in determining the likelihood of experiencing burnout, managing stress, bouncing back from distress, and minimizing its impact on teaching behaviors. Furthermore, teacher burnout not only affects educators but also has a significant impact on students' academic performance. This is evident in the form of negative emotions and a decline in the quality of teaching, which ultimately leads to students feeling confused and unable to grasp the material (Madigan & Kim, 2021).

Teachers with longer experience are more familiar with the talents of certain student groups and with requirements of government tests, they are better suited to aid students' academic achievement on these examinations" (Irvine, 2019). Many studies that found that teachers' years of experience influenced student achievement only found these effects in the first three years of a teacher's career: "The average teacher is at his or her worst during the first year in the classroom, gets better in the second year, a little better in the third year, and then never gets any better after that" (Jacob, 2012). Researchers observed that the link between student accomplishment and instructors' years of experience was extremely nonlinear, peaking swiftly after the first few years of teaching: "Strong evidence suggests that teacher effectiveness spikes sharply after the first few years in the profession." (Jacob, 2012). It is revealed that

having more than two years of teaching experience was advantageous.

The effectiveness of a teacher can be gauged by their ability to understand and adapt information and ideas for their students. The more experienced a teacher is, the greater the potential for significant improvements in student performance. This is because experience tends to enhance competence, leading to higher levels of achievement in children who are taught by experienced educators. According to Alonge et al. (2020), recent graduates are often placed in Senior Secondary School courses without much teaching experience. However, this claim seems to be inaccurate as these new teachers are typically supervised and mentored by more experienced educators. In fact, they are not expected to teach higher level classes until they have gained sufficient expertise. This approach is aimed at ensuring that students receive the best possible education.

In a study conducted by Rodniques and Mckay (2010), experienced instructors were defined as those who have been teaching for five years or more. These instructors possess the ability to effectively engage and maintain students' attention, efficiently organize their lessons and classrooms, and adapt their teaching methods as needed. The study found a strong correlation between teachers' years of experience and students' academic success. This suggests that the teaching skills of instructors play a crucial role in enhancing students' academic progress. These findings align with the research conducted by Boyd, Grossman, Lankford, Loab, and Wyckoff (2008), who also concluded that greater teaching experience leads to higher academic performance among students. Similarly, DarlingHammond (2009) reported that teachers with over 10 years of experience are more effective compared to those with little or no experience. Furthermore, Ewetan and Ewetan (2015) discovered a significant impact of teachers' teaching experience on students' academic performance. In addition, the study found a clear link between teachers' qualifications and students' academic achievements. This suggests that by increasing teacher certification, we can improve students' performance in school. These findings support the research conducted by Akpo (2012), who also found a connection between teachers' educational qualifications and students' academic success in JSC Mathematics. Furthermore, the study revealed a significant and positive relationship between teachers' qualifications and the academic performance of adult learners.

One indicator of student accomplishment that quantifies the capacity of the learner to complete the tasks or activities necessary to complete a course or degree is academic performance. The maritime industry demands specialized knowledge and abilities in seamanship,

navigation, and other areas where academic achievement is seen as a key indicator of student results and academic progress. This study aims to investigate a few characteristics that can affect future sailors' performance. According to Velasco et al. (2015), the majority of research highlight how important a role students' attitudes have in their performance since they operate as a catalyst for behavioral intentions based on cognitive responses to their surroundings. Because of the nature of the study, it is essential to comprehend how the issue relates to the field's ramifications. In the maritime industry, the perceived academic performance is reliant on having success in simulator-based trainings and assessment as it has been found that a critical assessment in these type of trainings has translated well into practice and into the development of concepts that can be further understood with great implications to the field (Wiig et al., 2023). Relative performances of skills learned is also an indicator of academic performance and in the maritime field, translated success in maritime simulator trainings has been achieved if students integrated the achievement of motivated goals in their trainings (Hjellvik & Mallam, 2023).

Alternatively, cognitive traits such as intellectual capability play a crucial role in predicting academic success. Several studies have delved into the significance of non-cognitive factors, such as study skills, motivation, study habits, and attitudes towards academic achievement. The findings of the study suggest that having positive research attitudes and cultivating good study habits can greatly influence students' academic success (Sikhwari, 2016).

II.   OBJECTIVES

1. To determine the demographic profile of Pangasinan Merchant Marine Academy's marine transportation students, including age, sex, socio-economic status, and location.

2. To assess the academic performance of students in technical courses by evaluating theoretical and practical assessment grades.

3. To evaluate the effectiveness of student-related factors on academic performance, including study habits, motivation, learning style, academic achievement, and emotional stability.

4. To assess the effectiveness of instructor-related factors on academic performance, including teaching skills, personality traits, and teaching experience.

5. To determine if there is a significant relationship between students' profile and their academic performance.

6. To determine if there is a significant relationship between students' academic performance and the impact of student-related factors.

7. To determine if there is a significant relationship between students' academic performance and the impact of teacher-related factors.

8. To provide recommendations based on the findings to enhance the performance of the students.

III.   METHODOLOGY

The research design employed for this study was a quantitative-correlational-descriptive approach, aiming to elucidate the relationships between various factors influencing the academic achievement of third-year marine transportation students at Pangasinan Merchant Marine Academy. Through the use of a survey questionnaire and document analysis, the study systematically observed and described demographic profiles, student-related factors, and teacher-related factors, alongside academic performance metrics. This approach facilitated the quantification and analysis of variables such as age, gender, socio-economic status, study habits, motivation, teaching skills, and academic achievement grades.

A comprehensive data gathering procedure ensured ethical considerations were met, with approval obtained from relevant authorities and informed consent obtained from participating students. The reliability of the questionnaire was validated using Cronbach's Alpha, ensuring the effectiveness of the survey tool in gathering data. Data analysis involved statistical techniques such as mean, standard deviation, and Pearson's r correlation coefficient, providing insights into the relationships between variables and their impact on academic performance. The results of this study are intended to guide recommendations aimed at enhancing the academic performance of marine transportation students at Pangasinan Merchant Marine Academy.

IV.   RESULTS AND DISCUSSION

Demographic Profile of the Respondents. The study's demographic profile of respondents indicates a significant concentration of participants in the 19-21 age range, reflecting a focus on understanding factors influencing academic performance among younger individuals. This emphasis is reinforced by the predominance of males in the sample, highlighting the historically male-dominated nature of the maritime industry. Socio-economically, the study primarily captures the perspectives of students from lower socioeconomic backgrounds, with a notable majority classified as poor or

low-income. Geographically, a majority of respondents reside outside Dagupan City, suggesting a diverse representation that underscores the influence of regional factors on educational outcomes. Overall, the findings underscore the importance of considering age, gender, socio-economic status, and location when understanding the challenges and opportunities faced by students in the context of academic performance. This is parallel to the study of Imlach et al. (2017) that students between the ages of 20 and 24 and those between the ages of 25 and 29 were less likely to do well in school. BSMarE graduates were dominated by males, 24 years and older (Galicia, 2021). The current age requirement should be adjustedfrom 16-22 to 18-24 years old. Those from the STEM track and the maritime high school are best suited for the maritime courses (Gruspe-Taberdo, 2017)

Student's Academic Performance in Technical Courses. The examination of academic performance demonstrates a favorable trend in theoretical and practical evaluations, as well as a broad distribution of marks.

Level of Effectiveness of Student-Related Factors to the Academic Performance of the Students. Students perceive their study habits, such as regular study time, reviewing lecture notes, and utilizing lecture notes effectively, as impactful for academic success. These habits alleviate academic anxieties and aid in information retention, aligning with existing research. Respondents rate motivational factors, like feeling motivated, setting clear goals, and receiving support, as highly effective in shaping academic success. Motivation contributes to a positive learning attitude and consistent effort towards academic goals. Students believe their preferred learning styles significantly influence academic performance, enhancing confidence and overcoming academic challenges. Understanding of course materials, class participation, and efforts being acknowledged are perceived as indicative of academic performance. Managing emotions, particularly experiencing positive emotions when efforts are recognized, contributes significantly to academic performance. Emotional stability fosters resilience and a positive learning environment, crucial for academic success.

Summary Table on the Effectiveness of Student-Related Factors to the Academic Performance of the Students

Indicators	Average	Descriptive Rating	Interpretation
Study Habits	3.21	Agree	Effective
Motivation	3.34	Strongly Agree	Very Effective
Learning Style	3.23	Agree	Effective
Academic Achievement	3.23	Agree	Effective
Emotional Stability	3.20	Agree	Stable

Level of Effectiveness of Instructor-Related Factors to the Academic Performance of the Students. The findings indicate that teaching skills, encompassing a teacher's understanding of course content, active student engagement, effective use of equipment, quality teaching, and varied teaching tools, significantly contribute to academic performance. Personality traits, including teacher enthusiasm, approachability, patience, and encouragement, are also perceived as highly effective in positively influencing student outcomes. Additionally, teaching experience, demonstrated through background knowledge, credibility, years of teaching, referencing various sources, and simplifying complex topics, is seen as very effective in impacting academic performance.

Summary Table on the Level of Impact of Instructor-Related Factors to the Academic Performance of the Students

Indicators	Average	Descriptive Rating	Interpretation
Teaching Skills	3.26	Strongly Agree	Very Effective
Personality Traits	3.26	Strongly Agree	Very Effective
Teaching Experience	3.3	Strongly Agree	Very Effective

Significant Relationship between the Students' Profile and Their Academic Performance. A research on the important correlations between students' demographic profiles and academic achievement, on the other hand, found non-significant associations based on age, gender, economic position, and location.

One-Way Analysis of Variance and Chi-square Tool Results between Student Profile and Academic Performance

PROFILE	ACADEMIC PERFORMANCE			
	*f-value/*chi square value*	*p-value*	*Decision*	*Interpretation*
Age	0.707	. 0.548	Accept Ho	Not Significant
Sex	0.091	0.763	Accept Ho	Not Significant
Economic Status	0.581	0.628	Accept Ho	Not Significant
Location	0.399	0.528	Accept Ho	Not Significant

Note: @0.05 level of significance

Significant Relationship between the Students' Academic Performance and the Level of Impact of Student-Related Factors. Study habits, motivation, and learning style showed no significant correlation with academic achievement, suggesting that these factors may not strongly predict academic success in this context.

Conversely, emotional stability demonstrated a statistically significant weak negative correlation with academic performance, indicating that students with lower emotional stability may, on average, achieve lower grades. However, the strength of this correlation was modest, emphasizing the need for cautious interpretation.

Pearson Correlation Coefficient Results Between Student-Related Factors and Academic Performance

	ACADEMIC PERFORMANCE			
	R- value	p-value	Decision	Interpretation
Study Habits	0.056	0.465	Accept Ho	Not Significant
Motivation	0.018	0.825	Accept Ho	Not Significant
Learning Style	0.008	0.909	Accept Ho	Not Significant
Academic Achievement	0.0114	0.136	Accept Ho	Not Significant
Emotional Stability	-0.182	0.0168	Reject Null	Significant

Significant Relationship between the Students' Academic Performance and the Level of Impact of Teacher-Related Factors. Despite the perceived effectiveness of teacher-related parameters, including teaching skills, personality traits, and teaching experience, the Pearson correlation coefficients indicated weak negative correlations that were not statistically significant. This unexpected finding suggests that higher effectiveness in

these instructor-related factors is paradoxically associated with higher academic performance, likely due to the reversal introduced by the grading scale where lower points correspond to higher grades. Consequently, no conclusive relationship could be established between teaching skills, personality traits, teaching experience, and academic achievement based on this analysis.

Pearson Correlation Coefficient Results between Teacher-Related Factors and Academic Performance

	ACADEMIC PERFORMANCE			
	R- value	p-value	Decision	Interpretation
Teaching Skills	-0.016	0.835	Accept Ho	Not Significant
Personality Traits	-0.017	0.825	Accept Ho	Not Significant
Teaching Experience	-0.025	0.741	Accept Ho	Not Significant

V. CONCLUSION

The study's demographic analysis focuses on assessing academic achievement among younger, primarily male individuals from lower socioeconomic origins who live outside of Dagupan City. This emphasizes the need of taking into account age, gender, socioeconomic level, and

regional considerations when addressing difficulties and possibilities in the marine sector, reflecting the industry's male-dominated nature and the impact of varied origins on education outcomes.

Academic performance in technical courses is trending positively, indicating that students are generally performing well across various assessment criteria, creating a solid basis for future maritime industry professionals. The strong performance indicates that students are obtaining the knowledge and skills required to maintain safety standards, operational efficiency, and industry competitiveness.

While student-related factors such as study habits and motivation have no meaningful relationship with academic success, emotional stability does have a statistically significant weak negative link. This shows that traditional measures of academic success may fail to represent the intricate interplay between student characteristics and performance in the maritime sector. Students regard instructors' teaching skills, personality attributes, and experience as influential, yet there is no substantial correlation with academic success, highlighting the necessity for a complete approach to student development and assistance in maritime education.

Thus, institutions should implement mentorship programs geared toward younger, male, and lower-income students, offering both academic help and personal support. Workshops on study skills, time management, and financial literacy should be organized, taking into account regional aspects to ensure relevance. Second, it is recommended to improve practical learning experiences in technical courses by adding hands-on training sessions with simulators or real-world equipment to reinforce theoretical concepts and build necessary practical skills for the maritime industry. Third, incorporating study skill workshops and mental health programs can meet varied learning styles while also promoting emotional well-being, which improves learning results. Investing in professional development programs for instructors is also advised, as it fosters a supportive teaching atmosphere and encourages ongoing learning. Furthermore, specialized support programs for students should be designed to address emotional stability, which may improve academic performance in the maritime sector. Finally, more research into the elements that contribute to academic achievement in technical courses within maritime education is recommended, including teaching approaches as well as socioeconomic, cultural, and environmental effects, to guide ongoing institutional reform initiatives.

VI. ACKNOWLEDGEMENT

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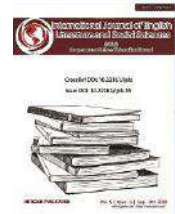
Satyajit Ray's Versatile Creativity in Children's Literature and His Persistent Impact on Young Minds

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Abstract— *"Pather Panchali" and "Charulata" are two of the most significant contributions that the creative genius Satyajit Ray has made to the film industry. On the other hand, he has not restricted his creative abilities to the area of film; rather, he has been a prolific writer and a storyteller in the realm of published works for children. Through the creation of a fictional and engaging character, Ray eventually became a well-liked figure among young minds. Readers of all ages were kept interested by the numerous mysteries and the smart plot throughout the entire book. The brilliant author introduced the thrill of solving crimes, the beauty of travel, and a brilliant scientist with an unquenchable curiosity about the universe through the adventures of Feluda and the beloved character Professor Shonku. These adventures have not only ignited his young readers' interest in scientific exploration, but they have also entertained them. It is clear that Ray is a skilled writer since he is able to take young minds to a magical world that is filled with wonder, creativity, and fantasy. It is via his narratives that a rich tapestry is created, one that resonates with people of all ages and that leads to a realm of magic. The study underlines Ray's tremendous impact on Indian children's literature, which has kindled young minds with inspiration and love for reading and storytelling. Ray's work has been credited with a number of remarkable accomplishments. In addition, the paper discusses Ray's unique dual position as an author and illustrator, which provides a powerful visual representation of his story and leaves an impression on the minds of the readers. His literary prowess is a talent that will never go out of style for any reader, and it will continue to motivate future generations to invent stories and discover new worlds.*

Keywords— *Adventures, Narratives, Satyajit Ray, Storytelling, Topshe.*

OBJECTIVE OF THE STUDY

1. To show how Satyajit Ray had a big impact on Indian children's literature and to talk about his most important accomplishments as a writer and storyteller.

2. To show that Ray's artistic genius went beyond movies and how his famous characters, Professor Shonku and Feluda, helped him become popular with kids. It shows how Ray's ability to tell stories kept people of all ages interested by mixing fantasy, mystery, travel, and science research.

3. To bring attention to how Ray's writings are timeless and will always be loved, emphasising how they continue to enthral and inspire new generations, encouraging them to dream and explore the limits of their imagination and creativity.

4. The study additionally illustrates Ray's dual role as an author and an artist by showing how his artwork can help readers visualise the story clearly and remember it.

I. INTRODUCTION

Satyajit Ray, a multitalented genius who was born on May 2, 1921 in what is now known as Kolkata, has made significant contributions to both the Bengali film industry and Bengali literature. He has demonstrated his brilliance as a writer of distinction and as a filmmaker. In addition to

receiving his diploma from Presidency College in Calcutta, he completed his art education at Shantiniketan. After that, Ray became a member of an advertising agency, where he gained experience in the creation of book covers and illustrated books. This experience propelled him to the forefront of the artistic world, and he had the ambition to share the stories of this creative brilliance. It was in 1947 that he formed the Calcutta Film Society, which was a direct outcome of his passion for television and filmmaking. In the year 1950, Ray travelled to Europe for a period of six months, participated in the London Film Club, and was able to watch around one hundred films during his time there. The first film that Ray ever made, Pather Panchali, was met with a great deal of opposition and was only finished with the support of the government of West Bengal.

Furthermore, it was a film that won awards at the Cannes Film Festival, and it was this film that brought Ray reputation as the most brilliant director of the century. Both the Baharat Ratna and the Academy Award for Lifetime achievement were bestowed upon him in the same year, 1992. He was also the recipient of the Oscar for Lifetime Achievement. It is possible that Ray's most notable works are the trilogy consisting of Apu, Aparajito, and Apur Sansar. Jalsaghar (The Music Room), Shatranj Ke Khelari, Ghare Baire (The Home and the World), and a great number of other films are among his other works in addition to these mentioned ones. Ray has also produced a number of documentaries about Tagore and Sukumar Ray, his father, who is well-known for his nonsensical verse on the subject of Abol Tabol. The genius has not confined his contributions to the realm of filmmaking; he was also a writer of renown. In addition to contributing poems, articles, and short stories, Ray carried on the legacy of Sandesh, the journal that his grandpa had founded. He added to the body of Bengali literature by writing novels that went on to become bestsellers. From Oxford University, he graduated with a Doctor of Letters degree. The character of Feluda, also known as Prodosh Chandra Mitra, is a fictitious investigator who made his debut in the Bengali children's magazine Sandesh in the year 1965. The initial adventure that was published in the journal edited by Satyajit Ray and Subhas Mukhopadhyay was given the name "Feludar Goyendagiri". Feluda is a legendary detective character who has been a constant presence in the imaginations of Indians. To be considered an amateur in the field of private investigation, one must possess a strong brain, intense observational skill, and a calm demeanour. Tapesh Ranjan Mitter, also known as Topshe, is his cousin and a storyteller. He is also his assistant and confidential confidant. He lives in Kolkata, where he is accompanied by his acquaintance. Ray is responsible for the creation of, among other fictional characters, Professor Shonku. The professor was a great scientist who made his

debut in the science fiction series "Professor Shonku o Khoka Ebong Onnyanno Golpo", which was Ray's first book. The series was published in 1965 and was titled Professor et al. plus Other Stories. It is well known that Trilokeshwar Shonku, a polymath who is skilled in a variety of scientific fields, such as chemistry, physics, astronomy, and others, is renowned for his ingenious creations and excursions to unravel mysteries. In addition to contributing his expertise for the purpose of advancing society and discovering previously undiscovered facts, the professor is a generous and compassionate person. Through his travels and his natural drive for exploration and discovery, Professor Shonku finds himself in the most remote parts of the world, where he revels in the experience of being in strange and exciting circumstances. In many of Ray's tales, Professor Shonku presents a perspective that is replete with scientific experiments, which are carried out with the assistance of Prahlad, his devoted companion. Through scientific demonstration Ray shows his ability to combine elements of mystery and science fiction, as well as humour on occasion, through the use of scientific adventures. Within the storylines, the spirit of scientific inquiry and the hunger for knowledge are the primary focal points. "The Adventures of Feluda: The Curse of the Goddess" was translated by Gopa Majumdar. In the first chapter of the book, Ray weaves the storyline of the story in the Chotanagpur region of Bihar. He also mentions Asansol and Kharagpur, which allows him to broaden the geographical area of his novel. Not only does the character Lalmohan Ganguly provide humorous relief in Ray's novel, but he is also a writer who makes a contribution to the resolution of mysteries. Each and every aspect of the location is described in Ray's narrative, and even the most minute details are thoroughly addressed. The excerpt that elaborates on Feluda's journey with the intention of solving a case.

> Feluda too was free for the moment. He had solved a case in Bihar last September. His Clientinvited us to Hazaribagh. He did not live there permanently…We might have gone via Asansol and Dhanbad …. Go through Kharagpur and Ranchi instead …..We reached Ranchi in the evening and stayed overnight at the Amber Hotel (Ray, Google Books)

II.   PREVIOUS WORK

1. Paddaja Roy highlighted the representation of children as storytellers in two short stories written by Satyajit Ray. She also studied the narratives of these child characters, with the goal of gaining an understanding of their perspectives, the complexities of their situations, and the subtle societal satire that Ray portrays in his

writings. Ray criticises the perspectives and actions of adults by using the innocent eyes and words of a child, so establishing a connection between the child and an adult through the medium of cultural discourse.

2. In the essay titled "Apu and the Other Children in Satyajit Ray's films," Subha Das Mollick investigated the function that children play in a number of Satyajit Ray's films. These children have played a significant role in the narrative by using dialogues that are similar to what children use in everyday life. The films directed by De Sica and the novels written by Bibhuti Bhushan Bandyopadhyay, both of Bengali origin, were as a source of inspiration for Rays when he was developing memorable representations of children. Satyajit Ray's development as a filmmaker was strongly impacted by the film "Pather Panchali" directed by Bibhuti Bhushan. Ray's humanity, thorough attention to detail, preference for realism as his creative approach, and understanding into kid characters were all influenced by Bibhuti Bhushan's work. Ray's work was also a significant influence on his artistic style. Ray even began to recognise himself in the character of Apu, which resulted in Apu becoming a recurrent motif in a number of his works.

3. In the article titled "Satyajit Ray: Introduce Your Child To The Maestro Through These Films And Books," Disha Roy Choudhury examines the classic books and films that Satyajit Ray has produced. She argues that these tales have stood the test of time and continue to bring children an immense amount of joy. She also endorses the idea that anyone can enjoy and appreciate the fact that Satyajit Ray's works have been a delightful experience for them, both when they were children and now as adults. Through these books and films, Ray's literary and film productions have the potential to introduce children to the intriguing realm of art, so developing their interest in his outstanding works of art. There are two characters, Feluda and Shonku, who are very different from one another. One of them is a detective, and the other is a scientist. Shonku is the most well-liked figure among children. Ray's storytelling creates a vibrant universe filled with mystery, while Feluda's skill, knowledge, and intelligence inspire young readers to admire him. In Professor Shonku's adventures, children are transported to both real and imagined locations across a wide range of countries. Some of these locations are deep in historical significance, while others reveal secrets the human civilization has to offer. Pather Panchali and Goopy Gyne Bagha Byne are two well-known films that are used in this article to investigate the influence that films with a focus on children's characters have on the

psychological development of youngsters. Even if young audiences still have a long way to go before completely understanding the underlying idea of social realism, the sheer delights of rural life that Apu and Durga adore in Pather Panchali must resonate with them. In the same vein, the same attitude applies to Ray's "Goopy Gyne Bagha Byne" series, which is derived from the book of the same name written by Upendrakishore Ray Chowdhury. A story that has aspects of socio-political satire is created by Ray through the characters of Goopy and Bagha, two simpletons from the hamlet, and their journey from poverty to wealth. In addition, Ray was the director of two films: "Sonar Kella" and "Joy Baba Felunath." These films have stood the test of time and have become timeless classics that are cherished by audiences of all ages, including children and adults.

4. The article titled "Satyajit Ray's scripts, illustrations in 'Sandesh' sell like hot cakes in Kolkata book fair" investigates the popularity of the children's magazine known as "Sandesh" among both children and adults. Sandesh is edited by Satyajit Ray. Additionally, the magazine features scripts, graphics, and other works that were written and sketched by Ray himself, in addition to contributions from other individuals. It was in the magazine Sandesh that the characters Feluda and Professor Shonku were first introduced to the world.

5. The article "Satyajit Ray: A Secret Bond with Children" written by Shoma A. Chatterji and published in The Shillong Times investigated the creative genius that Satyajit Ray exhibited in his representation and treatment of child characters in his films and writings. Through his imaginative abilities, aesthetic sensibilities, and humanitarian sensitivities, Ray was able to create a large number of child characters. As a result, these characters transcend the confines of the screen and find a home in our hearts that is permanent, being there for the rest of our lives. From the short story "Pather Panchali" to the longer story "Agantuk," Ray portrayed children as unique individuals. In accordance with the requirements of the story, he moved them from urban, educated, and contemporary surroundings to rural settings in a fluid manner, and they always fit in flawlessly with the narrative. In contrast to the majority of films, these children did not appear to be extremely intelligent or precocious in either their behaviour or their speech characterization. Ray thought that younger readers have a stronger capacity for imagination than their older counterparts, even in the literature that he intended for youngsters. Both Ray's intrinsic comprehension of a child's psychology and his capacity to see the world through the eyes of a youngster were

talents that were innate to him. When it comes to Bengali children's literature, the works of Satyajit Ray and his family are still regarded as benchmarks in the field. Ray's ability to write for children is also demonstrated in the film Pikoo, in which adults are forced to view the world through the eyes of the toddler Pikoo. This illustrates Ray's knack for writing for children. What a wonderful experience it was for the youngsters to see the films "Goopy Gyne Bagha Byne" and "Hirak Rajar Deshe" because of the imaginative aspects, lovely music, fairy-tale essence, and magical happenings that they included. At the same time, adults were able to see behind the surface, recognising the subtle criticisms against totalitarian politics and the stifling of individual freedom that were embedded throughout the storylines.

III.   DISCUSSION

The contributions that Satyajit Ray's family made together to the children's magazine "Sandesh" in the 1900s and early 2000s contributed to the enrichment of Bengali literature, and the production of the magazine flourished in Bengal even during those decades. After a period of inactivity, Upendrakishore Ray Chowdhary, the creator of "Sandesh", the magazine was brought back to life. It is indisputable that children's literature written in Bengali was significant, and the magazine served as the spark that fired both young people and adults in equal measure. Ray's contribution to children's literature consists of books and short stories, which are literary jewels that have transcended linguistic boundaries and touched people all over the world through translation into a variety of languages. Young readers were given the opportunity to experience two remarkable characters, Feluda and Professor Shonku, as well as stories that extend genres such as science fiction and crime fiction. The depiction of the world as seen through the eyes of a kid is at the heart of his narratives. Ray's stories are filled to the brim with boundless curiosity, boundless imagination, and an ever-expanding sense of wonder. Nevertheless, the expansiveness of a child's universe can frequently make it difficult to completely convey the heart of what they are experiencing.

Professor Shonku: A Brilliant Scientist

The person in question children are naturally drawn to Professor Shonku because he is a great scientist, an intellectually curious inventor, and a polymath who is famed for his ravenous curiosity and need for information. This naturally draws the children to him and inspires them to cultivate an inquisitive nature. The narratives centre on scientific investigation, futuristic innovations, and adventures that captivate children's imaginations and the

magical components that cultivate an interest in science and technology (Science and Technology). The inventions of the Professor, which include wonderful devices, robots, and scientific discoveries that imbue children with inspiration and creativity, attract the children under his tutelage. Shonku is a key character that Ray has created. He is a person who demonstrates kindness and empathy, and he also has a sense of humour that children can easily relate with and admire. The adventures of Professor Shonku take place all around the world, exposing young readers to a variety of various nations, traditions, and landscapes. Ray helps children develop a more global perspective on the world, which in turn encourages their spirit of curiosity and enriches their comprehension of the world. Young readers should look forward to Professor Shonku as a role model since he is gifted with the capacity to deal with difficult situations and find solutions to difficult challenges. Because of the Professor's ability to solve problems and his dogged resolve, young minds have been inspired to approach obstacles with a mindset that is comparable to his own. Ray's storytelling includes elements of both teaching and entertaining in equal measure. By incorporating the scientific ideas in an interesting way, the narrative series is able to provide youngsters with the opportunity to study while also enjoying the adventures, thereby combining the elements of pleasure and education. Young readers are taught the importance of companionship, loyalty, and teamwork through the portrayal of characters like as Nakur Chandra Biswas and Bidhushekhar Mukherjee, who are supportive friends of the Professor. These characters depict important values of relationships. Shonku is a character that is not only charming and captivating, but also possesses a blend of inventiveness, intellect, and relatability.

Feluda: A Detective with Exceptional Sight

Ray's collection of detective stories that introduces Pradosh Chandra Mitter, better known as Feluda, a private investigator with great insight. The Feluda series is a collection of detective stories. "The origins of Satayajit Ray's private investigator Pradosh C. Mitter or Feluda can be traced back to the cultural and intellectual environment with which the author has been associated since childhood," the author writes. His efforts to revitalise a magazine that had been initially published by his grandpa, Upendrakishore Ray, were the beginning of the concept (Dey, 82). In 1965, Feluda made his debut in the story "Feludar Goyendagiri" (Feluda's Investigation), which was the first story ever written. Almost immediately, the charismatic character became well-known in every household as a well-known detective who was able to solve difficult problems in a short amount of time, thereby capturing readers from all walks of life. In addition to being a multidimensional and approachable figure, Feluda is a regular citizen who

possesses an extraordinary talent for unravelling riddles. As a result of his clever and logical reasoning, which demonstrates a profound awareness of human nature, he is an intimidating detective. His ability to make precise observations is eluding. Feluda is able to ride the thoughts of young people, and the exciting adventures he has helps to build a love of reading. Because of Ray's straightforward yet engaging writing style, his novel was accessible to readers of a wide range of ages. The Feluda stories are not simply mystery stories; rather, they are designed to cultivate critical thinking, logic, and reasoning skills. As a result, readers were motivated to evaluate and find solutions to difficult situations by following a logical thought process, which helped them develop their analytical skills. The Adventures of Feluda not only have the ability to solve mysteries and murders, but they also teach youngsters important moral principles such as honesty and empathy. When it came to the formation of ethical principles, many young readers looked up to Feluda as a role model because of his principled approach to solving issues. The complexity of the stories was fuelled by Ray's ability to introduce his readers to a variety of cultures and traditions through the use of a wide range of descriptions of the journeys that his characters had in a number of different locations in India. Young readers' perspectives were expanded as a result of Ray's gesture, which furthered the research of numerous topics.

Topshe: A Child Rich in Imagination

Tapesh Ranjan Mitra, better known by his stage name Topshe, is his younger cousin who acts as a storyteller and an aide to Feluda. Ray presents a picture that provides the readers with a profound grasp of childhood, a powerful imagination, intellect, and the effect of Topshe as a young mentor. He does this by unravelling the nuances of Topshe's psychology. Topshe, who is highly trusted by Feluda, describes childhood as being characterised by an abundance of imagination and an instinctive sense of awe. Topshe's vivid imagination, which helps children develop a deep imaginative power, is awe-inspiring with his detailed description of events and locations. This inspires youngsters to develop their own rich imaginations. The imagination of Topshe assists in the development of a child's cognitive abilities as well as their overall growth. Curiosity is a characteristic that is unique to children, and Topshe possesses this attribute for the entirety of the series. There is a never-ending flow of questions and a dogged desire to comprehend and solve mysteries as a result of Feluda's perplexing instances, which pique his intense curiosity and force him to be extremely curious. He demonstrates how exploring and discovering new things can be prompted by curiosity, which in turn drives learning.

Together with Feluda, Topshe was able to uncover the realm of reasoning and problem-solving, as well as acquire the ability to think critically and analytically. Through the guidance of Feluda, Ray demonstrates that a mentor has the ability to affect and shape the intellectual capabilities of a kid, as well as bring about an environment that is conducive to learning. While Topshe is solving puzzles, learning to control fear, anxiety, and other emotions, and gradually becoming more proficient in handling problems, he is also cultivating emotional resilience and maturing as a person. Ray's sensitive portrayal of the child's emotional development is prominently displayed through the character of Topshe. Topshe possesses attributes such as the ability to solve problems and the ability to overcome uncertainty, as well as the ability to improve emotional fortitude and tenacity. On the other hand, Ray demonstrates how Topshe's early experiences play a significant role in his development and help him maintain his maturity. In the life of the child, Topse's unwavering faith in Feluda's capabilities exemplifies the importance of loyalty. The connection that exists between the two individuals is symbolic of the influence that a constructive relationship has on a child's interpersonal interactions. This type of relationship helps to cultivate a sense of safety and belongingness, which in turn contributes to the child's psychological well-being. Ray's presentation of the significance of confronting problems and prevailing over hurdles in a child's life is crucial for mental development that fosters self-growth and confidence in the youngster.

Satyajit Ray: An Author and Illustrator

Short tales, novels, and children's literature are all examples of Satyajit Ray's significant contributions, which span a wide range of literary genres. Ray was a keen observer of human nature, possessed a profound awareness of society, and had a writing style that expressed a blend of humour and melancholy. His writing style was a reflection of his personality. Pradosh C. Mitter, the protagonist of the Feluda series, is a detective who takes his readers on an exciting adventure across India and other countries. This series is his most memorable literary work. Ray has built a plot that is well-knit, intriguing mysteries, and characters that are unforgettable with his work. The legendary series "The Adventures of Feluda: The Golden Fortress" is a classic series that tells about the mystery of a treasure that has been concealed beneath the surface. "The Diary of a Space Traveller and Other Stories" is a series written in which Professor Shonku follows the travels of an exceptionally talented scientist as he goes on incredible scientific adventures. As a result of Ray's skill as a storyteller, the tales were filled with exciting scientific exploits. Ray is able to combine simplicity and depth in his short stories. The pages of the series reflect the exploration of the ambitions, desires, and anxieties that are widespread among people in their

everyday lives. There is a strong connection between the stories and Bengali culture. Ray is able to skilfully portray the essence of rural Bengal and the feelings of its people in his collection of short stories titled "Postmaster," which is a moving piece of writing. The content of his children's literature is often filled with moral values that are treasured by younger generations, and it is both fascinating and inventive. His contribution to children's literature is numerous. Ray is the one who provided the music for the film "The Adventures of Goopy and Bagha," which tells the story of two musicians who are granted the ability to transform the world via their music. It goes without saying that Ray was the one who composed the music for the film. Both Goopy and Bagha had their first appearance in the journal "Sandesh", which was their first publication.

Satyajit Ray was a graphic designer in addition to being an illustrator. The pictures he created were a supplementary element that demonstrated his expertise in visual storytelling. Ray is featured on the cover of "The Adventures of Feluda: The Mystery of the Elephant God," which is part of the Feluda series and incorporates memorable scenes and characters from the stories. Beyond his job, Ray has expanded his talent by writing other novels, each of which features his own distinctive writing style. This book, "The Complete Adventures of Feluda, Volume 1," does a good job of defining his one-of-a-kind ability to convey the essence through visual art. Ray also drew book illustrations in addition to coming up with movie posters. This collection of great posters was crucial in establishing the visual identity of his films, which were absolutely beautiful. The atmosphere of the films was captured in its artwork, which frequently featured stylized depictions of the characters.

IV. CONCLUSION

The characters Feluda Topshe and Professor Shonku, which were created by Satyajit Ray, have had a significant and long-lasting impact on the mindsets of young people. A generation of readers has been educated by Ray's captivating novels, in addition to providing them with amusement. Feluda encouraged critical thinking, taught moral values, and promoted a feeling of adventure and curiosity, while Professor Shonku inspired a scientific invention that also drove research. Feluda was also responsible for developing a sense of adventure and curiosity. The stories that are told about Professor Shonku typically revolve around his scientific discoveries, encounters with extra-terrestrial beings, travels to remote locations, and his relationships with a robot named Robu, his cat Newton, and his neighbour and friend Prahlad. Additionally, Ray's craft includes Professor Shonku's exploits, elements of science fiction, intrigue, and adventure coexist with one another.

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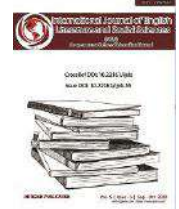
Research on the Design Application of Cantonese Opera Art in Primary School from the CTML: An Example of Guangzhou Huadu Qixing

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Abstract— With the progress of the times and social changes, more and more people are realizing the necessity of inheriting intangible cultural heritage and their contribution to the content of school art education. This study aims to explore the integration and development of the design and application of Cantonese opera art in primary school art education. Drawing on the cognitive framework of American psychologist Richard Mayer's multimedia learning theory, this study takes Guangzhou Huadu Qixing Primary School as the research object and conducts pilot teaching in the form of extracurricular activities recruited by art interest groups. Empirical research is conducted through questionnaires and participatory observation methods. Research has shown that integrating Cantonese opera art into primary school art classrooms not only enhances students' sense of identification and pride in traditional culture, but also enhances their creativity in applying Cantonese opera art design. During the experimental teaching process, it was found that the current integration and development of Cantonese opera art through art education is still weak, due to insufficient protection of school art teaching resources and a serious lack of school art teachers. Therefore, optimization strategies for experimental teaching are proposed: firstly, to strengthen the promotion of school culture and resource sharing with local art museums; secondly, to adopt diverse teaching methods to increase students' interest in learning Cantonese opera; and third, to build excellent teacher training for Cantonese opera art.

Keywords— Cognitive theory of multimedia learning (CTML); Primary school art education; Cantonese opera art; Design Applications

I. INTRODUCTION

Chinese culture has a glorious history of five thousand years. Throughout its long history, Cantonese opera has been a representative of Lingnan culture. Also known as Cantonese opera, it is the largest art form in the Lingnan region and has rich historical and cultural connotations. With the development of social changes, Cantonese opera has not been scientifically disseminated

and inherited in some areas, and the number of inheritors and audiences is also decreasing. Which is resulting in Cantonese opera not receiving the attention and love of most young people and even facing the crisis of a lack of successors.

In recent years, the government has successively issued documents and measures for the inheritance and protection of Cantonese opera, increasing protection policies for the revitalization of Cantonese opera. In 2009, Cantonese opera was successfully listed on the World Intangible Cultural Heritage List by UNESCO. Subsequently, local governments successively issued protection documents, such as the "Regulations on the Protection and Inheritance of Guangdong Opera" issued by the Guangdong Provincial People's Government in 2017; In 2018, the Office of the People's Government of Zhongshan City issued the "Implementation Opinions on Strengthening the Protection, Inheritance, and Development of Cantonese Opera", which clearly stated the need to vigorously protect, inherit, and develop Cantonese opera culture, promote the prosperity of Cantonese opera industry, vigorously promote the popularization and education of Cantonese opera, strengthen the integration of Cantonese opera culture and educational resources, strengthen Cantonese opera general education, promote the entry of Cantonese opera into schools, and include students watching Cantonese opera performances in the content of primary and secondary school aesthetic education. Encourage students to enter theaters and art troupes to watch performances, with the expectation that every primary school student can enjoy at least one Cantonese opera performance per year. Actively build a youth extracurricular Cantonese opera art practice base and cultivate a young audience. Encourage schools to establish Cantonese opera clubs and collaborate with Cantonese opera performance groups to carry out campus Cantonese opera popularization activities (Zhongshan Municipal People's Government, 2024).

On the other hand, the concept of "cultivating socialist builders and successors with comprehensive development in morality, intelligence, physical fitness, aesthetics, and labor" is proposed, and the concept of "integration of five educations" is advocated. Especially after the release of the "Double Reduction" document,

according to the "Opinions on Comprehensively Strengthening and Improving the Art Education Work in Schools in the New Era," the state encourages the integration of disciplines and cross-disciplinary development as the core, promotes the high-quality development of art disciplines such as drama, opera, film, and television, enhances students' practical literacy in aesthetic education, humanistic literacy, and creative thinking, and enhances the art education mainly based on the inheritance and development of excellent traditional Chinese culture. These development backgrounds have provided new guidance paths for the development of integrated art education in Cantonese opera (Ministry of Education of the People's Republic of China, 2024).

Since responding to the national policy, more and more schools have attempted to integrate Cantonese opera with school education. In order to help students experience the artistic connotation and charm of Cantonese opera, most schools regard Cantonese opera as a specialized activity class that is interspersed throughout the semester. Approximately once or twice a semester, there are dedicated venues and time for inviting professional Cantonese opera performers to perform on campus or literary researchers with expertise in Cantonese opera learning to educate students on traditional culture so that students can improve and affirm themselves through continuous learning and appreciation of Cantonese opera.

Nowadays, the inheritance and development of traditional intangible cultural heritage is a hot topic, and schools have set up relevant interest groups to choose one or more traditional intangible cultural heritages for teaching, such as plant dyeing, filigree enamel, leather carving, etc. Through preliminary research, this study found that students still have a minority understanding of traditional Cantonese opera culture, and even many students have not heard of Cantonese opera culture. Even more so, when they first appreciate Cantonese opera, they find it difficult to listen to opera and feel that Cantonese opera makeup is exaggerated and unsightly. These phenomena are very sad about the spread of Cantonese opera culture.

Currently, very few schools integrate Cantonese opera culture into art education. Therefore, how can we make Cantonese opera more relatable to daily life and enhance

students' awareness of incorporating Cantonese opera elements into their daily lives? The survey will be conducted using Guangzhou Huadu Qixing Primary School as the research object. Currently, the school's promotion of Cantonese opera cultural knowledge is limited to theoretical discussions without a systematic teaching plan. There is no corresponding attention paid to extracurricular knowledge expansion, traditional culture dissemination, etc., and students' understanding of Cantonese opera art is only limited to books and oral descriptions.

A survey shows that the current cultural activities in the school have low efficiency in promoting Cantonese opera art, lack innovation in traditional opera, fail to pay attention to age differences among students, fail to summarize and reconstruct the obscure and difficult-to-understand character psychology and complex and lengthy historical background in Cantonese opera, and adapt them into songs that are suitable for the primary school age group. As a result, when students participate in Cantonese opera-related activities, their cultural awareness level does not meet the expected requirements. This makes the overall value of incorporating Cantonese opera culture into campus activities low and cannot reflect the impact of Cantonese opera, a traditional cultural dissemination, on primary education. Therefore, this study will organize art interest groups to carry out application activities of Cantonese opera art design, supplemented by questionnaire and participation observation methods, to analyze the experimental teaching of "redesign of Cantonese opera elements" in primary school art classrooms and explore a set of characteristic Cantonese opera classrooms that are truly suitable for contemporary teenagers to accept and love in order to solve the current development problems.

II.   LITERATURE REVIEW AND THEORETICAL EXPLORATION

2.1 Literature Review

With the continuous development of modern society, people are increasingly aware of the importance of protecting and inheriting traditional culture. "Traditional Intangible Cultural Heritage: Inheritance and Development of Cantonese Opera" frequently appears in people's vision

as a popular term. The introduction of Cantonese opera into schools can not only promote the dissemination of traditional intangible cultural heritage and cultivate cultural inheritors, but also cultivate the cultural confidence and identity of contemporary youth and play a role in aesthetic education.

This study conducted a search on CNKI with the theme keyword "The Inheritance and Development of Cantonese Opera," and a total of 124 search results were displayed. Among them, there are 88 academic journals, 10 doctoral and master's theses, and 5 conference papers. Subsequently, a search with the theme keyword "Cantonese Opera Education" was conducted, displaying a total of 58 search results. Among them, there are 43 academic journals, 2 doctoral and master's theses, and 1 conference paper. Next, the author conducted a search with the theme keyword "Cantonese Opera on Campus," and a total of 28 articles were displayed. 21 academic journals, 1 doctoral and master's thesis, and 4 featured journals. The research mainly focuses on how to successfully achieve the goal of spreading and inheriting Cantonese opera among students.

2.1.1 Research on the Inheritance and Development of Cantonese Opera

Yuan and Zhou (2019) believe that Cantonese opera is a very important component of traditional culture, and Cantonese opera, Cantonese language, and Cantonese opera are the core elements of Lingnan culture. With the continuous development of information technology in recent years, Cantonese opera has been severely impacted, resulting in a shortage of young and old audiences and a shrinking audience. From the actual investigations of many researchers, it can be seen that younger students are often more susceptible to cultural influence. Thus, in order to ensure the inheritance and development of Cantonese opera in the new era, it is of great significance to carry out the "Cantonese Opera on Campus" activity in combination with the actual situation of the region. Nowadays, Cantonese opera has become a component of intangible cultural heritage, but its inheritance cannot be effectively carried out in this era of rapid information development. Traditional natural inheritance methods obviously cannot protect it reasonably. Therefore, many local schools have launched "Cantonese opera on campus" activities to

integrate Cantonese opera into school education activities.

Ma (2019) believes that with the diversified development of modern art and the increasing diversity of entertainment methods, the evolutionary environment of Cantonese opera has greatly changed, facing significant impacts and challenges, and the living space has been compressed. Protecting and inheriting Cantonese opera art has become an important task for the government and all sectors of society. To effectively protect and inherit Cantonese opera, it is necessary to have a profound understanding of its historical origins, cultural connotations, artistic characteristics, and heritage value. The protection and inheritance of Cantonese opera require work from multiple aspects, such as research, collection, protection, display, dissemination, innovation, and inheritance.

2.1.2 Research on Cantonese Opera Education

Ji (2023) agrees with the role of art education in the inheritance of intangible cultural heritage. Intangible cultural heritage belongs to a living culture with characteristics such as inheritance and variability, highlighting the subjectivity of human beings in their inheritance and development processes. Inheritance is an effective way to protect intangible cultural heritage. As the driving force for cultural and artistic inheritance and development, children play an important role in the inheritance of intangible cultural heritage. Art education is an important link and bridge between young people and children and the inheritance of intangible cultural heritage.

Wang (2022) believes that Cantonese opera culture is a regional culture that combines the characteristics of Lingnan culture and traditional cultural elements in literary form. Cantonese opera, hailed by Premier Zhou as the "red bean of the southern country," is an important component of China's excellent traditional culture. Introducing Cantonese opera culture to campuses is an important way to inherit and promote folk culture.

Guo (2022) believes that the integration of traditional culture and campus culture is a popular educational trend, allowing Cantonese opera art to nourish children's lives. It not only allows children to receive the influence of traditional culture from a young age, but more importantly, it implants the national spirit in their hearts and cultivates modern teenagers with patriotism, emotional

and intellectual cultivation, and a strong sense of character and learning. This further protects, inherits, and spreads Cantonese opera culture.

As early as 2017, Guangdong Province issued the "Regulations on the Protection and Inheritance of Guangdong Opera" for the protection and inheritance of Guangdong opera culture in Lingnan, which proposed the protection and inheritance of objects, including any traditional cultural expressions of Cantonese opera with historical, aesthetic, and artistic value, as well as related physical objects and places. It also strongly supports the cultivation and introduction of Cantonese opera talents and continuously promotes the research, promotion, and education of Cantonese opera (Guangdong Provincial People's Government, 2024).

In summary, there is a current situation of progress and development in schools regarding the introduction of Cantonese opera into the classroom, but there are also shortcomings. Many schools in certain regions only offer an appreciation of Cantonese opera-related operas without allowing students to truly participate. Most of the existing research focuses on the integration of Cantonese opera into the classroom and music teaching, with few cases of its integration with art education. This study involves the redesign of Cantonese opera and the integration of art classrooms, and it plans to conduct experimental teaching results through empirical research to supplement previous research in related fields. It is hoped that this study can provide some reference and inspiration for the integration of Cantonese opera and art education.

2.2 Theoretical Exploration

Mayer (2001) has repeatedly proposed the Cognitive Theory of Multimedia Learning (CTML) since the 1980s. Through extensive empirical research, it has gradually improved and expanded its application at different levels, providing an important theoretical basis for learners to utilize multimedia learning. This study will cite Mayer's multimedia learning cognitive theory as the research framework of this article, and its theoretical research hypotheses mainly have three aspects: first, dual track; second, limited capacity; and third, active processing.

2.2.1 Dual Channels

Mayer (2001), based on the theory of dual channels, believes that the learning process of learners will be

carried out through the working memory of the brain, which includes two information processing tracks. The senses receive two tracks, namely the speech track and the image track. For the information received by both trajectories, the brain's operational memory can automatically convert and communicate, both of which can enhance the information received by both trajectories.

2.2.2 Limited Capacity

Human beings have limited information capacity to process the information they receive at the same time. Therefore, careful attention should be paid to the degree of connection between external information, and limited cognitive resources that can help learners operate should be provided in subsequent design strategies.

Mayer (2001) proposed the "superfluous principle" effect in the learning process of learners. He believes that when learners receive the same content through their senses, they will acquire information through subtitles and oral communication. Media cannot provide learners with the function of controlling or playing speed. However, when presenting subtitles and oral communication at the same time, there may be a problem of cognitive overload that cannot be handled, which may reduce the willingness to learn meaningfully. However, if learning is done in multimedia contexts, having subtitles and oral communication can help learners learn effectively.

On the other hand, Sweller (1998) addresses the issue of cognitive load on learners. From the perspective of instructional design, it can be divided into three types: intrinsic cognitive load, extrinsic cognitive load, and effective cognitive load. Intrinsic load can simultaneously process the amount of information in operational memory, and the larger the information, the greater the learner's intrinsic cognitive load. External cognitive load refers to the varying strength of external cognitive load in different presentations of textbook organizations. Effective cognitive load can be influenced by instructional designers, and through different instructional designs or textbook presentation methods, it can attract learners to pay more attention to the serious process of learning content. According to Sweller's (1994) theory of cognitive load, learners are able to remove excess information from textbooks in multimedia contexts, which is more conducive to learning outcomes. Therefore, Mayer's principle of redundancy is that in multimedia learning environments, learners who only use animations or illustrations with narration will have better learning effects than those who use subtitles and narration.

2.2.3 Active Processing

CTML advocates that learners can actively process cognitive information, including paying attention to selecting information. Learners will actively select information from the learning materials they receive and bring it into their operational memory. The second is to organize the information of operational memory. Learners organize information in their operational memory and re-establish correlations between information, The third is to integrate information from operational memory into prior knowledge. Therefore, the three stages from receiving information to finally generating the meaning of the information are a process of knowledge construction, and ultimately, meaningful learning can also be formed.
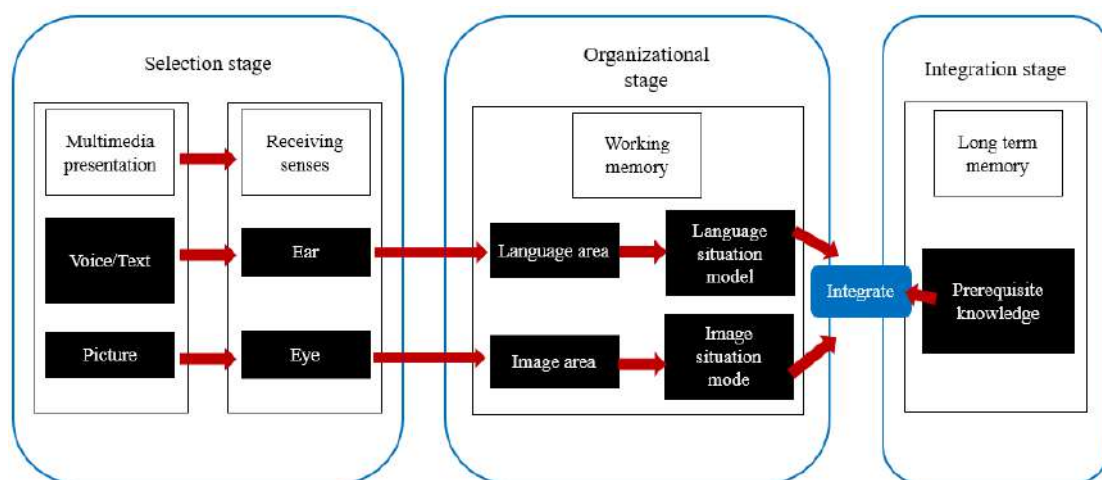
Fig.1 CTML Theoretical Model

Overall, the CTML process mainly consists of three stages: the first stage is the selection stage, where learners receive information through their eyes, select images, and then enter the image regions of the brain that operate memory; The second stage is the organizational stage, where learners receive their senses and then organize them into image contextual patterns; The third stage is the integration stage, where learners integrate the knowledge they have learned after organization, becoming preexisting knowledge in long-term memory, as shown in Figure 1.

III.   THE TEACHING PATH

This article uses students from Qixing Primary School in Huadu, Guangzhou, as the research object. As the school does not have a specific art course, the art interest group model is used to recruit members of the "Cantonese Opera Characteristic Classroom." Two classes of sixth grade students are randomly selected. The senior students are in a period of strong interest in new things and have the ability to understand knowledge, which can help them complete course tasks. A total of 75 questionnaires were distributed in this survey, and 68 valid questionnaires were collected, with an effective response rate of 91%.

3.1 Pre Class Investigation and Analysis

According to the questionnaire survey, there are 38 male students, accounting for 56%, and 30 girls, accounting for 44%. Regarding the level of understanding of Cantonese opera art, students have a diverse understanding of its forms of expression, mainly manifested in singing, makeup, clothing, and songs. 28% of people expressed a strong understanding of Cantonese

opera as an intangible cultural heritage; 25% of people generally understand; 26% of people have heard of it, but only 21% are very unfamiliar with it. It can be seen that most students have a general understanding of Cantonese opera as an intangible cultural heritage before class.

From the perspective of access to art information for Cantonese opera, Internet access accounts for 26%; watching Cantonese opera with parents accounts for 23%; 11% obtained it from school classrooms; 16% obtained it through tourism; and 6% learned it from family and friends. Obtain a proportion of 5% from school-style decoration. The proportion of students who do not understand Cantonese opera at all is 13%. It can be seen from this that most of the current students understand relevant knowledge from the Internet and their home environment, which contains elements of Cantonese opera. They have less knowledge of the campus, so the school should increase the promotion of Cantonese opera art.

3.2 Teaching Path of Cantonese Opera Art of CTML

The Cantonese opera-characteristic classroom this time is an extracurricular teaching activity recruited by the school through art interest groups, emphasizing the interactive teaching mode of course learning. This study uses CTML as a theoretical support to explore the experimental teaching path of Cantonese opera art. It is believed that the application teaching path of Cantonese opera art design should be based on the selection, organization, and integration stages of CTML and then extended to the innovation stage, as shown in Figure 2. The following will be a stage analysis of the teaching path:
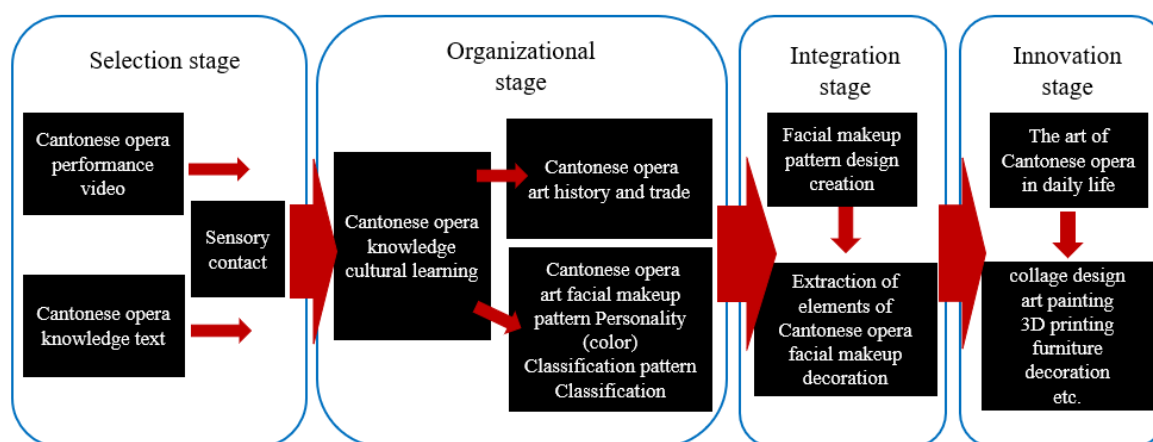
Fig.2 Teaching Path of Cantonese Opera Art of CTML

3.2.1 Selection Stage: Reading Cantonese Opera Performance Videos and Cantonese Opera Knowledge Texts

In the selection stage, sensory contact learning of student teaching design is carried out through two "dual track" information processing methods: "Cantonese opera performance videos" and "Cantonese opera knowledge texts." Firstly, in terms of "Cantonese opera performance videos," three classic song segments were selected as classroom teaching content: first, the female character played the role of "Empress Flower"; second, "Yang Men Women's Generals," starring the heroic Dao Ma Dan; and third, "Huang Feihu Passing Five Levels," starring Jing Jiao. In order to enhance the acceptance of Cantonese opera art among primary school students, this study specifically selected works that are closely related to their daily lives, such as starring a female character in "Empress Flower." The selected segments have familiar melodies, and some students can even sing along with their mouths open, unconsciously bringing students closer to Cantonese opera and making them feel that Cantonese opera is not far from life.

For example, "Yang Men Women's Generals," starring Dao Ma Dan Yang Guiying, dressed in gorgeous and Lingnan cultural costumes, performed the entire drama in the classic Cantonese opera style of "singing, reciting, doing, and hitting." The excerpts were incredibly exciting, allowing students to become slightly familiar with the singing style and melody of Cantonese opera. Furthermore, further combining the "knowledge text of Cantonese opera" will help us understand the performance methods and clothing characteristics of Cantonese opera. Finally, the performance of Huang Feihu, played by Hua Lian Jing Jiao, showcases the distinctive facial patterns of Cantonese opera performers. Step by step, elevate students' interest in learning to the highest level.

3.2.2 Organization Stage: Cantonese Opera Knowledge and Culture Learning

In the organizational stage, in order to enhance students' effective access to cognitive resources during the learning process, facial makeup patterns are taken as the research core, and teaching design for "Cantonese Opera Art Learning" is carried out through color and facial patterns. A small game called "Guessing Characters by Looking at Facebook" has been set up in the main color scheme of Facebook as an important medium for connecting students' brain operations and memory learning. Students actively participate in the game, and most students can answer the representative meanings of "White Face Cao Cao," "Black Face Bao Zheng," and "Red Face Guan Yu" correctly. This stage can effectively enhance students' accumulation of historical and cultural learning.

In terms of facial pattern classification, there are no small games set up. Instead, diversified facial masks are used to guide teaching, and classification is carried out through whole face masks, three tiles face masks, cross door face masks, floral face masks, and crooked face masks. The rules, features, and innovative designs of each face mask are introduced in detail. Finally, various white background patterns of different facial masks, as well as solid color masks with five main colors of white, black, red, blue, and yellow, will be displayed on multimedia screens. Through manual collage by students, more emerging combinations will be formed.

Research has shown that students, through hands-on participation in Cantonese opera games, have found that they prefer crooked facial makeup patterns without specific rules and complex and diverse floral facial makeup patterns.

3.2.3 Integration Stage: Facial Makeup Pattern Design and Creation

In the integration stage, by sorting out the traditional elements of Cantonese opera patterns through "facial makeup pattern design," students can better identify "what is the cultural symbol of facial makeup patterns?" and "does facial makeup pattern design represent symbolic meaning?" In this stage, the rules and decorative characteristics of Cantonese opera art facial makeup, as well as the significance of the main color tone of Cantonese opera characters, are repeatedly analyzed for students to refer to. Enhance students' understanding of their design applications, enabling them to have a more complete understanding and extended application of the knowledge points of Cantonese opera art and cultural symbols while using facial makeup patterns for subsequent design and creation. Before preparing for creation, they

can integrate their information into preliminary knowledge for brain operation and memory.

3.2.4 Innovation Stage: the Life-oriented Art of Cantonese Opera

In the innovation stage, by showcasing the different applications of facial makeup patterns in daily life through multimedia videos and showcasing related products, students show a high interest in integrating Cantonese opera art into life design applications. 25% of people believe that patterns can be applied to clothes, 16% think they can be applied to handmade lamps, 21% think they can be used to decorate cups, 24% think they can be painted as art, 14% think they can be used as wall painting decoration, etc. Most students propose the creative idea of "activating Cantonese opera students," which promotes the classroom atmosphere goal of Cantonese opera art teaching to broaden students' creative thinking and creative inspiration.

In terms of the category of post-Cantonese opera art creation, 48% of students hope to create in the classroom through painting and coloring; 27% of the respondents choose clay-shaping materials; the art appreciation category accounts for 20%; and collage design courses account for 5%. Research shows that most students show a great interest in learning about the application of Cantonese opera art in the future. In terms of learning effectiveness, 34% of people believe that the design of decorative patterns in classroom presentations is interesting; 32% of people think that the teacher's teaching is vivid and interesting; 19% of people have had a general understanding of Cantonese opera since childhood; and 15% of people think that their own drawing skills are solid and that Cantonese opera creation and application are relatively easy. Most students believe that learning Cantonese opera art is not difficult and have a high willingness to continue learning.

In summary, using multimedia technology in teaching can enhance students' learning effectiveness in Cantonese opera art, especially by using intuitive images such as pictures and videos in the classroom, which can enhance students' sensory and imaginative abilities.

IV.   EXISTING PROBLEMS IN RESEARCH AND OPTIMIZATION STRATEGIES FOR

EXPERIMENTAL TEACHING

Through experimental teaching, it was found that with the changes and development of modern society, the problem of Cantonese opera is becoming increasingly serious, and the school has many shortcomings in the dissemination and inheritance of Cantonese opera. However, compared to previous stage activities of appreciating Cantonese opera, students are more interested in making cultural and creative works related to Cantonese opera and learning about its history. This shows that the integration of Cantonese opera art into school education and development has great potential. Therefore, this study proposes the existing problems and optimization strategies for experimental teaching of Cantonese opera art in schools.

4.1 Problems in Teaching Cantonese Opera Art in Schools

4.1.1 Insufficient Protection of School Art Teaching Resources

After investigation, it was found that the art area of the school is relatively small, and the display of works is mainly based on ultra-light clay or creative art works. The theme of the works is not related to traditional intangible heritage culture, indicating that the school has made insufficient efforts to inherit intangible cultural heritage art. In addition, the school often purchases ready-made works of art decoration from outside the school rather than original works, and most of them are arranged by teachers without the participation of students, indicating that the current school's emphasis on cultivating student art creation is relatively weak. There are many defects in the hardware facilities at the school. The large white board screen in the teaching classroom is located on the far left side of the classroom, and the screen is small. Students in the back row and the right half of the classroom cannot see the content displayed on the white board clearly, which greatly limits art teaching. Although the school has set up a special classroom for fine arts, the investigation before the Cantonese Opera class started found that the classroom has been used as a sundry room for a long time, and the teaching equipment cannot be opened normally.

4.1.2 There is a Serious Shortage of Art Teachers in the School

School art teachers often hold multiple positions or have the main subject teachers of Chinese, mathematics, and English teach art classes on their behalf, resulting in a lower level of professionalism in the art subject. A few professional art teachers who graduated from art schools often take over art classes from multiple grades and classes on their own. The weekly schedule is almost full and personal time for further learning, updating knowledge, and researching art knowledge beyond textbooks is even more limited. Not to mention the effectiveness of inheriting and promoting the integration of intangible cultural heritage into art education.

4.2 Optimization Strategies for the Inheritance of Cantonese Opera Art

4.2.1 Strengthen the Promotion of Campus Culture and Resource Sharing of Local Art Museums

Traditional Cantonese opera often suffers from a lack of connections in modern society, and it is necessary to focus on cultivating the new generation of Cantonese opera, enabling young people to take on the responsibility of developing Cantonese opera, and continuously expanding the area occupied by Cantonese opera in the construction of school culture. By declaring various types of campus activities with distinctive features, such as campus Cantonese opera art festivals, Cantonese opera and opera clubs, Cantonese opera interest groups, Cantonese opera adaptation exercises, etc., we aim to promote the improvement of the cultural and artistic education level of Cantonese opera in schools. It is also necessary to incorporate knowledge related to Cantonese opera art into textbooks, introduce Cantonese opera into school classrooms, and establish Cantonese opera characteristic training centers on campus to achieve the popularization of Cantonese opera knowledge and talent cultivation for young students in compulsory education from early childhood to middle and high school.

Due to the long and difficult time required for the inheritance and dissemination of traditional Cantonese opera culture, schools should actively respond and cooperate with national policies to share resources with society. For example, schools can establish friendly contacts with the Guangdong Cantonese Opera Troupe and regularly organize students to participate in the troupe's performance activities, achieving the goal of face-to-face communication and hands-on learning between students and Cantonese opera performers. Schools can also closely monitor local art museums for exhibitions featuring Cantonese opera, purchase tickets for students, and ensure that children from different family backgrounds can equally receive the baptism of Cantonese opera art.

4.2.2 Use Diversified Teaching Methods to Increase Students' Interest in Learning Cantonese Opera

Cantonese opera contains various characteristics of traditional Chinese opera, including singing, recitation, acting, theatrical skills, performance music, costumes, headgear, and other elements. A series of distinctive and systematic teaching systems can be formed around Cantonese opera. In order to enhance students' interest in learning Cantonese opera culture, it is necessary to reform the traditional and conventional teaching of Cantonese opera so that its teaching content and objectives can better fit the students' learning situation. Combining the different characteristics of different industries in Cantonese opera, we aim to cultivate different abilities in different directions for students of different grades.

For example, lower-grade students have weaker learning and aesthetic abilities, and their teaching can focus on the singing of Cantonese opera songs and the copying and painting of simple Cantonese opera patterns. Lower-grade students have relatively soft body bones and can receive appropriate training in Cantonese opera dance. The teaching method also needs to adopt a combination of demonstration, practice, demonstration, and other forms, changing the traditional teacher-centered teaching mode, using activities and performances as carriers, stimulating more students' interest in learning, and allowing them to learn Cantonese opera knowledge in a fun and enjoyable atmosphere.

4.2.3 Establishing Training for Excellent Teachers in Cantonese Opera Art

The shortage of teaching staff is currently the biggest problem facing Cantonese opera education. To solve this problem, efforts need to be made in the cultivation of the teaching staff. By constructing a teaching staff cultivation system, we can build a high-quality teaching staff through the construction of a full-time teaching staff, a part-time teaching staff echelon, and flexible group teacher training. Firstly, schools should vigorously cooperate with the

"Guangzhou Cantonese Opera Talent Training Project" to build a team of full-time Cantonese opera teachers. Relying on the government to establish relevant recruitment channels, establish professional, educational, and skill thresholds, and through the establishment of job recruitment, focus on recruiting talents for Cantonese opera creation and research, and build a stable, multi-dimensional, and professional teaching staff. Furthermore, hiring Cantonese opera experts, performers, and inheritors of intangible cultural heritage to teach on campus is currently the backbone of the Cantonese opera industry, with a profound theoretical foundation and solid performance skills, and is an important force leading the development of the industry.

5. Conclusion

This paper aims to integrate the intangible cultural heritage of Cantonese opera into the design and application teaching of primary school art in order to strengthen students' inheritance and protection of the excellent traditional Chinese culture of Cantonese opera art. Using the CTML framework of American educational psychologist Mayer as a framework for experimental teaching design, a phased exploration is conducted on the history and industry of Cantonese opera art, as well as the classification of facial makeup patterns and color personalities, in conjunction with pre- and post-class questionnaire surveys. Research has shown that most students have gone through the teaching stage of multimedia learning cognition, from the selection stage, to the organization stage, to the integration stage, and finally to the innovation stage, which has indeed enhanced their cultural awareness of Cantonese opera art and also enhanced their interest in learning the application of Cantonese opera art design. They have high expectations for the subsequent extension of artistic creation. Integrating Cantonese opera culture into the development of primary school art education and enhancing the dissemination concept of "life-oriented Cantonese opera art" can better enhance students' sense of identification with traditional Cantonese opera's intangible cultural heritage and effectively expand the inheritance and protection of Cantonese opera's "youthfulness".

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Autobiography and Transgender Worlds: Body and Queer Corporeality

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Abstract— In the context of rapidly changing biomedical interventions and emerging non-surgical practices of gender transformation, the paper explores various issues associated with trans procedures that trans people in the three autobiographies go through namely, Manobi Bandyopadhyay's A Gift of Goddess Lakshmi, A. Revathi's The Truth About Me: A Hijra Life Story, and Living Smile Vidya's I am Vidya: A Transgender's journey. One of the main events of the three autobiographies is the sex change surgery that the three protagonists, Somnath (later, Manobi after sex change operation) in A Gift of Goddess Lakshmi, Doraisamy (later, Revathi after sex change operation) in The Truth About Me, and Preeti (later, Vidya after sex change operation) Living Smile Vidya's I am Vidya: A Transgender's journey undergo. The paper problematizes various issues related to trans procedures that Somnath, Doraisamy and Preeti undergo and attempts to find answers to questions such as if Somnath's and Doriaswamy's undergoing transgender procedures can be 'simply' equated with other forms of body modification such as tattooing, piercing and cosmetic surgery, and is not to be considered as a 'complete, pathological rearrangement of identity'; can these transgender procedures be called a way of reorganizing the protagonists' body to suit their image of themselves; is it possible to extricate social and political implications of transgender procedures that the three protagonists experience; if 'trans' procedures that the three protagonists experience can be seen in context of pseudo-medical accounts of transsexual autobiographies that tolerate body-modificatory practices so far as they enable a move away from strangeness and towards normalcy; do the protagonists opt for 'trans' procedures to alleviate the pain of being strange and engender a process of becoming 'normal'; and whether or not trans practices constitute some form of self-mutilation.

Keywords— Autobiography, Body Image, Identity, Sex Reassignment Surgery, Transgender

Susan Stryker and Paisley Currah in the General Editors' Introduction to the exclusive issue of *Transgender Studies Quarterly* on surgery of trans people outline the changing contours of relationship between sex and surgical interventions. Stryker and Currah state that in ancient times, a close relationship existed between surgery, sex and social status. Human captives, slaves and labourers were subjected to castration "to move them closer to livestock in the hierarchies of life, and further from hereditary kingship…". (Stryker and Currah 161) According to early medical history of transsexuality, a person's "sex" was changed not to make one genital morphology resemble another but for purposes of contribution towards procreation. Thus, procedures for sex changes included vasectomy, tubal litigation, penectomy, orchiectomy, oophorectomy, hysterectomy, vaginoplasty and phalloplasty. Historically, surgery has played a dominant role in conferring upon a gender-variant person a real change in social status. There was a time when "surgery was the sine qua non of transsexual discourse". A gender-variant person without surgery could be a cross-dresser, a butch, a fetishist, or a drag

queen but would not be considered a transsexual. Hence, it were only genital-altering transsexuals who were believed to have "really" changed sex. However, with the passage of time, genital surgery ceases to be the prerequisite for changing one's legal sex. There is an ever increasing number of trans people who, in place of trans procedures pursue non surgical ways such as facial feminization or adoption of verbal, social and bureaucratic performances.

In this context of rapidly changing biomedical interventions and emerging non surgical practices of gender transformation, the paper explores various issues associated with trans procedures that trans people in the three autobiographies go through namely, Manobi Bandyopadhyay's *A Gift of Goddess Lakshmi*, A. Revathi's *The Truth About Me: A Hijra Life Story*, and Living Smile Vidya's *I am Vidya: A Transgender's journey*. One of the main events of the three autobiographies is the sex change surgery that the three protagonists, Somnath (later, Manobi after sex change operation) in *A Gift of Goddess Lakshmi,* Doraisamy (later, Revathi after sex change operation) in *The Truth About Me*, and Preeti (later, Vidya after sex change operation) Living Smile Vidya's *I am Vidya: A Transgender's journey* undergo. The paper problematizes various issues related to 'trans' procedures that Somnath, Doraisamy and Preeti undergo and attempts to find answers to questions such as if Somnath‟s and Doriaswamy‟s undergoing transgender procedures can be 'simply' equated with other forms of body modification such as tattooing, piercing and cosmetic surgery, and is not to be considered as a "complete, pathological rearrangement of identity"; can these transgender procedures be called a way of reorganizing the protagonists' body to suit their image of themselves; is it possible to extricate social and political implications of transgender procedures that the three protagonists experience; if 'trans' procedures that the three protagonists experience can be seen in context of pseudo-medical accounts of transsexual autobiographies that tolerate body-modificatory practices so far as they enable a move away from strangeness and towards normalcy; do the protagonists opt for 'trans' procedures to alleviate the pain of being strange and engender a process of becoming 'normal'; and whether or not trans practices constitute some form of self-mutilation. Yet another dimension that the paper aims to explore is related to the concept or notion of 'justice' that is the reason given in much of the recent work on transgender bodies behind access to body modificatory practices. Two approaches to the concept of 'justice' with reference to transgender procedures have been given viz, one, that justice in the

works on transgender bodies is a "matter of tolerating difference, of being liberal minded, of allowing the other to claim and to exercise his/her rights, in particular, if s/he is suffering" (Stryker and Whittle 563), and two, justice, in Sullivan's own opinion "generates an opening onto alterity, to diffé´rance, to a future, or futures, yet to come"(563). In the paper, the two above stated opinions about the notion of „justice‟ are applied to the two protagonists to probe if justice is meted out to them, and which of the two opinions is true to their condition.

Judith Halberstam in *Lesbians Talk Transgender* claims that if transsexual surgery is considered simply as cosmetic surgery and stigma attached to transsexual surgery is taken away, then the simple answer to a question like 'Why do you want to become a man? What's wrong with you?' would be 'Because I prefer the way a penis looks on my body to the way a vagina looks on my body'.(Quoted in Stryker and Whittle 553) However, neither Manobi nor Vidya nor Revathi undergo transsexual surgery for as simple a reason that they prefer how a vagina looks on their bodies to how a penis looks. In the case of Manobi, an intense desire to opt for sex reassignment surgery has its roots in her girlhood days. As a young girl, she would "dream of a happy family with a loving and protective husband". (Bandyopadhyay 25). The desire to undergo surgery becomes overwhelming when Manobi enters college and at that point of her life comes across an article in a popular Bengali magazine about a man in Kolkata who experiences sex change surgery to become a woman. In another article, Manobi also comes to know about a man who was the son of a famous Hindustani classical vocalist and goes through transsexual surgery. These articles reinforce Manobi's strong wish to go under the scalpel one day because to her, the sex change surgery seemed to be "the only way to get the kind of love I (she) was looking for" (45).

Lisa Walker, in the paper entitled, *Embodying Desire: Piercing and the Fashioning of 'Neo- butch/femme' Identities* examines the relation between non-mainstream forms of body modification that include transsexual practices and procedures besides tattooing, piercing, etc. and cosmetic surgery as one in which the former is a "radical political practice" (Stryker and Whittle 2006: 554) while the latter is „a form of compliance to normative gendered standards of beauty‟ (Stryker and Whittle 554). Andrea Juno, the editor of *Modern Primitives* too has described non-mainstream forms of body modification as "creative and liberatory form of self- reclamation" (554) whereas cosmetic surgery as one that implies "surrendering…one's creativity, one's individuality, one's body to the

mandates of a male-defined system" (554). When seen in the context of these contentions of Walker and Juno, Manobi's case of undergoing the trans procedure is similar to cosmetic surgery since it is basically prompted by her overwhelming desire to give pleasure to her husband of vaginal sex and not anal sex. Manobi's desire for sex reassignment surgery is governed strongly by the internalization of hetero-patriarchal norms and values.

Vidya's obsession with sex reassignment surgery lies, in her own words, in her belief that "a person of my (her) kind never feels male," (Vidya 99) and "We (they) are – we (they) want to be

– women" (99). Vidya continuously carries a strong feeling that she was a woman trapped in male body. She felt that she may have biological status of a man but "my (her) thought processes when considering my (her) future, my (her) professional career were those of a woman". When in college, it hurts Vidya immensely that though she was a girl, the world around her saw her as a boy. She had intense longing to be a girl and thus made every possible effort to hide her femininity from the outside world. Hence Vidya undergoes sex reassignment surgery to put an end to her "search of my (her) self" (49) and to go "beyond my (her) confusion over my (her) gender" (49) and bring harmony between her outer and inner being. Thus, Vidya's act of going through sex reassignment surgery is contrary to Halberstam's contention that if transsexual surgery is considered similar to cosmetic surgery, it would then be seen as 'a way of organizing your body to suit your image of yourself' (Quoted in Stryker and Whittle 553).

Nikki Sullivan, a critical theorist of body modification practices says in the article, *Transmogrification: (Un)Becoming Other(s)* that Halberstam has identified two opposed dichotomies that inform a large part of the work produced on transgender bodies as well as on body modification. The first of these dichotomies is framed in terms of *becoming strange* versus *being normal* in which 'transgender embodiment constitutes a *becoming strange* that is inevitably non-normative, while non-transgender embodiment is equated with simply *being normal*'. (Stryker and Whittle 562) This type of dichotomy is found in accounts which lay down non-mainstream body modification as radical. The other dichotomy is posited between *becoming normal and being strange*. This position is found most commonly in pseudo-medical accounts of transsexualism and in a number of transsexual autobiographies where body modification practices are tolerated only in so far as they enable a move away from strangeness and towards

normalcy. (562). The question arises if Revathi's undergoing sex reassignment surgery be considered as an instance wherein the trans procedure is undertaken to alleviate the pain of being

'strange' and to become 'normal'. Revathi's case is seen in the context of Sullivan's definition of the word 'strange' as a 'sense of something 'other', something unknown and unaccountable, something that incites wonder' (561). Revathi felt like a girl right from her school days. As such, she would wear her sister's long skirt and blouse and twist a towel around her and walk as if she was a shy bride; she would sweep the frontyard of her house and draw a kolam like other girls did; during the season of planting of sweet potatoes by people of her village, she, like other women would plant the saplings; at school, she would play with the girls five stones, hopscotch and hide and seek. All such activities that were usual for a girl or woman came so naturally to Revathi that "I (she) did not know that I (she) behaved like a girl" (Revathi 07) while she incited wonder in others especially the members of her family to behave as a girl does despite being a boy. As Revathi grows up, she is drawn towards boys in the school that leaves her confused. It felt "strange" to her that "I (she) was a boy and yet I (she) could love other boys" (09). Around the time when she was in class X in school, she began to feel strange that though she was a woman in spirit but had a man's body. She, in utter desperation says that "I (she) longed to be known as a woman and felt the pain at being considered a man" (15).

Another set of the feelings of being 'strange' versus 'normal' confronts Revathi when she comes to know about the men at the fort of Namakkal that apprises her of the fact that the only way to become a woman was to have an 'operation'. It appeared 'strange' to Revathi that the transgender people at Namakkal fort had anal sex. To her, heterosexuality and vaginal sex was

'normal'. Thus, she "desired to become a woman, marry an educated man and only then have sex"(19).

Nikki Sullivan talks about an important dimension to the transgender practices and non- mainstream body modification namely, self-mutilation. She says that there are some writers who argue that transgender practices constitute a form of self-mutilation (Stryker and Whittle 559). She further says that most often, people who participate in non-mainstream forms of body modification, cosmetic surgery or those who go under the scalpel to 'feminize' their bodies profess that they are enacting new forms of embodiment, defining themselves, enjoying transgressive pleasures, reclaiming their bodies or making counter-cultural

statements with their bodies but actually, such people suffer from a sort of sickness and thus their statements to legitimize their actions are attempts to rationalize their self-harming desires. Jolly's case in *The Truth About Me* can be examined in this contention of Sullivan. Jolly, a transgender person falls in love with a man named Chandan who makes her think that 'he would finally accept her as a partner and they would live like a family'. However, Chandan had developed the relationship merely for fun sake and to satisfy his lust and thus, once he grows out of the relationship, he forsakes Jolly. No matter how much Jolly pleads with Chandan, nothing revives Chandan's interest in her. Out of sheer frustration and in the last attempt to win Chandan back, Jolly cuts offher penis that proves nearly fatal. She is saved by the doctors as her mother takes her to medical care well on time. Yet after this incident, Jolly attempts castration but doctors are unable tocreate a vagina for her. Ultimately, she resorts to becoming a transgender sex worker. Here, Jolly's act of cutting off her penis is an extreme instance of self-mutilation. Further, what is noteworthy is the reason that lies behind Jolly's gory act is way different from those cited above.Jolly harms herself not to feminize her body but to make it appropriate for to make her lover marry her and enable him to enjoy vaginal sex.

Though Jolly's example is a stark instance of self-mutilation but the manner and conditions in which the likes of Vidya undergo sex reassignment surgery is nothing short of an attempt towards self-mutilation. Vidya calls sex reassignment surgery an 'illegal procedure' that is carried out in primitive, unsafe and unhygienic conditions in India. She says that there are neither medical tests or counseling of the 'kothi' preceding the operation nor adequate medical care during or after it. "They (doctors) castrate you (the kothi) while you are watching, suture in the next few minutes, clean you with cotton and pack you off to recover". (Vidya 100) Highlighting the barbaric, callous and insensitive treatment of people who undergo trans surgery, Vidya says that the "post-operative pain is indescribable. You want to die – and people often do". Thus, Vidya is compelled to confess that she was aware that "my (her) survival after the surgery was a question mark: I (she) was told I (she) had a fifty-fifty chance" (98).

Revathi's instance of sex reassignment surgery too is no less than submitting oneself to extreme pain and agony. She undergoes the surgery in abysmal medical conditions where she is taken least care of before, during and after the operation by the doctors. During the operation, she screams and howls with excruciating pain and vomits due to acute sense of pain. An hour after the surgery, as the effect of anesthesia wears off, she experiences intolerable pain so much so it appears to her that she would die but no medical assistance is provided to her.

Manobi however presents a different case as regards the undergoing trans procedure. She is administered the treatment in a more organized and professionally sound manner. She is given hormone treatment before the surgery along with supportive medication and psychological counseling to prepare her for the trans procedure. Nevertheless, just minutes before the surgery isto be carried out, Manobi feels lack of confidence that serves to illustrate the extreme sense of fear, trauma and insecurity that a trans often experiences in the process of going through the surgery. Though ultimately, Manobi does go through the sex reassignment surgery yet it remains a bothersome part of her life for, as she says, "sex change is a lifelong clinical process and you (the trans person who undergo the surgery) have to be constantly under medication and clinical observation" (Bandyopadhyay 135) which surely has a fair share of stressful impact on the trans person throughout her life.

Another vital issue related to trans practices is if it is possible to extricate social and political implications of 'trans' surgery. Nikki Sullivan states in *Transmogrification:(Un)Becoming Other(s)* that she can perceive in the work of Nataf, Califia and Halberstam a sense that association of transgender procedures with other forms of body modifications like tattooing, piercing, cosmetic surgery would "enable a move away from essentialized, essentializing and/or pathologizing theories of trans embodiment and the social and political implications of such" (Stryker and Whittle 554). It is seen that even after 'nirvaanam' or sex reassignment procedure, Revathi knows no respite from exploitation by her own hijra community. Revathi finds herself held even more tightly in the clutches of the hijra community than she was prior to undergoing sex reassignment surgery. The 'guru' of the 'parivar' to which she belonged takes advantage of the fact that post sex reassignment surgery, Revathi has become "a woman (now) and so must learn to act like one" (Revathi 89). By instructing Revathi not to cut her hair, not to run away to her home and not to spoil herself by taking on a husband, Revathi's 'guru' ensures that she deprives her of enjoying any feeling that makes her feel like a woman and thus defeats for her the very purpose for which she has undergone the painful 'trans' procedure. It is ensured that Revathi's status in the hijra 'parivar' remains as subservient and inconsequential as it was beforeshe had through sex reassignment surgery.

If Revathi's 'guru' instructs her to continue to respect and abide by the codes that the hijras live by and to listen to and obey her guru then the older women of the 'parivar' called the likes of Revathi (who go through 'trans' procedure) as "pinjus" implying that they were "still tender and young" (89).

Similarly, though Vidya undergoes sex reassignment surgery to coordinate her physical body with the image of a woman in which she always perceived herself yet her act does not ensure for her a moving away or an escape from social and political repercussions of the surgery. In fact, there follows a gamut of social consequences that run contrary to the claim of Halberstam, Nataf and Califia that if transgender practices are associated with other forms of body modification such as tattooing, piercing, cosmetic surgery, etc, and is undertaken to suit one's image of oneself then it might wean away the social and political implications of trans surgery.

The status of Vidya not only in the society in general but also in transgender community remains unchanged in all respects even after she goes through the trans procedure or "nirvana". The Nani (the head of a 'parivar', the transgender community) remains politically motivated and reminds Vidya that getting "nirvana" does not in any way improve her economic conditions. She covertly attempts to preserve the hegemony of the 'parivar' through her insistence that Vidya continues to „do the sensible thing and concentrate on begging" to ensure a financially secure and dignified future for herself. After Vidya undergoes 'nirvana', Nani addresses her as "new girl" (Vidya 106)

which carries sarcastic undertones. What Nani attempts to emphasize is that though Vidya might consider herself 'new' in body after undergoing 'nirvana' but her social as well as economic position in the hierarchy of transgender community remains unchanged.

Hence, if at all the sex reassignment surgery leaves a positive impact on somebody then it is on Vidya herself. The surgical intervention, to a large extent alleviates Vidya's inner suffering. When considered from the perspective of the feminist theorist, Davis, following feelings of Vidya after sex reassignment surgery echoes Davis' belief that 'sex reassignment surgery…will…enable the displaced person to finally feel at home in his/her body to become whole': "Inside, I was at peace. It was a huge relief. I was now a woman: mine was a woman„s body. Its shape would be what my heart wanted, had yearned for" (08), and once the rituals that are carried out by transgender community for Vidya, Vidya with a big sigh of relief says:

"Henceforth I would be a tirunangai – complete. This alone was my identity". (103) Similarly, Manobi, post sex reassignment surgery feels that her "soul had found its body, and I (she) had a sense of completeness that had been denied to me (her) at birth" (Bandyopadhyay 136).

In much of the recent work on transgender practices, according to Nikki Sullivan, the notion of

'justice' is stated as the reason behind access to body modificatory practices. Sullivan says that there are two approaches to the concept of 'justice' with reference to transgender procedures namely, one, that justice in the works on transgender bodies is a 'matter of tolerating difference, of being liberal minded, of allowing the other to claim and to exercise his/her rights, in particular, if h/she is suffering' (Stryker and Whittle 563), and two, justice 'generates an opening onto alterity,…to a future, or futures, yet to come' (Stryker and Whittle 563). The example of Revathi's friend, Shakuntala whom Revathi had met on her visits to the shops at Masjid Bhandar reveals that she is completely deprived of 'justice' for she is neither given the right to undergo trans procedure and having gone through it by herself, all doors to a new and better future are closed on her. Shakuntala earns for her 'guru' by going to the shops regularly yet she is denied by her the permission to go for sex reassignment surgery. She somehow manages to undergo the

'trans' procedure on the strength of her own earnings but unable to extricate herself of her guru's hold on her. She is forced by her guru to continue to give a portion of her earnings to her on the basis of the fact that she owes much to her (guru) who has nurtured and polished her as a hijra. Life becomes even more complex and difficult for Shakuntala after the trans surgery when she falls into the trap of a local rowdy who professes love to her. The rowdy successfully entices her and then takes advantage of her soft feelings towards him. He takes away her money and blows it on drinking and gambling. When Shakuntala expresses her mind to end her relationship with him, the rowdy threatens to throw acid on her that leaves her scared and vulnerable. Thus, 'trans' surgery brings no relief or justice to Shakuntala or to Revathi and does open not up a brighter or happier future for her. Revathi finds herself in an even more precarious situation when she is denied the freedom to marry after the surgery and to satiate her sexual urge through marriage. As a twenty year old, she remains continually troubled by the desire for sex for which she has to leave her guru's house and become a chela in another house. In the new house, she had to do sex work

that she never wanted to. She had always dreamt of experiencing sexual happiness in marriage but unfortunately, "I (she) found myself (herself) having to treat sexual experiences as work" (Revathi 106). "It was because I (she) could not really express my (her) sexual feelings that I (she) had opted for this life" (Revathi 110). As such the life at the new house brings nothing else to Revathi but horror and violence.

Hence, what emerges from the above analysis is that though genital surgery may not anymore be the prerequisite for altering one's legal sex yet the importance of sex reassignment surgery continues to exist for trans people like the protagonists of the three autobiographies mentioned above. The relevance of trans procedures may vary from that of securing a happy and satisfied sexual relationship in marriage and adherence to heteronormativity to establishing one's identity as a 'true' woman and derive a sense of completeness and 'normalcy'. But what is noteworthy is that where historically one of the major aims behind opting for trans surgeries was change in one's social status, in case of trans protagonists of the above given autobiographies, the attitude of trans community towards them post-surgical interventions remains as authoritative and unyielding as before denying them the right to marry (which is the major reason for their undergoing genital surgery) or aspire for jobs for better financial condition. As such, the feeling of satisfaction of attaining congruity between their sex and gender by means of surgery is largely nullified for the trans protagonists as the trans procedures does not herald for them a brighter or happier future.

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Shortcomings in The Translation of Qur'anic Verses

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Abstract— *The Holy Qur'an has been the most important scripture for Muslims from the beginning of the Islamic message. Islam is followed by roughly 2 million followers from different backgrounds and ethnicities. A book of this importance needs crucially to be translated in a way that carries over the whole meaning from the original text to the target text. The Holy Qur'an is a scripture that requires native speakers to find meanings for what is said in it. The different books of Tafsir are there for natives to understand what the Qur'an entails and what messages it carries, even though the Qur'an is in Arabic. The paper looks at the different translations of the Holy Qur'an and what shortcomings they have. A translator, in the best case scenario, has one of the two languages as their mother tongue. Thus the need for a review of the different translations of the verses presented in the popular translations.*

Keywords— *Holy Qur'an, Translations, Mainstream Image, Tafsir*

I.   INTRODUCTION

Translation has served as the sole way of communication between developing civilizations for centuries. Its prominence has been steadily increasing due to globalization and the world moving in one direction. It is more important than ever to understand the process of translation, and how essential it is to humans moving forward. Cultures are colliding like never before, and the need to be able to transfer the ideas and present them to others in a way they can comprehend is essential to achieving the harmonic way of living humans aspire to achieve. Books and articles act as the number one source for people interested in other cultures. Being able to translate said books, and their tone, is essential to researchers. An extremely important book that has been translated many times is the Holy Qur'an. Both Muslims and non-Muslims have shown interest in understanding what the Qur'an is saying. There is an increasing number of non-Arab Muslims in non-Arabic speaking countries. It is essential to them, non-Arabic speaking Muslims, to be able to understand the Holy Qur'an and be able to learn from its teachings. Rules in the Holy Qur'an are a way of life for Muslims rather than simple suggestions. Muslims that have not been able to access the proper education of Arabic need not to be left in the dark regarding their religion. It is also essential to translate the Qur'an for non-Arabic speaking non-Muslims. People are more than ever interested in Islam, especially with the increasingly intended misrepresentation of Islam in Western media. The misinformation, the intended vilification, and representation of ISIS as condoned by the Muslim population, makes it crucial that Muslims share their holy book with different societies using the proper translation techniques.

1.1 Reasons for choosing this topic

The Holy Qur'an being the most important book for the Muslim population, and one of the major sources used by non-Muslims to learn about Islam, makes translating it a major burden on the translator. Understanding both the native language of this holy book, Arabic, and the target language, in this case English, is crucial in succeeding in the translation process. English and Arabic do not come from the same family of language. This increases the risk of mistranslation and creates a difficulty in finding words that substitute the original in the other language. The Qur'an is God's word in Arabic, it is not the Qur'an when translated to other languages. This is how specific Islam is about the Holy Qur'an, it needs to be in Arabic, the language it was sent to the Prophet Muhammad (Peace be Upon Him) in for it to be considered the Qur'an.

According to Abdulaziz Ibn-Baz, a Saudi Arabian Islamic scholar who served as the Grand Mufti from 1993 to 1999 the year he died, the Qur'an cannot be translated to other languages, as the Qur'an is only in Arabic, but its meanings are merely translated to other languages so people can understand what is said in the Holy Qur'an. Ibn-Baz also says that the Holy Qur'an is the number one source for Islamic legislation. This shows the importance of the Qur'an for Muslims and non-Muslims alike who want to learn about Islam. Having accurately translating the Holy Qur'an is the only way to ensure Islam is no longer being misrepresented with no source for people to fall back to. Inadequate translations of the Holy Qur'an have two negative effects. One is incomprehensibility, while the other is distortion. The latter being substantially more damaging than the former.

II.   WHAT IS THE HOLY QUR'AN

The Holy Qur'an according to Muslim scholars is the literal word of God (Allah) that was revealed to his messenger Muhammad (Peace be Upon Him). Muslim Scholars believe that the Qur'an was revealed in Arabic for two reasons, instruction and challenge. (Al-Jabari, 2008). The Qur'an, being a challenge to non-believers in the Prophet's (Peace be Upon Him) time, is one of the reasons for it being solely a Qur'an in Arabic. God (Allah) has challenged the Arabs with the fluency of the language of the Qur'an. Challenges in the Holy Qur'an were direct in this regard. One of the many examples being.

أَمْ يَقُولُونَ افْتَرَاهُ قُلْ فَأْتُوا بِعَشْرِ سُوَرٍ مِثْلِهِ مُفْتَرَيَاتٍ وَادْعُوا مَنِ اسْتَطَعْتُمْ مِنْ دُونِ اللَّهِ إِنْ كُنْتُمْ صَادِقِينَ

(Surat Hud 13:11)

> "Or do they say, "He invented it"? Say, "Then bring ten surahs like it that have been invented and call upon [for assistance] whomever you can besides Allah, if you should be truthful"" (Sahih International 202).

God (Allah) is challenging the non-believers to come up with ten chapters similar to those of the Qur'an. Challenges like these are a reason why it is so hard to translate the Qur'an. The belief in the Muslim's scholar community is that the Qur'an is the impossible literal word of God (Allah). Being so makes it an excruciating responsibility for the translator, and because of its importance to Muslims and Islam. The Qur'an is also the number one legislator in Islam for Muslims. God (Allah) directly addresses Muslims through the Qur'an with many of the laws of Islam. Being the literal word of Allah, scholars believe disobedience of the Qur'an's teachings is the disobedience of Allah.

Difficulties in translation

Taking up the task of translating the Holy Qur'an, the most important book in Islam and the most important book to all Muslims of the world, is difficult for both Muslim and non-Muslim translators. Arabic is a language of great complexity. There are interpretations of the Qur'an in Arabic even for Arabs. Books like *Tafsir Ibn Kathir* are very popular between Arabs as a way of understanding and comprehending the meanings of the Holy Qur'an. Understanding such a book can be a challenge even to native speakers, thus the need for interpretations even in Arabic. Words in Arabic usually carry double meaning making it difficult to understand without confusion. The idea also that English and Arabic come from different languages is in no way simplifying the task. Thus, it is important for the translator not to only be ethically qualified, but also be qualified to translate between both languages. A task that requires great knowledge in both Arabic and English alike. Things like euphemisms, double meaning, idioms, and the loss of meaning of a statement are all challenges that come across a translator. These challenges are what make it very hard to translate the Qur'an; especially when one needs to guarantee the whole meaning is present in the translation.

The untranslatability of the Holy Qur'an

The Holy Qur'an was revealed to the Prophet Muhammad in Arabic. Each translation of the Holy Qur'an has verses that emphasize that the Holy Qur'an is in Arabic.

إِنَّا أَنزَلْنَاهُ قُرْءانًا عَرَبِيًّا لَعَلَّكُمْ تَعْقِلُون

(Surat Yusuf 12:3)

> "Indeed, We have sent it down as an Arabic Qur'an that you might understand" (Sahih International 12:2).

Verses like this are present in all translations of the Qur'an, deeming the translation just a mere translation rather than the book, the Holy Qur'an, being translated in essence. Many of the translators have acknowledged the impossibility of translating the Holy Qur'an. Pickthall, a translator of the Holy Qur'an's meanings, expresses that, "the Qur'an cannot be translated. That is the belief of old-fashioned Sheikhs and the view of the present writer. The Book here is rendered almost literary, and every effort has been made to choose befitting language. But the result is not the Glorious Qur'an, the inimitable symphony, the very sounds of which move men to tears and ecstasy." Arberry agrees with Pickthall, he wrote in the introduction of his translation "The Koran Interpreted" that the language used in the Holy Qur'an is impossible to translate. The Prohpet Muhammad (Peace be Upon Him) was sent to all of humanity. It is God's will that the Holy Qur'an was revealed

to his messenger in the language of said messenger, Arabic. Due to the Qur'an being a book for all humanity, translation of meaning is not prohibited, but one must be a master of both Arabic and the target language (Ibraheem, 2018). Even so, the Qur'an is almost impossible to translate according to almost all translators who tried to translate this holy book. Abdulatif Tibawi, a highly regarded Muslim historian, opposes any translation of the Holy Qur'an. His reasoning is that Arabic as a language is very rich; it has a vocabulary that is filled with metaphors and is very concise, characteristics that cannot be replicated by any other language (Al-Jabri, 2008). For the aforementioned reasons, the Qur'an is untranslatable. Especially when one acknowledges that even translators of the meanings of the Holy Qur'an have deemed it impossible to translate. The beauty in which the Holy Qur'an represents its verses and the ability it has, through the use of the Arabic language, to move people emotionally is deemed, by most translators, to have been impossible to translate according to Pickthall (Ibraheem, 2018).

When looking at translations of the Holy Qur'an from Arabic to English, one must acknowledge the huge difference between the source language and the target language, thus there is a huge chance of failure in translating the text to the target audience (Ali, 2006). There is a reason why translations of the Qur'an do actually sound like translations. It is because the impact of the Holy Qur'an's form on the target language is inevitable. Thus, creating a translation of the source text that does not sound like the source text (Ibraheem, 2018). This idea that the Qur'an is untranslatable is not something that is stopping translators from translating the Qur'an. On the contrary, it is just a mere acknowledgment that the Holy Qur'an, in essence, cannot be translated. Though their best can be done to try and transfer the meanings of the Holy Qur'an's verses to other languages.

On the one hand, the challenge of translating the literal word of God is a colossal burden. The idea of translating what is sacred texts is something that Steiner has pictured as "floundering in deep water." Trying a text that was 'revealed' to something of what humans use to communicate is something that is too gigantic to aspire for (Ali, 2006). The mere idea would be enough to stop anyone from approaching this task. If not due to personal beliefs, then for the fear of people's endearment of said texts.

On the other hand, there are translations of the Qur'an that have been published. Well known translations by Pickthall, Asad, Arberry, and many others. The Holy Qur'an is a book for all Muslims, Arabs and non-Arabs alike. Even for people acquainted with the Arabic language, one is only asked to comprehend of the Qur'an what they

are capable of comprehending through their own mental capacity as Ali, in his preface of *The Meaning of the Holy Qur'an: Revised Translation and Commentary,* has explained.

The Qur'an, in the preface of most prominent translations of it such as Pickthall and Arberry, have been deemed untranslatable in essence. Even Ibn Kathir the author of Tafsir Ibn Kathir, one of the most popular books of the Holy Qur'an tafsir in Arabic, has said,

"فما أحسن طرق التفسير؟ الجواب: إن أصحَّ الطرق في ذلك أن يُفَسَّرَ القرآن بالقرآن،"

Ibn Kathir poses the question: How should the Qur'an be interpreted? He then answers that the most accurate way to interpret the Holy Qur'an is through the Holy Qur'an itself (Kathir, 2001). But that does not stop translators from attempting a translation. Granted, many have shortcomings in their translations that this paper will uncover, but attempting a translation is not a crime.

The importance of having translations of the Qur'an

The Holy Qur'an according to Muslims is a book for all. The belief, in Islam, is that the Holy Qur'an was revealed to all nations, and all people. Even though The Holy Qur'an is in Arabic and Islam has started in the Arabian Peninsula, it does not mean that Islam and the Qur'an are exclusive to the region (Al-Jabari, 2008). Muslims understand the importance of living through the Qur'an's teachings. It is also important for Muslims of all cultural backgrounds to learn from the Qur'an, which is why it is important for Muslims scholars to do their best in providing the necessary sources for people to fall back to when needing clarification about the Qur'an's interpretation (Kathir, 2001). This happened at the time of the Prophet (Peace be Upon Him) when many people from non-Arabic speaking regions converted to Islam. There was a need for a translation of the Qur'an and Salman Alfarisi, a companion of the Prophet (Peace be Upon Him), translated a chapter of the Holy Qur'an to Farsi, the language of his people. This was not rejected by the Prophet Muhammad, thus allowing the translation of meaning of the Qur'an to serve Muslims of different nations (Al-Jabari, 2008).

Mistranslations of the Holy Qur'an

The Holy Qur'an, as has been established, is a book to all people of the world. It is not a book solely for Arabic speaking Muslims. It also is not a book solely for Muslims, but a book that can be read, and is to be read, by all the people of the world. The importance of the Qur'an in the eyes of Muslims makes it crucial that it is represented in the best, most clear, way possible. The need to criticize mistranslations is one way to ensure that a mistake is not to be repeated by another translation of the Holy Qur'an. The

Prophet Muhammad said, "Whoever conceals knowledge which Allah has made beneficial for mankind's affairs of religion, Allah will bridle him with reins of fire on the Day of Resurrection" (Kathir, 2001). Muslims are obliged to share knowledge, especially that that can help others. Being competent in two languages is something that can be of use in a matter like this, where many misconceptions are formed because of mistranslations that were rather unintended by the translator.

Mistranslation is not only detrimental to Muslims that are incapable of comprehending Arabic but is even more damaging when it is presented to a non-Muslim. A verse can be misunderstood in a very damaging way because of a simple use of a slightly less fitting word.

يَا أَيُّهَا الَّذِينَ آمَنُوا لَا تَتَّخِذُوا الْيَهُودَ وَالنَّصَارَىٰ أَوْلِيَاءَ ۘ بَعْضُهُمْ أَوْلِيَاءُ بَعْضٍ ۚ وَمَن يَتَوَلَّهُم مِّنكُمْ فَإِنَّهُ مِنْهُمْ ۗ إِنَّ اللَّهَ لَا يَهْدِي الْقَوْمَ الظَّالِمِينَ (51)

O you who believe! Take not the Jews and the Christians as Auliya' (friends, protectors, helpers, etc.), they are but Auliya' to one another. And if any amongst you takes them as Auliya', then surely he is one of them. Verily, Allah guides not those people who are the Zalimun (polytheists and wrong-doers and unjust).

Mohsin Khan (5:51)

The translator here may have misunderstood the meaning of "Aulia'" as they have mistranslated the word as "friends." This is far from the truth as the word "Aulia'" does not translate to friends. This verse has been revealed to Prophet Muhammad (Peace be Upon Him) in an incident of war. According to Ibn Kathir this verse was revealed when the one of the pseudo-Muslims, Abdullah Ibn Ubai, said to the Prophet (Peace be Upon Him) that he cannot let go of his Jewish protectors as he does not trust what would happen in life (2008). This was in the case of war, the verse was revealed to explain to Muslims that they should not seek protectors and leaders in Jews and Christians, but rather seek them within themselves, other Muslims. This mistranslation of Aulia' is very misleading to Muslims and non-Muslims alike. A non-Muslim reading this translation would draw the conclusion that Islam is a very unaccepting, and aggressive religion which is very misleading.

A Muslims reader, on the other hand, especially one that does not understand Arabic, who is most likely living in a non-Muslim country, would understand that they are not allowed to befriend Jews and Christians. Which, contrary to common belief, is allowed in Islam. In the Prophet's Hadith**,** the Prophet (Peace be Upon Him) visits a Jewish boy in his death bed to offer emotional support in which the boy eventually becomes a Muslim (Bukhari, 1999). This hadith shows, by example, that a person can be friendly and befriend Jews and Christians. It is only in matters of state that Muslims are ordered not to let non-

Muslims in charge. While the translation does go on to say "protectors, helpers etc.," it still is misleading. The explanation that follows the word "friends" offers even more confusion. It magnifies the scope of the mistranslated aspect of the verse. Instead of only not befriending them, Khan makes the mistake of going further in explanation, which only leads to more misunderstanding of the verse as the more an explanation is offered the more distant Muslims are made to be.

In the process of the translation of the Qur'an, it is important to understand that the verses of the Qur'an are not stand-alone verses. They are verses that are often described, or made clear, by the verses prior or after them in order. Many researchers make the mistake of picking a verse to criticize a translation without understanding the importance of having read how the verses around said verse have been translated. This issue faces Al Aqad et al. in their article "The English Translation of Arabic Puns in the Holy Quran." While credit is to be given to Al Aqad et al. in their article, it is important to note the shortcomings of their paper. In example 6, Al Aqad et al. point out the translation of Chapter 51:14.

ذُوقُوا فِتْنَتَكُمْ هَٰذَا الَّذِي كُنتُم بِهِ تَسْتَعْجِلُونَ ((14

In Al Aqad's paper they look at 3 different translations, all of which they find an issue with. Some points are admittedly accurate, others seem to be flawed. The three translations that were looked at were those of Pickthall, Arberry, and Yusuf Ali.

Pickthall: (And it will be said unto them): Taste your torment (which ye inflicted). This is what ye sought to hasten.

Arberry: 'Taste your trial! This is that you were seeking to hasten.'

Yusuf Ali: "Taste ye your trial! This is what ye used to ask to be hastened!"

Chapter (51) sūrat l-dhāriyāt (51:14)

Al Aqad et al. have an issue with the translation of فِتْنَتَكُم which Pickthall translates as "torment," while Arberry and Yusuf Ali both translate as "trial." Al Aqad et al. explain in their paper saying, "Pickthall adopted word-for-word translation method in translating the verse as 'torment'.This translation from Pickthall did not transfer all the parts of the meaning, because it did not refer to what kind of torment was that whereas most of the interpreters stated that the torment was by burning in fire. Ali and Arberry's translation appeared as a formal translation and could not convey the message successfully from the first text into the target text. They did not specify which kind of trial they received, and their translation seems too broad compared to the context of the verse. According to Al-Tabari (1987, p.

37), the illustration of the underscored word, unfortunately, Pickthall, Ali and Arberry's none of their translations succeeded to sustain the message from the source language into the target language" (2019). Now according to Al Aqad et al., none of the translations succeed in sustaining the message. They have an issue with the fact that there was no explanation to what kind of torment, in Pickthall's translation, or trial, in the case of Arberry and Yusuf Ali, was inflicted. Now if this verse were a stand-alone chapter their comments would have made sense. Instead, this verse is part of a larger chapter in which one verse is the completion of the other.

As Ibn Kathir has noted, the Qur'an is to be interpreted through the Qur'an itself to achieve the best comprehension of it (Kathir, 2001). Looking at the surrounding verses, even in the translations, makes the meaning substantially clearer.

قُتِلَ الْخَرَّاصُونَ (10) الَّذِينَ هُمْ فِي غَمْرَةٍ سَاهُونَ (11) يَسْأَلُونَ أَيَّانَ يَوْمُ الدِّينِ (12) يَوْمَ هُمْ عَلَى النَّارِ يُفْتَنُونَ (13) ذُوقُوا فِتْنَتَكُمْ هَٰذَا الَّذِي كُنتُم بِهِ تَسْتَعْجِلُونَ (14)

<div align="center">سورة الذاريات آيات ١٠-١٤</div>

Pickthall: Accursed be the conjecturers (10) Who are careless in an abyss! (11) They ask: When is the Day of Judgment? (12) (It is) the day when they will be tormented at the Fire, (13) (And it will be said unto them): Taste your torment (which ye inflicted). This is what ye sought to hasten. (14)

Arberry: Perish the conjecturers (10) who are dazed in perplexity (11) asking, 'When shall be the Day of Doom?' (12) Upon the day when they shall be tried at the Fire: (13) 'Taste your trial! This is that you were seeking to hasten.' (14)

Yusuf Ali: Woe to the falsehood-mongers,- (10) Those who (flounder) heedless in a flood of confusion: (11) They ask, "When will be the Day of Judgment and Justice?" (12) (It will be) a Day when they will be tried (and tested) over the Fire! (13) "Taste ye your trial! This is what ye used to ask to be hastened!"(14)

<div align="center">Chapter (51) sūrat l-dhāriyāt (51:10-14)</div>

When looking at the verses prior to the verse that Al Aqad pointed out to be missing information, one finds that it has been established in the previous verse, (51:14), that their torment, or trial in the case of Arberry and Yusuf Ali, will be fire. This, as Ibn Kathir has pointed out, one of the prime examples of using the Qur'an to interpret the Qur'an.

The issue regarding the translation of the word فِتْنَتَكُمْstill stands, as the issue is in the translation of the word itself, not as Al Aqad et al. pointed out, which was that the translations were missing denotations. The word فِتْنَتَكُمْin this case is torment (Kathir, 2001). In this case looking at the context surrounding the verse, Pickthall was the closest of the three in having an accurate translation. The other two, Arberry and Yusuf Ali, missed the accurate transaltion of فِتْنَتَكُمْ and translated it as trial. Ibn Kathir confirms that according to Mujahid the verse means "taste how it feels when you are burned." The translation of ذوقوا فتنتكم as "taste your trial" is a mistranslation, especially when trial is not an accurate representation of what is happening. The use of "taste your torment" on the other hand, by Pickthall offers a much more accurate picture of what the verse is depicting. Al Aqad et al. point out that there is an issue with the word فتنتكم (2019). The issue they had was simply solved by reading the verses prior to verse (51:14), but credit is due for pointing out the misuse of "trial," in this case, instead of "torment" with two of the three translations.

Another issue facing the translators of the Holy Qur'an is in translating rhetorical questions. The Qur'an is a book in which many of those questions are posed, questions that are more argumentative than those that seek answers. It is important to be able to transfer the question as a rhetorical question even to the target text. This is one of the many processes where mistranslation can happen due to the complexity of transferring a rhetorical question in translation. An example of such is found in Chapter (25:7).

وَقَالُوا مَالِ هَٰذَا الرَّسُولِ يَأْكُلُ الطَّعَامَ وَيَمْشِي فِي الْأَسْوَاقِ ۙ لَوْلَا أُنزِلَ إِلَيْهِ مَلَكٌ فَيَكُونَ مَعَهُ نَذِيرًا (7)

<div align="center">سورة الفرقان آية ٧</div>

Pickthall: And they say: What aileth this messenger (of Allah) that he eateth food and walketh in the markets? Why is not an angel sent down unto him, to be a warner with him.

Arberry: They also say, 'What ails this Messenger that he eats food, and goes in the markets? Why has an angel not been sent down to him, to be a warner with him?

Mohsin Khan: And they say: "Why does this Messenger (Muhammad SAW) eat food, and walk about in the markets (like ourselves). Why is not an angel sent down to him to be a warner with him?

<div align="center">Chapter (25) sūrat l-fur'qān (25:7)</div>

This verse talks about the nonbelievers and how they insisted on not believing Prophet Muhammad (Peace be Upon Him) to truly be a prophet. They asked these questions rhetorically in a way to prove that he was no prophet. They were convinced and tried convincing others by saying what kind of prophet needs to eat food and live the lives of normal humans, it is indeed a pseudo prophet (Kathir, 2001). This rhetorical question was posed in the Holy Qur'an; thus, translations need to transfer it to the target language as a rhetorical question lest it loses its meaning. In the case of the three translations of Pickthall, Arberry, and Khan, Pickthall and Arberry choose to use the

word "what" to pose this rhetorical question. While Khan chooses "why" instead of what the other two have used.

While differences in the choice of words do happen in different translations of the same text, it is important to understand that each and every word, in the Holy Qur'an, is taking seriously. This difference in the choice of words between Pickthall, Arberry, and Khan is significant. As the choice of word in this case play a role in understanding the idea behind the verse. Khan makes it out to be a direct question by the use of the word "why." This creates the illusion that the nonbelievers were actually seeking an answer. Which is far from the truth as they were asking the rhetorical question to undermine the Prophet (Peace be Upon Him) (Kathir, 1999). While Pickthall and Arberry both succeed in showing it as a rhetorical question, rather than a direct one (Al-Smadi, 2022). Al-Smadi explains in her article, "Translations of Abdel Haleem, Ali, Rodwell, Arberry, and Pickthal, are very strong since they convey the illocutionary force of the rhetorical question by using some exclamatory elements, such as the relative clauses "that and who". Although they translate the question into interrogative forms, the translators convey the indirect meaning of the question, and it is obvious that the question does not seek an answer" (2022). Shortcomings in translations are inevitable as discussed in **chapter 2.1** of this paper, but translators should do their best in transferring and keeping the most important aspects of a given verse.

Shari'a's view of the translation of the Holy Qur'an

Islamic scholars have debated the idea of translating the Holy Qur'an for many years. The Qur'an is the literal word of God, believed by Muslims to be revealed to the Prophet Muhammad (Peace be Upon Him). The Qur'an, being the literal word of God, is not allowed to be translated and presented as the Holy Qur'an. Islam only allows the translation of the meanings of the Holy Qur'an (Ibn Baz, n.d.). It is important to note that any presentation of the verses of the Qur'an in any other language than Arabic is not to be presented as the Qur'an itself. The only form in which the Holy Qur'an is the Holy Qur'an is when it is in Arabic using the exact words that were revealed to the Prophet (Peace be Upon Him) in that exact order (Ibn Baz, n.d.). Based on this, if the translations of the Qur'an are mere translations, then differences in word uses are prone to happen. Which is not punishable as translators do their best to keep the original meaning of the text.

III. CONCLUSION

The Qur'an is being translated by humans in which it is in their nature to make mistakes. This concept that there should be a perfect, unquestionable, translation of the

Qur'an is never going to be achieved due to the different views of the many translators and the many recipients. It is as important, as understanding that many interpretations are going to happen due to different compensability of readers, to understand that due to the importance of this book to Muslims there will be many critics of the many translations that are available. The Qur'an is not only translated to English, but is also translated to many different languages, in which translators have different levels of mastering said languages. This will inevitably result in people, critics, and readers alike, to formulating an opinion about a given translation of the text. All of which is most likely in good faith, because of how important the Qur'an is to them as believers in the Islamic religion. Criticizing and refuting criticism is important in benefiting Muslims of non-Arabic speaking backgrounds. The Qur'an is the ultimate source for anyone wanting to follow Islam in a more disciplined way, or for anyone wanting to learn and understand Islam. It is crucial for both Muslims and non-Muslims alike to have access to a well written and interpreted translation of the meanings of the Holy Qur'an.

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Footprints on the Sands of Time: Mahatma Gandhi's Enduring Legacy and Global Influence

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Abstract— The legacy of Mahatma Gandhi, often referred to as the Father of the Nation in India, extends far beyond the borders of his homeland. His life and teachings continue to inspire and influence individuals and movements worldwide. This research paper explores the enduring impact of Gandhi's philosophy of truth, nonviolence, and social justice on a global scale. Drawing upon historical context, literary analysis, and contemporary relevance, the paper examines how Gandhi's footprints on the sands of time have shaped societies, politics, literature, and culture around the world. From his role in India's struggle for independence to his advocacy for human rights and peace, Gandhi's principles resonate in the 21st century and offer valuable insights into addressing pressing global challenges. Through an interdisciplinary approach, this paper seeks to illuminate the multifaceted dimensions of Gandhi's legacy and its significance in today's world.

Keywords— Mahatma Gandhi, legacy, nonviolence, social justice, global influence, literature, culture, contemporary relevance

> "Lives of great men all remind us
>   We can make our lives sublime,
>   And, departing, leave behind us
>   Footprints on the sand of time"

This excerpt is from the poem "A Psalm of Life" by Henry W. Longfellow, a prominent American poet and educator of the 19th century. The lines emphasize the idea that great individuals can leave a lasting impact on the world by making their lives meaningful and purposeful. The metaphor of "footprints on the sand of time" suggests that our actions, like footprints, can be imprinted in the history of humanity, influencing and inspiring others. "Lives of great men all remind us," can be related to Mahatma Gandhi as he is considered one of the great men who left a profound impact on the world. Gandhi's life was dedicated to nonviolent resistance and social change. Like the lines in the poem, he aimed to make his life sublime by leading India to independence through peaceful means. Gandhi's philosophy and actions have left enduring footprints on the sands of time, inspiring movements for civil rights and

freedom worldwide. His life serves as a reminder that individuals, through their actions, can shape the course of history and leave behind a legacy of positive change. As is well said, "Aspire to inspire before we expire." These words resonate deeply with the timeless wisdom of Mahatma Gandhi, who dedicated his life to inspiring others through his actions and principles. As the saying goes, "One who wins without problems is just a victory, but one who wins with a lot of troubles is history." Indeed, this sentiment resonates deeply with the life and legacy of Mahatma Gandhi. Throughout his remarkable journey, Gandhi faced countless trials and tribulations, yet he remained steadfast in his commitment to truth, nonviolence, and justice. His victories were not merely triumphs in the conventional sense; they were milestones in the ongoing struggle for freedom and equality.

Before delving into a detailed exploration of Gandhi's enduring legacy and global influence, it is pertinent to reflect on some of his timeless quotes that continue to resonate with people across generations .**"Be the**

change that you wish to see in the world." Gandhi is urging people to embody the principles and values they want to see reflected in the world. Rather than merely advocating for change or expecting others to take the first step, he emphasizes the importance of individuals taking proactive measures to bring about positive transformation.**"The greatness of a nation and its moral progress can be judged by the way its animals are treated"** . **"जीवेषु करुणा चापि मैत्री तेषु विधीयताम्".** The quote emphasizes the idea that the moral progress and greatness of a nation can be assessed by observing how it treats its animals. Gandhi believed that the ethical treatment of animals is indicative of a society's compassion, empathy, and commitment to justice. The quote suggests that a nation's character is closely linked to its treatment of not only fellow human beings but also the treatment of the vulnerable and voiceless members of the animal kingdom.

"A man is but a product of his thoughts. What he thinks he becomes." यद् भावं तद् भवति" *"Yad bhavam tad bhavati,"* which means You are what you believe, or You become as you think. It reflects the idea that an individual's thoughts shape their character and, consequently, their actions and destiny.**"Happiness is when what you think, what you say, and what you do are in harmony."** It implies that a sense of contentment and joy arises when there is coherence and unity between one's thoughts, expressions, and deeds.**"The weak can never forgive. Forgiveness is the attribute of the strong"**. Gandhi suggests that forgiveness is not a sign of weakness but rather an attribute of strength. The idea is that it takes inner strength and courage to let go of resentment and animosity, especially when one has been wronged.

In literature, Gandhiji's principles have served as a wellspring of inspiration. Writers, poets, and storytellers have drawn from his ideals, weaving narratives that reflect the struggles, aspirations, and triumphs of the common people. His emphasis on simplicity, truth, and the power of the human spirit resonates in the written word, giving voice to the collective consciousness. Culturally, Gandhian values have become an integral part of the Indian identity. The emphasis on self-reliance, community living, and the pursuit of truth has manifested in various art forms, music, and rituals. Cultural expressions now often mirror the principles of simplicity, humility, and inclusivity that Gandhiji championed throughout his life. Societal transformation under the influence of Gandhiji is perhaps most evident. The call for social equality, eradication of untouchability, and the empowerment of the marginalized have left an enduring impact. His teachings continue to inspire social activists, leaders, and citizens alike to strive for a more just and compassionate society.

. Mahatma Gandhi, a pivotal figure in India's struggle for independence, was guided by a set of principles that profoundly influenced his philosophy and actions. At the core of Gandhi's beliefs was the principle of Ahimsa, or non-violence, which he considered to be the most potent force for social and political change. Through his practice of *Satyagraha*, or truth force, Gandhi advocated for nonviolent resistance, standing firm for justice and moral integrity without resorting to violence, even in the face of oppression. Central to Gandhi's vision was the concept of Sarvodaya, or the welfare of all, where the upliftment of the weakest and most marginalized members of society was prioritized. Gandhi also championed the idea of Swadeshi, promoting economic self-reliance and the use of local goods to strengthen local economies. Living a life of simplicity and asceticism, Gandhi exemplified humility and minimalism, eschewing material possessions in favour of spiritual wealth. He ardently fought against caste distinctions and untouchability, advocating for equality and social justice for all individuals, regardless of caste, creed, or gender. Gandhi emphasized the importance of constructive programs for social reform, advocating for positive action in areas such as education, sanitation, and economic development. He promoted the use of *Khadi* and village industries to empower rural communities and foster self-reliance. Gandhi upheld religious tolerance and harmony, respecting all faiths and advocating for their coexistence in building a just and inclusive society. Finally, Gandhi instilled fearlessness in individuals, encouraging them to confront injustice with courage and resolve, without succumbing to violence. Through his unwavering commitment to these principles, Gandhi left an indelible legacy that continues to inspire movements for peace, justice, and human rights around the world.

The Gandhian era, marked by the influence and ideals of Mahatma Gandhi, had a significant impact on Indian English literature One can say that the novels of 1930s and 40s are based on Gandhian ideology and its impact on society. Gandhi was against "Art for Art's Sake". He believed in "Art for Life" 's Sake". For him, only art and literature based on truth helped men to rise upward. Thus, all his writings cherish Truth and high moral values. This period, roughly spanning the early to mid-20th century, was characterized by India's struggle for independence, social reform, and the transformative ideas propagated by Gandhi. Several themes and literary works emerged during this era, reflecting the socio-political climate and the ethos of the time.

In the realm of literature, Mahatma Gandhi's influence permeates various themes and narratives, reflecting the multifaceted impact of his principles on Indian society. In the context of nationalism and the

freedom struggle, R. K. Narayan's *The Man-Eater of Malgudi* portrays characters inspired by Gandhian principles actively participating in the nationalist movement, while Khwaja Ahmad Abbas's *Inquilab* reflects the fervor of the freedom struggle through characters embracing Gandhian ideals. Anita Desai's *Baumgartner's Bombay* delves into the impact of Gandhi's philosophy on characters navigating the tumultuous era of independence. Social reform and equality are recurring themes in literature influenced by Gandhi's ideals. Mulk Raj Anand's *Untouchable* not only portrays social inequality but also explores the transformative impact of Gandhian ideas on challenging caste hierarchies. Ismat Chughtai's "The Quilt" addresses social issues and inequality, reflecting the changing dynamics influenced by Gandhian principles, while Bhabani Bhattacharya's *So Many Hungers* explores the theme of social reform through characters affected by Gandhi's vision for a more egalitarian society. Literary works also delve into Gandhi's philosophy of non-violence and Satyagraha. E. M. Forster's *A Passage to India* intricately weaves the theme of non-violence and civil disobedience, reflecting the Gandhian philosophy, while Raja Rao's *The Serpent and the Rope* incorporates elements of *Satyagraha*, offering a nuanced exploration of Gandhian ideals. Nayantara Sahgal's *Rich Like Us* presents characters employing non-violent resistance as a response to societal injustices, inspired by Gandhian principles. Rural revival and self-sufficiency emerge as prominent themes reflecting Gandhi's vision for India. Raja Rao's *Kanthapura* vividly captures the Gandhian vision of rural life, self-sufficiency, and cottage industries, while Ruskin Bond's *The Blue Umbrella* subtly reflects the simplicity and self-reliance associated with Gandhian ideals in a rural setting. B. Bhattacharya's *Shadow from Ladakh* explores rural life and the impact of Gandhi's call for self-sufficiency. Critiques of industrialization and modernity also find expression in literature influenced by Gandhi's philosophy. Rabindranath Tagore's *The Home and the World* critiques rapid industrialization, echoing Gandhi's concerns about unchecked growth, while R. K. Narayan's *Waiting for the Mahatma* delves into the conflict between tradition and modernity, addressing the consequences of rapid industrialization. Khushwant Singh's *Train to Pakistan* critiques the impact of industrialization on societal harmony during the partition era. Women's empowerment emerges as a significant theme in literature inspired by Gandhi's ideals. Kamala Markandaya's *Nectar in a Sieve* explores the changing role of women in the context of Gandhian ideals, while Nayantara Sahgal's *The Day in Shadow* portrays strong female characters engaging with the Gandhian movement for independence. Shashi Tharoor's *Riot: A Love Story* touches upon women's agency in the face of socio-

political changes, influenced by Gandhian principles. Regionalism and cultural identity are celebrated in literary works aligned with Gandhi's vision. R. K. Narayan's *Malgudi Days* celebrates regional cultures, reflecting Gandhi's emphasis on preserving cultural diversity, while Ismat Chughtai's "The Wild One" vividly portrays regional identities and cultural nuances, aligning with Gandhi's vision. Ruskin Bond's "The Room on the Roof" subtly incorporates regional flavors, embracing the diversity Gandhi sought to preserve. Moreover, literature serves as a medium for responding to historical events during the Gandhian era. Khushwant Singh's *I Shall Not Hear the Nightingale* responds to historical events like the Quit India Movement, contributing to the collective memory, while Salman Rushdie's *Midnight's Children* captures the spirit of historical events during the Gandhian era, offering a literary perspective on the times. Nayantara Sahgal's *Rich Like Us* engages with historical events, providing a literary lens through which the reader can revisit the era of independence

Mahatma Gandhi, a figure widely discussed and extensively documented, authored numerous literary works. The majority of Gandhi's writings, comprising collections of his articles and speeches on truth and nonviolence, self-reliance and the spinning wheel, as well as his addresses to various audiences such as women, students, and royalty, were compiled into books. He communicated directly and expressed himself in eloquent English. Gandhi's proficiency in English may have stemmed from his fondness for reading English writers and the Bible, which honed his ability to choose precise words. Some English Viceroys acknowledged Gandhi's straightforwardness and his mastery of English, praising his keen appreciation for the nuances of language. Gandhi asserted that he never spoke or wrote a word without careful thought. A professor at Oxford University, who assisted in drafting some of Gandhi's statements for the Round Table Conference, remarked, "I have never encountered an Indian who mastered prepositions as Gandhi has... I put considerable effort into drafting, and Mr. Gandhi would merely make a single prepositional change. It achieved its purpose, transforming my meaning into Mr. Gandhi's intended message."

Embark on a journey to unravel the profound legacy of Mahatma Gandhi through a meticulously curated selection of essential reads. These books offer unique insights into the life, philosophy, and enduring influence of one of the most revered figures in history. From Gandhi's own introspective narrative in *The Story of My Experiments with Truth* to Ramachandra Guha's exploration of his formative years in *Gandhi before India*, each text provides a distinct perspective on the Mahatma's remarkable journey. Delve into the deep bond between Gandhi and C.

Rajagopalachari in *My Dear Bapu*, or gain a nuanced understanding of his philosophy in Rajmohan Gandhi's *The Good Boatman*. Judith M. Brown's *Gandhi: Prisoner of Hope* and Makarand R Paranjape's *The Death and Afterlife of Mahatma Gandhi* offer insightful biographies and analyses, while Brad Meltzer's *I am Gandhi* serves as an engaging introduction for young readers. Together, these essential reads illuminate the timeless teachings and enduring legacy of Mahatma Gandhi, inviting every Indian to explore and reflect upon his profound impact.

Gandhi's thoughts, characterized by their originality and freshness, were not devoid of external influences that shaped their trajectory. A voracious reader, he immersed himself in a diverse array of literature spanning economics, ethics, philosophy, and ancient Indian texts. Drawing from the rich tapestry of Hindu tradition, Gandhiji often invoked examples and morals from Indian epics, the *Vedas*, the *Gita*, as well as Vaishnava and Jain literature. His intellectual horizons expanded during his time in England, where he engaged with prominent thinkers and gained insights into Christianity. Among the luminaries who left an indelible mark on Gandhi's philosophy was Leo Tolstoy, the Russian writer renowned for his advocacy of nonviolent resistance and Christian anarchism. Tolstoy's seminal work, *The Kingdom of God Is Within You,* deeply influenced Gandhi's approach to activism and resistance. Similarly, the ideas of English art critic and social thinker John Ruskin resonated with Gandhi, particularly Ruskin's concept of *Unto This Last*, which emphasized the moral responsibility of the wealthy towards society. This notion of trusteeship, wherein the affluent were regarded as stewards of their wealth for the greater good, found resonance in Gandhi's socio-economic ideals. Furthermore, Henry David Thoreau's essay "Civil Disobedience" left an indelible imprint on Gandhi's philosophy. Thoreau's advocacy for resisting unjust laws through nonviolent means struck a chord with Gandhi's principle of satyagraha, or nonviolent resistance, which would become a cornerstone of his approach to social and political change.

Gandhi's life serves as a profound testament, inspiring writers not only within India but across the globe. Authors from diverse backgrounds, including Ruskin Bond, Sarojini Naidu, Dominique Lapierre, George Orwell, Khushwant Singh, and V.S. Naipaul, have drawn upon his narrative, depicting the events of India's freedom movement and his pivotal role within it. Through anecdotes of non-violence and reflections on his extensive writings, Gandhi, affectionately known as *Bapu*, has left an indelible mark on the literary world. Viceroy Mountbatten once expressed a fear that echoed widely: "India, indeed the world, will not see the like of him again, perhaps for centuries." Martin Luther King Jr. echoed a sentiment shared by many, stating,

"If humanity is to progress, Gandhi is inescapable." Jawaharlal Nehru aptly described him as "more a man of the people" and a "warrior of the Indian peasant." Gandhi's most remarkable contribution lies in his successful transformation of non-violent resistance into an effective tool for championing democratic values: liberty, justice, and peace. Throughout his writings, Gandhi emphasized the universality of his non-violent beliefs, advocating for their relevance not only within India but also beyond its borders, for the pursuit of global peace and harmony. He believed that all art should be rooted in truth and that literature, serving to educate, enrich, and transform, holds immense value. Gandhi advocated for literature that uplifts individuals, nurturing their body, mind, and spirit, ultimately leading to self-realization and a deeper understanding of truth and divinity. Recognizing the plight of the marginalized, Gandhi stressed the importance of literature in providing solace to those suffering, emphasizing the need for simple yet powerful narratives to alleviate their hardships. At a literary conference, Gandhi questioned the purpose of literature, urging writers to consider the aspirations of the masses and the role of education in securing livelihoods. He envisioned a system where children learn while they earn and earn while they learn, viewing education as a form of insurance against unemployment.

The influence of Mahatma Gandhi transcends both fiction and non-fiction in Indian literature, spanning across various languages including English. M.K. Naik elucidates that Indian English fiction discovered some of its most compelling themes during the Gandhian era, with Gandhi serving as a wellspring of inspiration for writers and commentators. While Gandhi himself did not engage in literary pursuits, his life and teachings have inspired countless authors, from Mulk Raj Anand to Sarojini Naidu, each offering unique interpretations of his sayings. Dramatic portrayals of Gandhi's life in film and fiction range from Richard Attenborough's acclaimed film "Gandhi" to Indian English novels by Anand, Rao, and Narayan. Described by Naidu as an "eternal lotus" and a "guiding star," Gandhi's influence permeates the literary landscape of his time. Writers who were directly influenced by Gandhi or deeply inspired by his ideals filled their works with Gandhian themes, ideals, and anti-colonial attitudes. Gandhi's principle of high thinking and simple living resonated strongly with English authors like Anand, Rao, and Narayan, who depicted the impact of Gandhi's ideals on Indian society, particularly in villages and towns. The belief in adhering to Gandhi's words was prevalent among humble villagers, especially women, who revered him as a father figure. Characters in novels like *Waiting for the Mahatma* and *Untouchable* exemplify the transformative influence of

Gandhi's teachings, inspiring individuals to embrace tolerance and join the freedom movement. Gandhi's emphasis on social reform and his advocacy for the marginalized found expression in literature, heralding a shift in Indian literary thinking towards character and inner culture, and a renewed focus on the voiceless and the oppressed

Gandhiji's status as a prolific experimenter intrigued the curious minds of the West, leading to a fascination with his philosophy and actions. Early foreign writings on Gandhi by notable figures such as French writer Romain Rolland, Danish writer Allen Horrups, and English writers George Orwell and Edmund Jones, among others, shed light on the Western perception of the Mahatma. Rolland, in "The Man who Became One with the Universal Being," portrayed Gandhi as an exemplary nationalist and advocated for his influence on European youth. Orwell, in his depiction of Gandhi, subjected him to a trial until proven innocent, describing him as a "humble naked old man" whose spiritual power shook empires. Many Western writers, including William Rose Bennet, hailed Gandhi's commitment to non-violence as his greatest contribution, contrasting it with the brutality of violence. This recognition of Gandhi's philosophy of non-violence fostered a common understanding between the East and the West, as both sought inspiration from the ideals espoused by the Mahatma.

Mahatma Gandhi's teachings hold immense relevance in the contemporary world, transcending time and offering profound insights into addressing pressing global challenges. As a freedom fighter, philosopher, moralist, and spiritual practitioner of truth, Gandhi's principles continue to inspire and guide individuals and societies alike. In the 21st century, Gandhi's philosophy of non-violence (ahimsa) provides a compelling alternative to the prevalent conflicts and geopolitical tensions, advocating for dialogue, understanding, and empathy as means to achieve global peace. His emphasis on sustainable living, simplicity, and environmental stewardship resonates with modern concerns about climate change and ecological sustainability, promoting responsible consumption and local self-reliance. Gandhi's commitment to social justice, equality, and the upliftment of the marginalized remains pertinent in addressing contemporary issues of discrimination, inequality, and social unrest, guiding discussions on human rights and inclusivity. Moreover, his advocacy for economic self-reliance and the promotion of local industries gains significance amidst global economic challenges, fostering sustainable development and empowerment at the grassroots level. Gandhi's principles of ethical leadership, transparency, and accountability serve as a beacon in discussions about good governance, while his role in civil

rights and activism inspires contemporary movements advocating justice, equality, and human rights globally. His respect for all religions and efforts to promote interfaith harmony offers a model for fostering understanding in a diverse world, while his emphasis on personal responsibility, mindful living, and character-building remains poignant in addressing ethical dilemmas. Gandhi's vision of global citizenship, where individuals recognize their interconnectedness and assume responsibilities beyond national boundaries, resonates in discussions on international cooperation and the pursuit of common goals. In essence, Gandhi's teachings continue to illuminate pathways towards a more just, peaceful, and sustainable world in the 21st century and beyond.

Narendra Modi, the Prime Minister of India, has frequently expressed admiration for Mahatma Gandhi and acknowledged the influence of Gandhi's principles on his leadership style. While Modi's political approach and policies differ from those of Gandhi, there are instances where he has sought to adopt or reference Gandhian ideals. One notable example is the Swachh Bharat Abhiyan (Clean India Campaign), launched by Modi on October 2, 2014, coinciding with Mahatma Gandhi's birthday. This initiative mirrors Gandhi's emphasis on cleanliness and hygiene as crucial for individual and community well-being. Additionally, Modi has promoted khadi, similar to Gandhi's advocacy for the indigenous textile industry, by wearing khadi outfits and encouraging their use. In 2019, Modi initiated the "Gandhi 150" campaign on Mahatma Gandhi's 150th birth anniversary, aiming to spread awareness about Gandhian principles and sustainable practices. Despite facing geopolitical challenges, Modi's government has emphasized diplomatic solutions and non-violent approaches to conflict resolution, aligning with Gandhi's principle of ahimsa. Modi's Digital India initiative, while different in means, shares Gandhi's vision of empowering individuals through technological advancements and connectivity. Modi's promotion of "Vocal for Local" and support for indigenous industries resonate with Gandhi's advocacy for Swadeshi and economic self-reliance. Moreover, Modi's focus on rural development programs, emphasizing financial inclusion and empowerment, aligns with Gandhi's vision of Gram Swarajya and the upliftment of rural India. While Modi's leadership style may diverge from Gandhi's in certain aspects, his acknowledgement and integration of Gandhian principles reflect their enduring relevance in contemporary India.

Mahatma Gandhi's enduring legacy and global influence are undeniable. His principles of truth, nonviolence, and social justice continue to resonate across borders and generations, inspiring individuals and movements worldwide. Gandhi's life serves as a testament

to the power of moral courage and steadfast commitment to principles in the face of adversity. As we reflect on Gandhi's legacy, we are reminded of the profound impact one individual can have on the world through dedication to noble ideals. In today's complex and interconnected world, Gandhi's teachings offer valuable insights and guidance on addressing pressing global challenges. Let us strive to embody Gandhi's message of peace, justice, and compassion, leaving behind footprints of positive change for future generations to follow.

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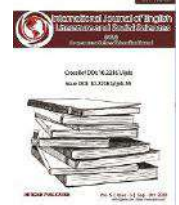
Distorted Reflections: Gender and Horror in 'Black Swan'

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Abstract— *In Black Swan, the themes of gender and horror are intricately woven into the fabric of the narrative. The film delves into the psychological nuances of its protagonist, Nina, as she navigates the demands of her art and the pressures of perfection. The exploration of gender identity and the inherent horror within the competitive world of ballet converge to create a compelling and thought-provoking cinematic experience. This paper aims to dissect the manifestations of gender dynamics and horror elements within the film, shedding light on their significance in shaping the narrative and character development. The analysis will encompass the contemporary ballet, femininity, Irigarayan horror, character interactions, and overarching themes that contribute to the film's exploration of gender and horror. By examining these aspects, this study seeks to provide a deeper understanding of the complexities and nuances present in "Black Swan" while also showcasing the film's prowess in challenging traditional tropes and expectations within the realm of both gender representation and horror storytelling.*

Keywords— *gender, horror, Black Swan, femininity, perfection.*

I. INTRODUCTION

"Ballet is woman" quoted by George Balanchine, the Father of American Ballet.

A social construct and a fundamental aspect of ballet, gender roles shape the art form's traditions. In classical ballet, gender roles are distinctly defined. While boys attend a separate "men's class," concentrating on specific male-oriented techniques, the girls focus on mastering pointework. The pas de deux is the focal point of classical ballet. Conventionally, it showcases a male and a female dancer collaborating, with each presenting individual solos and reuniting for a final coda. The man's primary role involves providing support and showcasing the ballerina when they perform together on stage.

Dress codes further emphasize gender distinctions too. Tutus, tiaras, and flowing skirts with tights and leotards for female dancers to enhance their grace and femininity and don tights and doublets for male dancers to highlight their masculinity.

However, contemporary ballet is witnessing a gradual transformation in the way gender is perceived and expressed. Chase Johnsey was the first man to perform in a female role which is a potential threat for additional challenges faced by women in an already biased world. The evolution of female dancers taking on powerful and dynamic roles and male dancers exploring more fluid and expressive movements represents a more inclusive and diverse approach, acknowledging that artistic talent is not confined to gender lines.

Dancers who identify as non-binary or transgender are gaining visibility and advocating for greater acceptance and representation within the ballet world. It carries explicit gay themes indicating the breaking down of rigid traditions which tend to create new opportunities for men rather than women.

II. LITERATURE REVIEW

Olivia's "Becoming the Monstrous-Feminine: Sex, death and transcendence in Darren Aronofsky's Black Swan" delves into the notions of the gaze and female subjectivity, drawing attention to the intricate nature of defining womanhood in contrast to masculinity. It is shown clear

that the gaze is an important role of the film, serving as a potent symbol that captures the power and danger of the monstrous-feminine.

"Debating Black Swan: Gender and Horror" by Mark Fisher and Amber Jacobs contends that the film's narrative, centered around Nina's transformation from the innocent White Swan to the seductive Black Swan, serves as a metaphor for the pressures and anxieties associated with conforming to rigid gender stereotypes. Fisher and Jacobs highlight how the film's use of psychological horror intensifies these anxieties, providing a vivid portrayal of Nina's inner psyche and the distress caused by societal expectations.

OBJECTIVES

To examine how *Black Swan* utilizes horror as a medium to vividly depict the emotional turmoil resulting from rigid gender stereotypes.

To investigate the central theme of the interplay between gender and horror in *Black Swan*, focusing on the protagonist Nina Sayers' journey and struggle with gender identity.

III.   METHODS

The research employs a qualitative method approach to examine the thematic elements and narrative techniques of Darren Aronofsky's film *Black Swan* (2010). This methodology was chosen due to its suitability for analyzing complex narrative structures and visual storytelling in cinematic works. The study sample consists of film critics' reviews, academic analyses, and social media platforms. A systematic search was conducted using keywords to identify relevant sources for inclusion in the analysis. The collected data were analyzed using thematic analysis, focusing on Lacanian and Irigarayan theories.

IV.   FINDINGS AND DISCUSSION

Black Swan delves deeply into the concept of female sexuality within the ballet realm. The ballet world enforces strict gender norms: women are traditionally expected to embody grace, fragility, and beauty. Nina epitomizes these ideals as she strives for perfection in her performance as the delicate White Swan. Her journey towards self-discovery and sexual awakening is linked to her transformation into the darker and more seductive role of the Black Swan and it shows that it can be a force that is both empowering and, at times, destructive.

The overarching theme of artistic sacrifice and the toll it takes on the pursuit of perfection delves within the context of gender. Nina's relentless pursuit of becoming the perfect ballerina entails significant personal sacrifice, physical strain, and emotional upheaval. Her obsession with achieving artistic excellence within the ballet world is portrayed as a double-edged sword, as it pushes her to the brink of her sanity. This narrative serves as a broader commentary on how women in the arts often face societal and self-imposed pressures to achieve unattainable standards of perfection. The rivalry between Nina and her fellow dancer, Lily, also underscores the challenges and conflicts that women may encounter when pursuing their passions and careers, as they navigate the complex interplay of support and competition within a highly demanding and competitive environment.

The character of Thomas Leroy embodies the traditional male authority figures within the ballet world. He exerts control over Nina's professional life and serves as the gatekeeper to her success. This raises questions about the influence that men often have in shaping the careers and destinies of female artists, reinforcing the notion that the ballet world, like many other fields, is often controlled and defined by men.

Nina's relationship with her mother adds a layer of complexity to the gender dynamics in the film. Erica's own failed dreams of becoming a ballerina project onto Nina which creates a tumultuous mother-daughter relationship highlighting the maternal expectations and pressures. This can also be examined through a Lacanian lens, illustrating the Oedipal complex and the struggle for individuation where Erica represents an overbearing force inhibiting Nina's development.

 Horror need not solely rely on supernatural or external threats to evoke fear, it can emerge from anxieties and struggles an individual faces in life. In context of horror, Luce Irigaray, a feminist, philosopher, and psychoanalyst, addresses issues related to gender, sexuality, and the body. Her ideas delve into the 'horror' of how women's identities and experiences have been marginalized or suppressed within patriarchal structures. The need for women to establish their own subjectivity and language parallel Nina's struggle for self-expression and autonomy.

"Irigarayan horror" could refer to the existential and psychological horror experienced by women as a result of patriarchal oppression, objectification, and the erasure of their voices and experiences. The horror isn't merely confined to hallucinations or jump scares but resides in Nina's existential crisis—a struggle for agency and self-recognition within a society that dictates her identity based on predefined gender roles.

 Ballet, with its reputation for elegance, beauty, and grace, may not be the first genre associated with horror. A notable aspect of horror ballet is its ability to create an

atmosphere of tension and suspense. Productions like "Giselle" and "Frankenstein", classic ghostly ballets, use haunting music, shadowy lighting, and chilling choreography to build an unsettling ambiance that keeps the audience on edge. Character transformations are a recurring motif in horror ballet too. These transformations underscore the theme of duality, highlighting the struggle between light and darkness within the human psyche. For example, in "Dracula," the protagonist undergoes a dramatic shift from human to vampire, emphasizing the contrast between good and evil. This narrative device serves as a reflection of the internal battles that all individuals face and offers a poignant perspective on the dualities within the human experience.

Horror ballet offers an opportunity to appreciate the range and depth of human emotion and experience, showcasing the versatility of this classical art form. *Black Swan* skillfully weaves elements of horror into its narrative. The psychological torment that Nina undergoes as she strives for perfection in her role as the Swan Queen, she descends into madness grappling with hallucinations, paranoia, and the blurred lines between reality and delusion. The audience is drawn into her deteriorating mental state, creating an atmosphere of profound psychological terror. The film masterfully uses the mind as a canvas for horror, immersing viewers in a nightmarish journey through the human psyche.

It delves into the realm of body horror, a subgenre that focuses on the physical transformation and disintegration of the human body. Echoing Irigaray's ideas, it encompasses the horror of the female body being controlled, and commodified within patriarchal systems. The film portrays the horror of how Nina's body is objectified and controlled within the ballet world.

Nina's obsessive pursuit of perfection leads to self-destructive behaviors, self-mutilation, and gruesome bodily changes. The theme of paranoia and unreliable narration also heightens the horror element. The audience is kept in a constant state of unease, just as Nina herself is uncertain of what is real and what a product of her fractured mind is. Nina's sexual awakening and liberation is yet another dimension of ballet horror and her sexual experiences, while liberating, are also fraught with vulnerability and terror.

The ballet world itself is a source of horror. One key aspect of the ballet world as a horror setting is the intensity and pressure that dancers experience. The relentless pursuit of perfection, combined with the need to meet stringent standards and outperform peers, creates an atmosphere of horror. The physical and emotional toll, as well as the constant fear of failure, can be likened to the

emotional torment often depicted in horror narratives. Dancers become trapped in a world where their pursuit of excellence becomes an obsession, leading to a descent into psychological horror. The ballet world's inherent competitiveness and rivalries among dancers can be magnified and portrayed as psychological horror. In this scenario, characters scheme, manipulate, and compete intensely for coveted roles. The ballet setting becomes a battleground for these rivalries, amplifying the horror element.

Dancers may undergo a nightmarish shift, with their bodies bending, twisting, and evolving in a manner that defies the conventional standards of beauty and poise. Self-mutilation, another hallmark of body horror, can be depicted through ballet as well. A dancer's graceful and expressive movements may take a disturbing turn as they inflict harm upon themselves. The integration of body horror into ballet subverts the established standards of beauty. The body, once celebrated for its beauty, becomes a canvas for exploring the darker aspects of existence, challenging viewers to grapple with the coexistence of beauty and horror.

As Nina obsessively strives for perfection in her role as the Swan Queen, her body undergoes a deeply disturbing metamorphosis. The film masterfully captures the torment of her feet, which become covered in painful blisters and deformities from dancing en pointe. Her anxiety and obsession drive her to engage in acts of self-harm, such as scratching her back. These acts of self-mutilation become increasingly horrifying as the story unfold, creating a visceral representation of her descent into psychological and physical torment underscoring the disturbing nature of her internal struggle.

Black Swan uses mirrors as a recurring motif to create an eerie and distorted reflection of Nina's self, which aligns with Lacan's mirror stage. These reflections reveal fractured identities, nightmarish doppelgängers, and a disintegration of her sense of self. Where perfection is idealized, she struggle to define herself which is rooted in a sense of lack, an inherent void or incompleteness within her, creating a void she feels she must fill. This element of distorted reflection adds depth to the horror, symbolizing her fractured psyche and the surreal, nightmarish quality of her transformation. Her transformation of the body from grace to grotesquery serves as a powerful metaphor for the sacrifice and suffering demanded in the quest for excellence in the ballet world. Her perception of self is fragmented and rooted in external validation, similar to Lacan's idea of the "Ideal-I," a self-image shaped by societal ideals and expectations.

Desire is a relationship between being and a feeling of being lacking. This feeling of being lacking is the proper way to describe it. It is not the lack of something, but rather the lack of being that causes the being to exist. Nina's identity formation becomes a crucial aspect in her desires. Her desire to embody the dual role symbolizes her quest to fill this void within her identity. Her desire for perfection, recognition, and artistic excellence is driven by this fundamental lack. Her descent into madness represents the overwhelming nature of unfulfilled desires and the struggle to reconcile the void within herself.

V. CONCLUSION

The film *Black Swan* used horror as a medium to give a vivid sense of the emotional turmoil one might face as a result of being forced to adhere to rigid gender stereotypes. Psychological horror adds to the anxieties associated with gender. These horrors explore into the inner psyche examining how cultural standards and expectations can appear as psychological distress. Gender representation in horror films is intertwined with broader cultural discussions. Horror, as a genre, reflects societal concerns and uncertainties, often mirroring the anxieties tied to changing gender roles and identities. The interplay between gender and horror is a central theme in the film *Black Swan*. The protagonist, Nina Sayers, is a ballerina whose journey embodies a struggle with gender identity. Her transformation from the innocent White Swan to the seductive Black Swan reflects her discovery of various aspects of femininity. The White Swan represents purity, innocence, and fragility, while the Black Swan symbolizes sensuality, rebellion, and assertiveness. This transformation blurs the lines between reality and her self-perception, reflecting the psychological horrors associated with gender identity conflicts.

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The Social Contract of "Tapat Ko Linis Ko" Among Senior High School Students in the Philippines

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Abstract— On December 23, 1975, former president Ferdinand E. Marcos Sr. signed the Presidential Decree No. 856, also known as the "Sanitation Code of the Philippines", through the Department of Health, aimed to enhance the lives of Filipinos by focusing on public health services essential for the protection and promotion of the health of people. One of its provisions is the launching of the Tapat ko, Linis ko in the streets, translated as "my line, my responsibility" as cited in Chapter 18, Section 83d that states "streets shall be kept clean by occupants or owners of properties lining the streets from the line of the property to the middle of the street and from one property to the other". This became a social contract among the citizens of the Philippines. Forty-nine years later, this study assessed the awareness towards the social contract of students in engaging in the Tapat ko, Linis ko program. 100 randomly selected senior high school students were the respondents of this study. The researchers used printed survey questionnaires for data gathering. The results revealed that these students were still aware of the Tapat ko, Linis ko and had been actively participating in the said social contract. The results also showed the social contract of the senior high school students in the Tapat ko, Linis ko through practice, engagement, and encouragement. The researchers recommended intensification programs to strengthen the engagement of senior high school students towards Tapat ko, Linis ko in achieving engaged citizenship.

Keywords— Republic of the Philippines, Senior High School Students, Social Contract, Sanitation, Streets, Tapat ko Linis ko

I. INTRODUCTION

Skidmore (2023) defined that a social contract is an agreement between the members of a society, community, or organization on fulfilling obligations, functions, and rights towards a program, rule, and law. Therefore, it serves as a conformity between individuals and the ventures that are necessary for the improvement of the community they belong to. ESSC (2010) stated that the social contract is not an official written agreement per se; it is not the result of a debate or interaction that happened once. Instead, it is taking lessons from the past, altering behaviors and attitudes as needed, and continuing the conversation to improve human security.

There are various types of social contracts in a community. It can be a group of volunteers during times of calamity, a leader's commitment to govern the society, and the social contract of people to the environment. UNRISD (2021) stated that the fact that people are a part of a global ecosystem must be acknowledged in a new eco-social contract. In addition to pursuing harmony with the environment, it must safeguard vital ecological processes, life support systems, and the diversity of living forms. However, the actions of humans caused several consequences to the living environment.

The environment has been continuously facing a crisis brought by the negligence of individuals. Worldbank (2023) identified that pollution is the most tremendous

environmental problem that resulted in diseases and death. All forms of pollution are detrimental to the results of progress. Ecosystems are destroyed by air pollution, exposure to lead and other toxins, hazardous waste, including incorrect disposal of e-waste, and other factors that can result in life-threatening diseases (Worldbank, 2023).

In an article by Manas (2023), it was stated that The Philippines has been suffering a serious issue with plastic pollution. Inadequate waste disposal infrastructure, such as recycling centers and landfills, is present in many Local Government Units (LGUs) in the Philippines. Due to this, the two main methods of getting rid of waste were burning and dumping, which is harmful to the environment and unhealthy for people.

According to Castillo and Otoma (2013), the Philippines generates an estimated 35,580 tons of waste per day, or 14.66 million tons yearly in 2014 (Department of Environment and Natural Resources [DENR], 2018). As per the 2018 data, the Philippines has become the third-largest generator of solid trash per year among Southeast Asian countries, with an increase to 16.6 million tons (Romero, 2020).

The government responded with programs and ordinances to lessen and control the improper waste management in the country. Councilor Thelma P. Indiongco presented the "Tapat Ko, Linis Ko " ordinances, which encourages citizens and commercial establishments in the city to keep their surrounding areas clean of garbage and waste products on a regular basis, with penalties for violators (Sunnexdesk, 2019). The *"Tapat ko, linis ko"* was commenced by the Department of Health (DOH) under the code of sanitation of the Philippines that aims to implement rules to guarantee that lessees or owners of real estate covered by a building, whether it be a home or business, maintain a clean environment (CARO DOH).

"Tapat ko, Linis ko" was inspired by the PD No. 856 or the Code on Sanitation of the Philippines signed by former President Ferdinand E. Marcos Sr. on December 23, 1975. The provisions under Chapter 18 section 83 or the Refuse Disposal stated that "Streets shall be kept clean by occupants or owners of properties lining the street from the line of the property to the middle of the street and from one property to the other", therefore requiring each citizen on maintaining the cleanliness within their vicinity. It is a Filipino phrase and slogan frequently heard in advertisements advocating cleanliness. It emphasizes the necessity of being genuine and keeping one's acts and interactions clean. An individual is conforming to the social contract of the "Tapat ko, Linis ko" by keeping their wastes in a trash bin and cleaning their environment. However,

there is a gap whether the senior high school students in the Philippines comply with the social contract of *"Tapat ko, Linis ko"*.

The primary goal of this study was to determine the social contract of senior high school students toward the *"Tapat ko, Linis ko program"*. The researchers specifically aimed the following objectives: (1) To assess the awareness of students about *"Tapat Ko, Linis ko"* (2) To determine the concurrence of students in practicing *"Tapat Ko, Linis Ko"*, and (3) To identify ways on increasing the engagement of students in *"Tapat ko, Linis ko"*.

II.   METHODOLOGY

To determine senior high school students' social contract with the "Tapat ko, Linis ko" program, the researchers distributed a printed survey questionnaire. This study used a descriptive quantitative research approach. All (100) senior high school students of Dominican High School of Sto. Domingo, Nueva Ecija, Inc. were the respondents to this survey. The survey questionnaire included questions regarding students' awareness and participation in "Tapat Ko, Linis Ko" as well as strategies for enhancing student engagement. The data were examined using a frequency and percentage table.

III.   RESULTS AND DISCUSSION

The most fundamental portion of a research is the Results and Discussion. It is where the gathered data were analyzed and interpreted through tables, charts, or graphs. This section presents the results of the study. Tables were used to provide visual representation of the gathered data.

I.   Awareness of the Students in "Tapat ko, Linis ko''

It is essential to determine the awareness of students toward *"Tapat ko, Linis ko"* as part of their social contract in maintaining the orderliness and cleanliness of the environment. The *"Tapat ko, Linis ko"* initiative in formed to maintain the cleanliness within one's vicinity

1.   Familiarity on *"Tapat ko, Linis ko"*

Determining the students' knowledge on *"Tapat ko, Linis ko"* is crucial and has to be emphasized. In this instance, the researchers tried to find out how conscious the students were of the *"Tapat ko, Linis ko"*.

Table 1. Student's Familiarity with the concept of "Tapat ko, Linis ko"

Response	Frequency (f)	Percentage (%)
Yes	98	98.00
No	2	2.00
TOTAL	100	100%

The table shows that 98% of the one hundred participants in the survey indicated that they were familiar with the idea of "Tapat ko, Linis ko," indicating that 98 out of 100 students have a good understanding of the subject. Conversely, the remaining 2% abstained from voting, suggesting a lack of understanding of "Tapat ko, Linis ko". The findings thus suggested that most of the respondents were aware of what "Tapat ko, Linis ko" meant, suggesting that they may have learned this information in school, their families, or their communities. There could be a variety of reasons why some respondents were unaware of the concept, starting with an actual absence of exposure to it.

2. Obtaining the context of "Tapat ko, Linis ko"

As Table 1 displays the kids' understanding of "Tapat ko, Linis ko," therefore it is conceivable that they learned the idea from their houses, their school, or perhaps from other members of their community. This portion represented where the students gained the idea of "Tapat ko, Linis ko".

Table 2. Obtaining the context of "Tapat ko, Linis ko"

Response	Frequency(f)	Percentage(%)
Community	56	56.00
School	25	25.00
House	19	19.00
TOTAL	100	100

As illustrated in Table 2, 56% of senior high students gained knowledge about *"Tapat ko, Linis ko"* from their community, followed by the aid of their school (25%), and from their house (19%). This insinuated that among the various places where students will acquire the concept of *"Tapat ko, Linis ko",* the community effectively demonstrates the concept, allowing the students to obtain knowledge about it.

3. Understanding the Concept of *"Tapat ko, Linis ko"*

People have their own interpretation and comprehension of the policies and initiatives that are implemented in the communities they belong to. Therefore, the researchers identified the understanding of students in the concept of *"Tapat ko, Linis ko".*

Table 3. Understanding "Tapat ko, Linis Ko"

Response	Frequency (f)	Percentage (%)
General Cleaning	51	51.00
Waste Segregation	49	49.00
TOTAL	100	100

Table 3 conveys the various understandings of senior high students regarding their knowledge of the *"Tapat ko, Linis ko"* concept. 51% of the respondents answered that general cleaning is a way to observe the initiative in their barangay, maintaining its cleanliness and orderliness. Waste segregation or the sorting and separating of different types of waste to make recycling and proper disposal also emerged as how the students view *"Tapat ko, Linis ko"*, with 49 responses. Thus, this points out the different approaches that can be done to practice and engage in the initiative.

II. Concurrence of Students in Participating *"Tapat Ko, Linis Ko"*

It is necessary to know if the students practice the "Tapat ko, Linis ko" with the various activities and initiatives on observing it. People's involvement towards it is contributing to a clean and harmonious environment, resulting in a more lively and socially responsible community. Practicing "Tapat ko, linis ko" in a community means embracing honesty and cleanliness in your actions and interactions.

4. Implementation of "Tapat ko, Linis ko" in Community

For years, *"Tapat ko, Linis ko"* has been mandated in different communities across the country. It is a sanitation practiced by individuals on their land to keep certain areas clean of wastes and to give penalties for the violators. In this case, the researchers determined whether communities are implementing *"Tapat ko, Linis ko"*

Table 4. Implementation of "Tapat ko, Linis ko" in community

Response	Frequency (f)	Percentage (%)
Yes	88	88.00
No	12	12.00
TOTAL	100	100

Table 4 shows whether communities implement *"Tapat ko, Linis ko"*. 88 respondents answered that they observed the implementation of *"Tapat ko, Linis ko"* in their community through the means of perceived cleanliness and placing

trash cans in various places. On the contrary, 12 students stated that they can no longer notice this initiative implemented in their community. Thus, it inferred that *"Tapat ko, Linis ko"* was implemented in most communities, while the communities that are not implementing it may lack awareness about the concept.

5. Students' Practices on *"Tapat ko, Linis ko"*

Participating in "Tapat ko, Linis ko" entails actively supporting activities for cleanliness, encouraging appropriate disposal of waste, and cultivating a feeling of collective shared responsibility. It demands group efforts in addition to individual ones in order to establish and maintain a clean, safe environment. Participating in these events fosters a feeling of civic duty while improving the community's general attractiveness and well-being.

Table 5. Students' Practices on "Tapat ko, Linis ko"

Response	Frequency (f)	Percentage(%)
Yes	80	80.00
No	20	20.00
TOTAL	100	100

Table 5 presents whether or not the students practice *"Tapat ko, Linis ko"* as part of their routine everyday, where 80% of the respondents stated that they are practicing the *"Tapat ko, Linis ko"*. This unveiled that the implementation of the initiative in communities are fruitful. In contrast, 20% are no longer practicing the initiative, with the possible reason for the lack of implementation and awareness of the initiative. The participation of students was affected by the implementation of *"Tapat ko, Linis ko"* in their communities.

6. Students' Ways of Engagement in *"Tapat ko, Linis ko"*

Given that the students were practicing *"Tapat ko, Linis ko"* in their community, there are ways on how students engage in it. In this case, the researchers identified the various activities that students are practicing to engage in *"Tapat ko, Linis ko"*.

Table 6 Respondent's Engagement to "Tapat ko, Linis ko"

Response	Frequency(f)	Percentage (%)
Proper waste management (segregation)	56	56.00
Sweeping	33	33.00
Maintaining the Cleanliness of Sewers	11	11.00
TOTAL	100	100

Table 6 displays the students' ways of engaging in *"Tapat ko, Linis ko"*. 56 of the respondents stated that they engage in this concept through proper waste management. Additionally, 33 are engaging in it by means of sweeping dirt on floors and grounds, and 11 maintained the cleanliness of the sewers. Thus, it shows that the students are engaging in this initiative through various ways, where each is centered in maintaining the cleanliness of their vicinity.

III. Ways on Increasing the Engagement of Students in *"Tapat ko, Linis ko"*

Strengthening the social contract of individuals towards outshining the community is a must. It provides a space for improvements, and will deepen the engagement of the citizens in keeping the beauty, harmony, and peace within their vicinity.

7. Encouragement of *"Tapat ko, Linis ko"*

The sense of encouragement should be shared within the different dimensions of human society. It increases awareness, promotion, and engagement among people where they will involve themselves in the ordinances of the community.

Table 7 Encouragement of "Tapat ko, Linis ko"

Response	Frequency (f)	Percentage(%)
School	93	93.00
Community	93	93.00
Family	93	93.00

Table 7 reveals the encouragement of the school, community, and family of students in practicing *"Tapat ko, Linis ko"* in the checklist portion of the questionnaire. 93 respondents stated that school, community, and family are encouraging the practice of *"Tapat ko, Linis ko"*. This indicates the idea of each person having a personal responsibility for keeping a community clean. It encourages people to take care of their immediate surroundings and belongings and fosters a sense of shared responsibility for maintaining the community's cleanliness and order.

8. Importance of Practicing *"Tapat ko, Linis ko"*

Encouraging people to take pride in keeping their surroundings clean and orderly creates a shared sense of responsibility. Practicing "Tapat ko, Linis ko" contributes to a harmonious environment where everyone plays a part in preserving cleanliness and integrity.

Table 8 Importance of Practicing "Tapat ko, Linis ko" in the Community

Response	Frequency (f)	Percentage (%)
Yes	89	89.00
No	11	11.00
TOTAL	100	100

Table 8 shows that 89 respondents stated that practicing *"Tapat ko Linis ko"* is essential as a member of the community. It promotes a great sense of stewardship towards the environment, emphasizing the role of humans to protect the environment rather than destroying it. However, 11 respondents disagreed, indicating inadequate environmental consciousness that requires fostering a sense of responsibility and commitment to the environment.

9. *"Tapat ko, Linis ko"* Initiatives

Fostering a sense of responsibility is essential to increase students' participation in "Tapat ko, Linis ko" practice. Therefore, identifying initiatives in intensifying *"Tapat ko, Linis ko"* is a crucial part of this study that highlights the social contract of students in this initiative.

Table 9 "Tapat ko, Linis ko" Initiatives

Response	Frequency (f)	Percentage (%)
Promoting "Tapat ko, Linis ko" to wider audience	47	47.00
Creating programs intensifying "Tapat ko, Linis ko"	33	33.00
Rewards for those practicing it and penalties for violators	20	20.00
TOTAL	100	100

Table 9 illustrates the initiatives for the better engagement and practices of students toward *"Tapat ko, Linis ko"*. 47 of 100 respondents agreed that promoting *"Tapat ko, Linis ko"* to a wider audience will help in encouraging others to practice and engage in it. 33 suggested creating more programs to intensify *"Tapat ko, Linis ko"*, while 20 recommended giving rewards for the consistent participation and penalties for violating it. These inspiring initiatives can strengthen the social contract of people towards the *"Tapat ko, Linis ko"* since it exhibits thorough approaches towards it.

IV.   CONCLUSION

The results of this study therefore concluded that:

1. Communities, schools, and families share the concept of *"Tapat ko, Linis ko"* among the senior high school students, indicating that most of them were aware of the concept of *"Tapat ko, Linis ko"*. They viewed general cleaning, waste segregation, and avoiding littering in public places as the practices of engaging in *"Tapat ko, Linis ko"*.

2. Most communities implement the *"Tapat ko, Linis ko"* ordinance, leading the students to participate and engage in it. They engage in it through various activities such as proper waste management, sweeping, and keeping the sewers clean. These are the simplest activities that can be done by the students.

3. The senior high school students stated that *"Tapat ko, Linis ko"* is essential in fostering a vibrant and socially responsible community. Since communities, schools, and families share the concept of *"Tapat ko, Linis ko"*, most of the engagement of *"Tapat ko, Linis ko"* comes from them. Promoting *"Tapat ko, Linis ko"* to a wider audience is one of the major initiatives that will boost the participation and engagement of students toward it.

V.   RECOMMENDATION

"Tapat ko, Linis ko" has a significant impact on the students because it teaches them about their responsibilities as community citizens.

1. Help the barangay officials publicize this ordinance, and assist the barangays in introducing it to the entire community, particularly students, in order for them to contribute to the transformation of our surroundings. Melody C. Labawig states that support from other barangay authorities, community people, and local and federal government agencies has a significant impact on how well barangay captains lead their communities. This support plays a crucial role in the captains' performance of tasks related to communication, coordination, decision-making, and evaluation with feedback." (Labawig, 2011)

2. Perform a school-based campaign of awareness aimed at educating students on the significance of cleanliness in their respective areas through "Tapat ko, linis ko" campaign. Innocent Rangeti and Bloodless Dzwairo (2021) highlighted that effective planning is essential for organizing a tidying up campaign. They concluded that beyond its practical cleaning purpose, the activity fosters a

stronger sense of unity and friendship within the community.

3. Motivate the members of the community to take part in clean-up efforts and activities. Fabiano stated that it can be disheartening to see how we have handled the condition of our planet in previous generations. It is difficult for us to make a difference through our actions. He stated that every positive action will eventually lead to a good outcome. Professionals in planning public involvement face several obstacles on a daily basis while trying to steer society in the direction of a more sustainable path in local communities. (Fabiano, 2022)

4. Display signs and banners in public places promoting cleanliness. Pangan explained that one practice for maintaining cleanliness and resolving problems is to hold clean-up drives in the community, which will encourage people to participate. (Panga, 2017)

5. Encourage adequate waste segregation on communities at the source to permit recycling and proper disposal. According to (Axil)It takes more than just writing trash policies to properly train personnel on how to dispose of waste in your organization. By sorting your garbage, you may locate items that are recyclable, put items away for recycling, and cut down on the total amount of waste you create. Beyond all of that, however, it is also morally necessary to manage the trash from your trade correctly.

6. Put enough garbage cans in public spaces and empty them regularly. As mentioned by PLAYPOWER CANADA "You can reduce waste by systematically placing commercial trash cans around your public places. Don't undervalue the importance of garbage cans for a clean, healthy environment and well-kept areas; add more commercial trash cans to help combat litter." (PlayPowerCanada, 2020)

7. Support the use of environmentally friendly containers and bags. Weavabel stated "Packaging can be found in a lot of places, including your grocery cart, cabinets, deliveries, and more. This quantity of plastic and other synthetic supplies has the potential to pollute the environment. However, there is an alternative: recyclable or reusable packaging, which is what makes it environmentally beneficial. Promoting the reuse of packaging extends its useful life and lowers its

carbon footprint by reducing the demand for new materials." (Weavabel, 2020)

8. Organize frequent clean-ups around rivers, and other bodies of water. Communities who lack access to clean water are sometimes forced to bathe and consume tainted water straight from marshes. Waterborne infections such Escherichia coli-induced diarrhea, cholera, typhoid fever, giardia, Hepatitis A, and dysentery are caused by unsafe water (Healing Waters International, 2021).

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Breaking Barrier: Exploring Psycholinguistics Through Cinematic Analysis

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Abstract— Many people in this world suffer from various type of learning disorders. Dyslexia is one such condition with which a lot of people struggle. This abstract presents a psycholinguistic analysis of the films, Taare Zameen Par and Mical exploring the portrayal of language development and its psychological implications. Drawing on psycholinguistic theory, this analysis examines how language acquisition, communication disorders, and the socio-emotional aspects of language are depicted in these cinematic narratives. Psycholinguistics theory is a multidisciplinary field that studies the relationship between language and the mind including how people produce comprehend and acquire language. Dyslexia is a condition that often intersects with the field of psycholinguistics and it examines how this condition affects various aspects of language processing, such as phonological awareness, decoding skills, reading fluency and comprehension. Psycholinguistics theory helps to understand the underlying cognitive processes involved in reading and language difficulties experienced by individuals with dyslexia. The movie Taare Zameen Par and Mical portrays different perspectives on dyslexia highlighting the challenges and strength of individuals with the condition and promoting awareness of understanding. Through the analysis of these movies, this abstract underscore the power of cinema as a medium for exploring the intricacies of language and cognition. By examining the portrayal of language development and communication in Taare Zameen Par and Mical through a psycholinguistic lens, this abstract offers insights into the complex interplay between language, cognition, and culture, enriching our understanding of the human experience.

Keywords— Cognitive Process, Communication Disorders, Dyslexia, Learning Disorders, Psycholinguistics.

I. INTRODUCTION

Learning disorders also known as learning disabilities occurs due to the abnormality in the nervous system. This neurodevelopmental disorder significantly hampers a person's ability to learn new things. As a result, the person may face troubles in various tasks like speaking, reading, writing, understanding information, remembering things etc. There are different types of learning disorders and we can diagnose this by conducting tests like Academic Testing, Performance Review, Medical History, Physical and Neurological Examination.

Academic testing helps to know about the persons reading, writing and arithmetic skills, it will also check the intelligence quotient of the person. If the person performs well on the IQ test but has a lower score on the achievement test, it could indicate that they have a learning disability. In Performance review the health care provider analyse and evaluate the person's academic, professional, social and developmental performance. Knowing the medical history of the person is also very important in the diagnosis of learning disorders so the medical provider will likely ask questions about the person's personal and family medical history. They also conduct physical and neurological exam to check if they had other health conditions such as brain

diseases, mental health conditions and other developmental and intellectual disabilities.

Reading disorder, mathematical disorder and disorder of written expression are the most common symptoms of learning disorders. Children who have learning disorders might find struggles with reading, spelling writing or doing calculations and also feels difficulty in distinguishing right from left and facing confusions of reversing letters or numbers like "b" and "d" or 12 and 21. Dyslexia, Dysgraphia, Dyscalculia, Auditory Processing Disorder, Language Processing Disorders, Nonverbal Learning Disabilities, Visual Perceptual or Visual Motor Deficit etc are the most common types of learning disorders.

Children with learning disorders often face a range of challenges that can impact their academic, emotional, and social development. Some of the common problems faced by children with learning disorders include academic difficulties, low self-esteem and confidence, frustration and anxiety, behavioural problems, social challenges, family stress, misunderstanding and stigmatization. So, it is important for parents, teachers and educational proffesionals to work together to identify learning disorders, provide appropriate support and accommodations, and help children with these challenges develop their strenghts and reach their full potential. Early invention and a supportive environment can make a significant difference in the lives of children with learning disorders.

Psycholinguistics is a hybrid term that reflects a truly interdisciplinary endeavour. Linguistics is the study of language. psychology scientifically studies the human mind. Psycholinguistics is a combination of both and it seeks to understand how the underlying structures of language are used in the processes of speaking, understanding, and remembering as well as how they acquired by children, while linguists work to describe language in it's formal sense. The goal of psycholinguistics is to study the psychological and neuro biological factors that enable humans to acquire to use to comprehend and produce language. Phonetics and phonology are the main branches of psycholinguistics. Linguistics includes the structure of sentences or words morphology or syntax. Semantics and pragmatics are the two branches of linguistics. Linguistics can be combined with a number of hybrid disciplines that introduce their scientific approaches. The field of psycholinguistics can be divided into three. Computational linguistics, historical linguistics and sociolinguistics. Computational linguistics deals with speech processing and machine translation. Historical linguistics traces the historical development of language.

Sociolinguistics looks at the position and use of language in the society. It includes dialect variation and all sorts of things. Language processing, language acquisition and neurolinguistics are the three major branches of psycholinguistics. In language processing we are analysing what happens in the human brain when we speak or when we listen or what is the central processing underlying this complex activity. In language acquisition we are trying to understand how does a children speak and how does a child acquire mother tongue. In neuro linguistics we are no longer concerned with the human mind like in language processing and language acquisition. In neuro linguistic the central question is how is language represented in the human brain.

Psycholinguistics makes use of several approaches to language comprehension. These includes experiments, neuroimaging methods, speech error analysis, and observational research. Psycholinguistics is a broad field that studies many facets of language, including phonology, morphology, syntax and acquisition. Psycholinguistics seeks to expand our knowledge of the human brain through the use of both present and future technical developments as well as the cooperation of other academic fields. It includes processing of language, including speaking, writing, reading, listening and memory. It considers how meaning is created in the mind from words on paper. The way words are kept and used in our minds is called lexical storage and retrieval. The process by which we associate words

Taare Zameen Par is a 2007 Indian drama film written and directed by Amir Khan, the movie portrays the life of an eight-year-old boy named Ishaan who struggles with dyslexia while his parents and teachers are unable to understand what is wrong with him. Ishaan's world is full of wonders that no one else seems to appreciate. In the world of adults, who are far more concerned with things like homework, grades, and neatness, Ishaan's world of colours, fish, dogs, and kites simply don't seem to matter. Additionally, Ishaan simply never seems to get anything in class right. Once his parents are unable to handle his misbehaviour, he is sent to a boarding school where he will 'be disciplined'. Ishaan has to deal with the additional trauma of being away from his family on top of the same problems he is facing at his new school. One day, Ram Shankar Nikumbh, a new art instructor, burst on to the scene and he tried to bring a change in the classroom setting. He asked the children to think, dream and imagine. All students respond with enthusiasm except Ishaan. Nikumbh noticed that Ishaan is unhappy and he sets out to discover the reason behind it. Based on the back ground mentioned above this research focuses on the issues of language disorder faced by Ishaan and also attempts to analyse the phenomenon of

language disorders particularly expressive language disorders.

In *Taare Zameen Par*, the character of Ishaan showcases the complexities of dyslexia, a learning disorder that affects reading and writing skills. Through a psycholinguistic lens, we can explore how dyslexia disrupts the phonological processing necessary for decoding written language, leading to difficulties in recognizing letters, associating them with sounds, and comprehending text. Ishaan's struggles in school and his frustration with conventional teaching methods highlight the importance of tailored interventions that address his specific learning needs. Moreover, the film underscores the emotional impact of dyslexia, as Ishaan's self-esteem and confidence are profoundly affected by his academic challenges. In *Taare Zameen Par,* the portrayal of Ishaan's dyslexia provides a poignant exploration of how language processing difficulties can profoundly impact not only academic performance but also self-esteem and emotional well-being. Psycholinguistics helps us grasp the intricate cognitive processes involved in reading and writing, shedding light on the specific challenges faced by individuals with dyslexia. By examining Ishaan's struggles through this lens, we gain insights into the importance of early intervention and individualized support in fostering language development and academic success.

Mical is a 2020 short film directed by Yew Wang Ho and produced by Gordon Lewis. It tells the story of a seven-year-old boy who struggles to make sense of words on the page. Mike's mother takes matters into her own hands to enable her son to reach his full potential after learning that he has dyslexia and that his teachers are failing him. This film seeks to raise awareness and create change in the education system for children struggling with dyslexia. This film does a good job of illustrating the struggles associated with dyslexia, a learning disability that affects 15% of the population and this film is a testament to a mother's determination as it is an underdog triumph and an eye - opening plea to reform the educational system that continues to fail those diagnosed with the disorder. It is too easy for dyslexic children to left behind because there is no legal requirement for schools to hire teachers who specialize in dyslexia.

According to Allen. M, Dyslexia come originally from the Greek words dys and lexia. Dys means difficulty and lexia means words. Peer defines dyslexia as a blend of skills and challenges that impedes learning in one or more of the areas such as writing, spelling and reading. It is possible to identify accompanying deficiencies in spoken language, physical abilities, auditory and or visual perception, short-term memory, speed of processing and

sequencing. It has a special connection to learning how to use written language, which can include musical, numeric, and alphabetic notation. Communication is typically restricted in those with language disorders, particularly dyslexia. It seems like the person lacks conversational skills. This study aims to examine language difficulties in individuals who have difficulty speaking or writing, particularly in their expressive domain. This can be seen in the movie *Taare Zameen Par.*

Phonological Dyslexia

The sound structure of a language is known as phonology. Phonological processing is the ability of an individual's brain to interpret linguistic sounds. Phonological processing deficits can result in difficulties with speaking, reading, spelling and memory. Phonetic awareness is a crucial component of phonological processing. This is the knowledge that individual sounds make up words. Strong phonemic awareness allows one to recognize rhymes, hear, rhyming words, combine sounds to form words and identify the types and numbers of sounds that make up a word. Individuals suffering with phonological dyslexia encounter difficulties in a few of these areas.

Reading new words can be challenging for those with phonological dyslexia because they struggle to sound out words. Comprehending phonics is necessary for the skill of word assault, also known as word decoding, which is the process of sounding out words. They can become troubled by even simple words. This can make them slow readers.

When speaking, people with phonological dyslexia pronounce words incorrectly. They could perhaps. Say sounds out of order, drop some sounds from syllables, or have problems pronouncing phonemes correctly. Saying twain for train, bout for about, etephone for telephone or pasghetti for spaghetti are a few examples of what people might say. It goes without saying that most young toddlers make these kinds of errors when they are first starting to speak.

Orthographic Dyslexia

A language's spelling and writing systems are referred to as orthography. These are the letters, letter combinations, and irregular words that make up the English language. The ability of a person's brain to decipher printed words, letters, and digits is known as orthographic processing. When language's sound is the subject of phonological processing. It's the portion of reading and writing that is visual. Orthographic processing issues can cause issues with math, reading, and spelling.

Some orthographic dyslexics struggle to recall the distinctions between homophones. Words that have the

same sound but differ in spelling and meaning are called homophones. Pane and pain, for instance, are homophones. Because homophones have the same pronunciation, reading them does not assist readers determine which meaning is relevant. When there is no context to guide you, the only method to determine the meanings of homophones is to distinguish the words by their appearance.

Rapid Naming Deficits

People who read slowly frequently struggle to recall and understand what they read. They read the words correctly for so long and with so much effort that they exhaust their memory and processing abilities and are unable to comprehend the material. Some persons with retrieval problems when they talk, they describe things because they are having trouble coming up with the right words. For instance, even though they are familiar with the term 'escalator,' they might refer to it as "the moving stairs" when discussing a trip to the mall. Similar to reading, those who struggle with retrieval may be able to remember a word once, but struggle to recollect it days or even minutes later. Even seemingly simple terms, like the names of everyday objects (key, cow), can occasionally slip your mind. They know the words, but they can't always remember them when they need to, which can be frustrating. People who struggle with word retrieval might pause during conversations in order to find the right words to employ, rather than describing things. They may wait for as long as five, ten, fifteen, or more seconds at a time, at least, as they search their memory for the appropriate words. Other times, when they are unable to recall the proper terminology, they may use generic terms like thing or stuff.

Deep Dyslexia

Deep dyslexia is an extremely uncommon type of developmental dyslexia. A significant indicator of deep dyslexia is the frequent substitution of meaning, or semantics, when reading words from a list. Additionally, they also make errors by saying a word that is somehow associated with the one they are focusing on. For example, kids might read 'ice cream' as a cone or 'merry' as Christmas. They also make coordinate mistakes.

For the purpose of diagnosis, it is crucial that these mistakes occur when kids read words from a list as well as stories or books. When reading texts, a lot of young and inexperienced readers substitute words. They act in this way in an attempt to forecast words depending on context. This is a symptom of poor reading comprehension rather than deep dyslexia. Deep dyslexic individuals typically read concrete nouns the best but perform poorly when it comes to function words. Although they struggle with word decoding, they may speak with a good speaking vocabulary.

Mixed and other Dyslexias

Many dyslexics struggle with numerous processing issues, which makes reading and writing difficult for them. They are most likely the ones who would struggle the most to learn to read and spell since they have mixed dyslexia. A single individual may experience difficulties with both orthographic and phonological processing. Someone else may struggle with quick naming and orthographic processing. Others may experience difficulties with each of the three processing types. Furthermore, there is some commonality in the traits of the many kinds. People who suffer from phonological dyslexia or other forms of dyslexia, for instance, may read slowly or may recognize a word on one page of text but not another because they lack context-free recognition.

In the movie *Taare Zameen Par*, Ishaan, exhibits typical symptoms of dyslexia. These include difficulty with reading, writing, and spelling, as well as struggles with concentration and understanding symbols. Ishaan also faces challenges in following instructions and tends to daydream. The film sensitively portrays the impact of dyslexia on Ishaan's academic and emotional well-being, highlighting the importance of recognizing and addressing learning differences in children. In the movie Taare Zameen Par, there is a scene when Ishaan is asked by his teacher to turn to page number 38 in his textbook. However, Ishaan struggles to locate the page because of his dyslexia. As he flips through the pages, he mentions that the letters on the page appear to be dancing. This scene shows that Ishaan gets dyslexia symptoms, that is reading difficulty. This visual distortion is a common manifestation of dyslexia. Dyslexic children feel like the alphabets are moving when they read.

There is a scene in the movie when the mother tries to make Ishaan to do the homework. It appears that Ishaan have made spelling mistakes and errors in his handwriting, and the mom is expressing frustration or concern about the need to correct these issues repeatedly. "This what is it? Here, 'table' is spelled 'tabl', over here, it's spelled 'tabel', and 'd' is just 'b.' All of the words are misspelled. What's happening? To what extent should we repeat this?" *Taare Zameen Par* (34:44-35:28). This scene illustrates Ishaan's dyslexia symptom of trouble writing. Ishaan always switches the letters and repeats this error. Ishaan's father Mr. Awasthi, also expresses frustration and disappointment with Ishaan's academic performance, unaware that Ishaan has dyslexia. Awasthi shouts at Ishaan and called him idiot and scolded hum by saying that" you can't write, if you could you couldn't be such a failure". Dyslexic children have writing difficulties, Ishaan don't know about the alphabets that have similar shapes, Mr. Awasthi just judge that Ishaan is idiot.

This scene in the movie reflects a common theme in the narrative of the movie, where the struggles of a dyslexic child are misunderstood, and the child is unfairly labeled as an 'idiot' or a 'failure'. It emphasizes the importance of recognizing and addressing learning differences, as well as the need for empathy and support from educators and parents.

There is a scene in the school where we can see that Ishaan struggles to learn since he often faces criticism from his teacher. Why are you not able to? What a fool! Why are you so stupid, why can't you? Why zero in math? as well as everyday punishment? Idiot! You have terrible grammar and spelling; are you high? crazy and lazy. *Taare Zameen Par (*43:59-44:06). This instance demonstrates how Ishaan receives criticism every day from his teacher, who labels him as a moron and a lazy person without considering the reasons behind his actions.

When Ishaan's parents went to school to apologize the teacher for Ishaan's attitude. The teacher complaints that Ishaan is not serious in his examination and she showed them Ishaan's math test and also compared Ishaan to his brother. who would believe he is Yoohan's brother, because his brother is the genius student in that school. The teacher's comparison of Ishaan to his brother, who is portrayed as a high-achieving student, underscores the pressure that children can face when compared to siblings or peers. Such comparisons can contribute to feelings of inadequacy and affect a child's self-esteem. The teacher points out Ishaan's difficulties in completing the math test, highlighting the specific academic challenges he faces. The inability to complete the test accurately is likely an indication of his dyslexia, a condition that affects reading, writing, and math skills. The scene emphasizes that Ishaan's struggles are not due to a lack of effort but are rooted in a learning difference. The teacher's remark, "who'd believe he's Yoohan's brother?" *Taare Zameen Par* (45:08) indicates a lack of awareness about Ishaan's learning differences, particularly dyslexia. It highlights a common issue where educators may not recognize or understand the specific needs of students with learning disabilities, leading to misinterpretations of their behavior and academic performance. The scene highlights the need for open communication between parents and educators to better understand a child's strengths and challenges. The movie, in portraying Ishaan's journey, advocates for a more individualized and understanding approach to education. It encourages educators and parents to recognize and appreciate the unique learning styles of each child and to provide support tailored to their specific needs.

Ishaan's constant attempts to pick up the lesson and learn it are met with confusion as he finds it harder and harder to understand. There is a problem with Ishaan, but his parents were unaware of it. This is extremely different from his elder brother, Ishaan, who likewise didn't know about his condition. Until he too gave up painting as a hobby, Ishaan's learning of the lesson was halted.

We can see that Ishaan's brain had difficulty processing to comprehension the lesson like mathematics, language and other. Even though he tried to make an attempt and struggled so much he is unable to do that. Teachers and parents constantly asking him why can't you, what is your problem, son? what is wrong with you?. These questions constantly triggered him and this was too much for an eight-year-old boy. He loses confidence, he started hating himself, he gave up his painting, he is not realising his artistic talents. He just broke down completely. What children like Ishaan need is the care. Just try to understand their situation and try to be with them.

Many theories that describe how a person learns, creates, and interprets spoken and written language have been offered by psycholinguistics. Language teachers have applied the theory in their work. They serve as the foundational beliefs for language instruction approaches developed by certain professionals. The approach is referred to as psycholinguistics. The psycholinguistic approach sees learning as an internal, cognitive process that occurs in the person before moving on to the social realm. Some approaches, such the natural method, the entire physical response technique, and the suggestopedia method, were created based on theories related to psycholinguistics. Psycholinguistic principles are applied in these methods, explaining how an individual learns their mother tongue or first language (first language acquisition), develops their second or third language (second language learning), perceives language (language perception), and produces language (language production). Speaking and writing are considered forms of language production, whereas listening and reading are considered forms of language perception. The four language skills are speaking, writing, listening, and reading. In particular, psycholinguistics contributes to our understanding of the inner and extrinsic challenges associated with these four skills. Additionally helpful in explaining why kids make mistakes when learning a language is psycholinguistics. Additionally, psycholinguistics recognizes a few types of brain illnesses, such as agraphia and aphasia, that impact language acquisition performance and need to be appropriately addressed.

In the film we can see the teaching strategies Ram Shankar Nikumb, his art teacher used to teach Ishaan. He taught Ishaan individually without other students and that helped him to concentrate more while learning. He also

used some media that can make learning process more relax like playing. For example, he introduced Ishaan about the alphabets by preparing a sand box as a media to Ishaan write on it. Mr. Nikumb try Ishaan touch sense to draw the characteristics of alphabets. Mr. Nikumb draw the alphabet 'b' in Ishaan's arm and Ishaan try to guess what alphabet is that, *Taare Zameen Par* (2:03:45-2:03:51). The purpose of it is to identity the shape of the alphabet. Children with dyslexia are usually weak to identify alphabet by read so for them this Kinesthetic method of drawing shape on hand will help them.

Mr. Nikumb also tried oil painting colours as a media for Ishaan to write and it makes him happier and more interesting. Ishaan writes similar alphabets in the same form of letters 'b', 'd', 'p', 'g', in the same page, *Taare Zameen Par (*2:03:52-2:03:59). More than that Nikumb also asks Ishaan to make alphabets using wax, because wax is can help to understand about the shape of alphabets. After Ishaan understood the similarities and differences between phonemes, Nikumb goes to the next level of teaching. He made Ishaan to write in the real media, such as pen and paper, or book and black board.

Nikumb applied different methods for teaching different subjects. There is a scene where Nikumb teaches him arithmetic, he asked him to write number in blackboard first. Through this Ishaan try to write number '8' on a big size then on medium size and finally on small size in a black board. As a result, Ishaan can write number '8' in appropriate size, *Taare Zameen Par* (2:04:30-2:06:19). This method can help Ishaan to improve his visual memory and Kinesthetic perception in body movement. Everybody has a unique style and aptitude for certain tasks. Ishan had dyslexia, but no one around him knew or understood how to help him learn everything. Ishaan's brother is intelligent and consistently performs well in class; his father is preoccupied with work, and his mother takes care of the household chores while teaching Ishaan on occasion. Ishaan's situation is much different; he is the last student in the class and struggles with writing due to dyslexia symptoms.

Children who are dyslexic may also have another skill; in this film, Ishaan can create a well-thought-out picture with a perfect topic. Not all dyslexic kids struggle with coordination, some do, and this may have an impact on their practical work in specific classes. Handwriting and other fine motor tasks, such using scissors, can show signs of coordination problems, and occasionally broad coordination, like in sports, might be affected. It is important to note, though, that this is not always the case and that some dyslexic kids may really be gifted in areas like athletics and physical education in addition to art and crafts.

The short film *Mical* tells the story of Mike Jones's school bullying as a dyslexic youngster and his mother Pat Jones's valiant attempts to support him. It's among the most popular dyslexia documentaries ever produced. The film not only highlights the challenges faced by dyslexic individuals but also sheds light on the importance of appropriate support and intervention. It showcases Pat Jones transformation from a concerned parent to a dyslexia specialist, emphasizing the power of education and advocacy in improving outcomes for dyslexic children. It underscores the significance of addressing dyslexia as a societal issue and acknowledges the contributions of individuals like Pat Jones in this field. By depicting the story of Mike Jones and his struggles with dyslexia and bullying *Mical* provides a platform for viewers to understand the experiences of dyslexic individuals better. This representation is crucial for raising awareness after the condition and dispelling misconceptions surrounding it. In the Short film *Mical* we can see the similar hardship Ishaan faced. For Ishaan, he has his art teacher to help him. Like that in the film *Mical*, Mike has his mother. This movie vividly portrays the struggles and determination of the mother to help her son to come out of his disorder so she took it upon for herself to make a difference, a battle she continues to fight. Based on a true story this touching film does a great job of increasing awareness for people who are dyslexic. It demonstrates the kinds of issues that this condition brings about. Michael is bullied for being different, struggles socially, is unable to learn, and the school personnel gives up on him. He also gets nervous out easily. It is quite distressing to witness this young guy go through all of this. He struggled with the process of reading and decoding which is common in dyslexic people. He faced difficulty in accurately and fluently decoding words. His poor reading comprehension becomes a challenge for him to understand and retain the meaning of what is read. He struggled with higher-level comprehension tasks like inference and analysis. These persistent difficulties in academic tasks leads to the frustration, anxiety and low self-esteem. Social challenges may arise due to verbal expression and communication.

Psycholinguistics provides valuable insights into the cognitive processes that underlie reading comprehension. Psycholinguistics also takes into account the individual differences in reading abilities, including factors such as working memory capacity, language proficiency and cognitive styles. Metacognition refers to an individual's awareness and control of their own cognitive processes. Psycholinguistics explores how metacognitive strategies such as monitoring, comprehension and adjusting

reading strategies, contribute to effective reading. And it often investigates how individual recognize and process words during reading. This includes the study of visual word recognition, phonological processing, and the interaction between different levels of linguistic analysis. Understanding how individuals interpret sentences is a key aspect of psycholinguistics. This involves studying syntactic structures, grammar, and the comprehension of complex sentence constructions. Reading comprehension requires the coordination of various cognitive processes, and psycholinguistics examines the role of working memory in storing and manipulating information during reading. This is very important for understanding complex sentences and maintaining context.

In psycholinguistics, working memory plays a significant role in understanding how individuals process and comprehend language. The interaction between working memory and language processes is crucial for tasks such as reading, listening, speaking, and understanding written or spoken information. Working memory is important for learning new words and their meanings. When individuals encounter unfamiliar words, they use their working memory to hold onto the word and its context, facilitating the integration of new vocabulary into their language. Understanding and applying grammatical rules involve working memory. As individuals process the structure of a sentence or construct grammatically correct sentences, they rely on their working memory to hold and manipulate linguistic information. Working memory is crucial for reading comprehension. Readers use their working memory to hold information about the words and sentences they have just read, making connections between different parts of the text, and comprehending the overall meaning. Working memory is involved in understanding the pragmatic aspects of language, such as recognizing implied meanings, understanding sarcasm, or interpreting figurative language. Researchers in psycholinguistics often investigate how working memory capacity influences language abilities and how language-related tasks may, in turn, impact working memory demands.

Early intervention and targeted educational strategies can significantly help individuals with dyslexia overcome many of these expressive difficulties and develop effective coping strategies. It is important to approach dyslexia with understanding and support. Additionally, fostering a positive and encouraging environment can contribute to the individual's overall well-being and academic success.

II. CONCLUSION

The analysis of the movies *Taare Zameen Par* and *Mical* through psycholinguistics theory offers a multifaceted understanding of how language, communication, and disability are portrayed in cinematic narratives. Through these films, we witness the cognitive and linguistic challenges faced by individuals with dyslexia, shedding light on the complexities of language acquisition, speech production, and social interaction. Psycholinguistics theory enables us to delve into the cognitive mechanisms underlying these challenges, examining the intricacies of language processing and communication disorders depicted in the films. Ultimately, these cinematic narratives serve as powerful vehicles for raising awareness, fostering empathy, and advocating for the rights and dignity of individuals with learning disabilities. By engaging with these films through the theoretical frameworks of psycholinguistics we gain deeper insights into the lived experiences, struggles, and triumphs of individuals navigating the intersection of language, communication, and disability in society. In addition to providing a nuanced understanding of language, communication, and disability, the analysis of these films underscores the transformative potential of storytelling in challenging societal perceptions and promoting social change. Through compelling narratives and authentic portrayals of diverse experiences, these films inspire conversations about inclusion, equity, and the importance of accommodating diverse communication needs. Psycholinguistics theory enriches our analysis of the complex interplay of cognitive, linguistic, social, and cultural factors shaping the experiences of individuals with learning disorders. By examining these films through multiple lenses, we uncover layers of meaning and significance that deepen our appreciation for the resilience, agency, and humanity of individuals often marginalized or overlooked in mainstream discourse and also, we are reminded of the power of cinema not only to entertain but also to educate, challenge stereotypes, and foster empathy. Moving forward, it is imperative to continue exploring the representation of disability in media and to advocate for more authentic and inclusive portrayals that amplify diverse voices and experiences. Through interdisciplinary approaches that bridge theory and practice, we can work towards a more equitable and inclusive society where every individual's unique abilities are recognized, valued, and celebrated.

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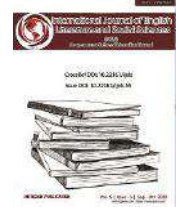
Role of ESG Investment on Firm's Performance: An Empirical Study of Experts' Opinion

Saksham Agrawal

Abstract— The performance of Indian enterprises has been considerably impacted by investments in Environmental, Social, and Governance (ESG). Businesses may increase their sustainability and resilience and draw in more investors by incorporating ESG concepts into their operations. Responsible business practices are encouraged by ESG standards and frequently lead to lower operational risks, better brand recognition, and higher long-term profitability. As investors place a higher value on ethical and sustainable investments, Indian companies that embrace ESG aspects typically show greater financial success. Additionally, following ESG guidelines in India promotes credibility and trust among stakeholders by being in line with societal norms and legislative changes. This proactive strategy not only reduces the negative effects on the environment and society, but it also increases investor trust, which may minimize these companies' cost of capital. To put it simply, ESG investments in India have propelled businesses forward by providing not only monetary gains but also a constructive influence on the environment and society, which in turn drives continued expansion and market competitiveness. Study survey was conducted among 193 experts from financial and investment sector to know their opinion regarding the role of ESG investment and its impact on Firm's Performance and conclude that there is significant impact of ESG investment on performance of a firm.

Keywords— ESG Investments, Indian Enterprises, Sustainability, Investor Trust, Financial Success, Social Responsibility, Market Competitiveness.

I. INTRODUCTION

The Indian corporate landscape is being significantly transformed by ESG investments. In a market that is changing quickly, Indian businesses are realizing more and more how much environmental, social, and governance factors affect their performance. It is a strategic requirement rather than just a fad to adopt ESG principles. It is creating a culture of ethical and sustainable behaviors, altering investment decisions, and changing corporate perspectives. Incorporating these elements into their fundamental strategies helps businesses support society and the environment while also strengthening their financial stability. A fundamental recalibration of business dynamics in the Indian environment is indicated by this shift towards ESG integration. Using Environmental, Social, and Governance (ESG) scores as a lens, Rajesh (2020) represented a vital analysis into the sustainability

performances of Indian companies. In the context of the Indian corporate environment, it played a key role in drawing attention to the growing significance of ESG measures as key instruments for assessing a company's sustainability initiatives. It gave valuable insights into how implementing ESG principles enhances a company's long-term viability and operational resilience by closely analyzing ESG scores. This indicated a major shift in the way that Indian companies evaluate themselves, with a focus on ESG scores as the gold standard for evaluating corporate sustainability and ethical business practices. An intentional movement in the evaluation of a company's performance away from financial measures and towards a more complete and holistic approach that takes into account the wider influence of environmental, social, and governance concerns is indicated by this sort of transition.

According to Garcia et al. (2017), the relationship between environmentally conscious, socially conscious, and governance (ESG) performance in emerging markets like India was the main focus. They emphasized an important link between the superior performance of industries and their prioritization of environmental and social responsibility. This link suggests that, in the Indian context, industries that take ESG factors seriously tend to fare better than others. They emphasized the crucial part that ESG factors play in determining how successful Indian businesses are.This underlined how important it is for companies working in rising economies like India to incorporate ESG concepts into their basic business plans. It highlighted the need for firms to align with ethical, sustainable practices in order to succeed in dynamic marketplaces, and that the thoughtful inclusion of ESG factors significantly contributes to continued success and enhanced competitiveness.

Jain et al. (2019) assessed ESG (Environmental, Social, and Governance) indices to examine the relationship between sustainable investments and financial results. ESG investments' effects on Indian firms' performance. This emphasized the possible advantages that Indian companies might experience by incorporating ESG factors into their business plans. This highlighted the benefits of ESG integration from a financial standpoint as well as its wider ramifications, demonstrating how it may improve the performance and adaptability of Indian enterprises in a changing and dynamic market. Hence, it revealed how ESG investments can act as a spur to support the financial results and sustainability initiatives of Indian companies, highlighting the significance and possible influence of integrating ESG principles into the fundamentals of corporate strategies for long-term growth and competitiveness.

II.   LITERATURE REVIEW

Rajesh and Rajendran (2020) highlighted the connection between Environmental, Social, and Governance (ESG) scores and companies' sustainability performances. They also offered important perspectives on the relationship between these ESG scores and the sustainability initiatives of Indian companies. They emphasized how important it is for ESG factors to shape and support an organization's commitment to sustainable practices. This proved that ESG factors are important and have an impact on the sustainability of Indian firms. It also suggests that incorporating ESG principles into business plans could be a significant way to support long-term viability and sustainable development in the Indian corporate environment. The global focus on Environmental, Social, and Governance (ESG) standards has increased in the past few years. Realising the importance of ESG considerations, Indian businesses have started incorporating these ideas into their daily operations. A major change towards ethical and sustainable corporate practices is highlighted by this coordinated effort. Businesses that priorities ESG factors not only better fit with environmental and societal demands, but they also strengthen their defenses against new threats. In India, corporate responsibility is entering a new era marked by the convergence of profitability and societal impact through the incorporation of ESG concepts into strategy frameworks.

Gupta and Gupta (2020) examined how several aspects of a company's performance are impacted by corporate environmental sustainability, from India. They provided detailed explanations of how, in the Indian context, adopting environmental sustainability policies affects several aspects of a company's performance. The connection between environmental sustainability and firm performance revealed the advantages of giving sustainable environmental practices top priority for Indian businesses. This highlighted the significance of incorporating sustainability initiatives into business strategies for increased competitiveness and long-term success within the Indian market. It also showed that a strong commitment to environmental sustainability positively impacts multiple dimensions of firm performance.

The linkage between financial performance, business controversies, and the moderating effect of ESG policies has been assessed by Nirino et al. (2021). They explored how corporate scandals might be lessened by ESG practices, providing information that is pertinent to the Indian business environment. It showed the critical role that strong ESG practices have in reducing the negative effects of controversies on a firm's financial outcomes by examining the relationship between corporate controversies, financial performance, and ESG practices. They showed the ability of ESG principles to protect and improve the financial performance of Indian enterprises in difficult situations by emphasizing the importance of incorporating strong ESG practices as a buffer against negative repercussions. Mishra and Mohanty (2014) assessed the intersection between "corporate governance" and improving "firm performance," with particular attention to data from India. They highlighted the crucial part that strong "corporate governance practices" play in determining how well businesses function in the Indian economic environment. The correlation between "firm performance" and "corporate governance" highlighted the important role that efficient governance processes play in improving the overall productivity and long-term viability of Indian

enterprises. They emphasized how good governance procedures help companies become more transparent, accountable, and ethical—factors that have a favorable impact on their long-term viability and financial results. Aboud and Diab (2018) assessed the effects of "social, environmental, and corporate governance disclosures" on the "firm," establishing how these disclosures affect the total value of the organization. It has widespread resonance and raises the possibility that a company's perceived market worth may be impacted by its open disclosure of "ESG factors." The notion of 'doing well by doing well' was highlighted by Talan and Sharma (2019), indicating that an improvement in financial performance could result from sustainable investing choices.

Tanjung (2023) assessed how "cost of capital" and "Environmental, Social, and Governance (ESG) principles" performed in businesses, with a focus on lessons learned from the COVID-19 epidemic. It focused on the performance outcomes of companies who prioritized "ESG considerations" in the face of pandemic-related obstacles. The correlation between the "cost of capital" and the performance of "ESG-focused companies" brought to light the potential benefits and resilience that organizations that use "ESG principles" showed in times of crisis. Therefore, it has been determined that "ESG-focused strategies" might improve a company's performance and resilience while offering insightful information that is relevant to the Indian business environment. In addition to mentioning the larger Environmental, Social, and Governance (ESG) framework, Govindan et al. (2021) addresses Corporate Social Responsibility (CSR) within the logistics sector. Nonetheless, CSR is frequently categorized under the more expansive ESG standards. CSR programs can demonstrate a business's focus on specific environmental, social, and governance issues while also advancing ESG-aligned practices without using the term "ESG."

Alsayegh et al. (2020) observed how the disclosure of "Environmental, Social, and Governance (ESG) practices" transformed "corporate economic, environmental, and social sustainability performance." They focused on the significant alterations that "ESG disclosures" make to companies' sustainability results. The distinction between

"ESG disclosure" and "corporate sustainability" was made clear by this, which underscored the critical role that thorough and transparent "ESG disclosures" play in promoting sustainability changes inside businesses. They stressed that companies who adopted "ESG disclosure" showed enhancements in economic, environmental, and social sustainability aspects, thus augmenting their total efficacy and competitiveness. They emphasized the significance of incorporating "ESG disclosure practices" into the corporate structure and highlighted how doing so may lead to significant gains in sustainability and performance for Indian businesses. ESG elements' effect on the "market value" of travel and tourist industry enterprises was evaluated by Ionescu et al. (2019). They provided an example of how market valuation of companies might be impacted by paying attention to ESG factors. Yu et al. (2018) examined the connection between "firm value" and "environmental, social, and governance transparency." They emphasized how an organization's entire worth might be impacted by its transparency with relation to ESG aspects. It highlighted how ESG transparency may increase company value and be used in a variety of international scenarios.

Objective

To measure the role of ESG investment and its impact on Firm's Performance.

Methodology

Study survey was conducted among 193 experts from financial and investment sector to know their opinion regarding the role of ESG investment and its impact on Firm's Performance. "Convenient sampling method" along with "T-test" were used to collect and analyze the data.

III.   DATA ANALYSIS

In the total population of study survey males are 58.5% and females are 41.5%. 30.6% of them are below 40 years, 36.8% comes under the age group of 40-45 years and rest 32.6% are above 45 years of age. 33.2% are having the work experience of below 6 years, 41.5% are working in their respective field from last 6-8 years and rest 25.3% are having work experience of more than 8 years.

Table 1 General Details

"Variables"	"Respondents"	"Percentage"
Male	113	58.5
Female	80	41.5
Total	**193**	**100**
Age (years)		

Below 40	59	30.6
40-45	71	36.8
Above 45	63	32.6
Total	**193**	**100**
Work Experience		
Below 6 yrs	64	33.2
6-8 yrs	80	41.5
More than 8 yrs	49	25.3
Total	**193**	**100**

Table 2 Role of ESG investment and its impact on Firm's Performance

"S. No."	"Statements"	"Mean Value"	"t value"	"Sig."
1.	ESG factors help identify and manage various risks associated with a company's operations	3.19	2.686	0.004
2.	Companies adopting sustainable practices experience cost savings	3.15	2.134	0.017
3.	Strong ESG performance enhance company's reputation and brand value	3.21	3.035	0.001
4.	Companies with robust ESG practices find it easier to attract capital from socially responsible investors	3.17	2.407	0.009
5.	Adhering to ESG standards help companies to navigate regulatory requirements and avoid legal issues	3.16	2.303	0.011
6.	Firms that prioritize ESG considerations often foster a culture of innovation	3.18	2.547	0.006
7.	Strong ESG performance is often associated with long-term financial sustainability	3.20	2.857	0.002
8.	ESG factors detect and reduce different environmental, social, and governance risks	3.14	2.009	0.023
9.	Increases operational efficiency gains, resource conservation, creation of cutting-edge goods and services	3.15	2.126	0.017
10.	Enhance and increase stakeholder trust and consumer loyalty	3.18	2.596	0.005

Table 2 is showing different Role of ESG investment and its impact on Firm's Performance. The respondent says that strong ESG performance enhance company's reputation and brand value with mean value 3.21, strong ESG performance is often associated with long-term financial sustainability with mean value 3.20 and ESG factors help identify and manage various risks associated with a company's operations with mean value 3.19. They share that Firms that prioritize ESG considerations often foster a culture of innovation with mean value 3.18, Enhance and increase stakeholder trust and consumer loyalty with mean value 3.18, Companies with robust ESG practices find it easier to attract capital from socially responsible investors with mean value 3.17 and Adhering to ESG standards help companies to navigate regulatory requirements and avoid legal issues with mean value 3.16. The respondent also says that increases operational efficiency gains, resource conservation, creation of cutting-edge goods and services with mean value 3.15, Companies adopting sustainable practices experience cost savings with mean value 3.15 and ESG factors detect and reduce different environmental, social, and governance risks with mean value 3.14. All statements pertaining to role of ESG investment and its impact on Firm's Performance exhibit statistical significance, with p-values below 0.05 following the application of a t-test.

IV.   CONCLUSION

The practice of ESG (Environmental, Social, and Governance) investing has become increasingly popular worldwide, particularly in India, as there is growing evidence to support its beneficial effects on a company's success. ESG integration has become a key factor in the Indian context, supporting sustainable business practices and long-term value development. In conclusion, there are many different ways that ESG investments affect a company's performance in India. By detecting and reducing different environmental, social, and governance risks that might have an impact on a business's operations and financial performance, it acts as a catalyst for improved risk management. By being proactive, businesses may protect their sustainability by anticipating societal and regulatory changes. Innovation and operational effectiveness are stimulated by ESG investing. Organisations that apply ESG principles typically see operational efficiency gains, resource conservation, and the creation of cutting-edge goods and services that complement sustainable business practices. By doing this, they not only become more competitive but also appeal to an increasing number of investors and consumers who value social responsibility. Furthermore, India's access to financing and investor confidence can both be increased via ESG integration. Firms that adhere to strong ESG standards are more likely to attract capital and achieve lower capital costs, as ethical and sustainable investments become increasingly important to global investors. Furthermore, a company's brand can be enhanced and increased stakeholder trust and consumer loyalty might result from adhering to ESG principles. Adoption of ESG principles in India essentially signifies a paradigm shift towards ethical and sustainable business operations. Its impact on business performance is not limited to financial measures; it also takes into account longer-term resilience and societal impact. In the Indian context, including ESG factors into corporate strategy is expected to become a crucial component rather than a passing fad as companies continue to handle opportunities and challenges. This will result in long-lasting value creation.

The study was conducted to know the role of ESG investment and its impact on Firm's Performance and found that strong ESG performance enhance company's reputation and brand value, strong ESG performance is often associated with long-term financial sustainability, ESG factors help identify and manage various risks associated with a company's operations, Firms that prioritize ESG considerations often foster a culture of innovation and Enhance stakeholder trust and consumer loyalty. The study concludes that there is significant impact of ESG investment on performance of a firm.

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Navigating Engagement with Iran: Exploring US Strategies and Options: A Futuristic Scenario and Review

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Abstract— Although Iran is not at the level of power of China or Russia, it is considered a complex actor for the United States. The logic of the US policy towards Iran includes things such as gradually weakening Iran, preventing the increase of national financial resources, prohibiting foreign investment, postponing national development, intensifying inefficiencies, etc. Nevertheless, there are many challenges regarding the implementation of US policies to confront Iran. In this study, some of the most important of them include challenges related to Iran's nuclear programs, challenges related to the geopolitical landscape of the Middle East and issues related to Iran with the involvement of Russia and China, as well as challenges related to proxy war of Hamas-Israel and Iran's role in it will be examined.

Keywords— Iran, Proxy war, U.S foreign policy, domestic politics, regional politics

I. THE CHALLENGES OF THE UNITED STATES REGARDING IRAN'S NUCLEAR PROGRAMS

Several obstacles have been created in the path of nuclear negotiations and agreement, which have complicated Washington's calculations regarding the negotiation. The protests in Iran, the war in Ukraine, the doubts and inaction of the European Union and the uncertainty of the United States about the future of Iran-Russia relations were also other reasons that have made the United States hesitant about the benefits of the agreement (Guldimann, 2023).

One of the important challenges that have arisen regarding the nuclear negotiations with Iran is that a deep rift and division has been created between European countries and the United States during the Trump administration. The unilateral withdrawal of the United States from the JCPOA was strongly condemned by the country's allies, the European countries, and this caused differences between the foreign policy of the European countries and the United States regarding interaction with Iran (Batmanghelidj & Rouhi, 2023).

Another important challenge for the US government regarding Iran's nuclear programs and nuclear negotiations with this country is that the scope of mistrust between Washington and Tehran has greatly increased. By unilaterally withdrawing from the JCPOA, the United States increased distrust towards the Iranian government. Also, the suspicious actions of Iran and the increase in the amount of uranium enrichment by Iran have also caused an increase in distrust in the United States government. In addition, the existence of some internal political considerations of both countries means that tangible steps in the field of pushing back Iran's nuclear program are extremely challenging. According to the progress of this program, many officials and analysts believe that the 2015 nuclear agreement cannot be revived.

The United States is also seeking Iran's commitment to improve its cooperation with the International Atomic Energy Agency, but progress has been spotty.

Among other challenges related to Iran's nuclear programs, we can refer to the numerous reports of the International Atomic Energy Agency. In some of them, the agency has

claimed that no progress has been made in resolving "remaining safeguards issues" related to the agency's long-term investigation into Iran's nuclear activities. In this regard, Iran's obstruction of the International Atomic Energy Agency's inspectors' access to some of Iran's nuclear facilities can be raised as a very important concern and challenge for the United States government.

The challenges of the United States regarding Israel-Hamas proxy wars and Iran's role in them

Considering the geostrategic and geoeconomic importance of the Middle East and the Persian Gulf, the United States has made serious efforts to be present and secure its interests in this region. The occurrence of revolutions and popular movements in the Arab world forced American leaders to adopt different approaches to these changes. One of the policies adopted by the United States is resorting to proxy wars (which is an important factor in redefining the regional order), which is aimed at weakening Iran (Wertman & Kaunert, 2023).

In this regard, due to the high political, economic and human costs for both sides, the United States and Iran are trying to attack the other side without entering into a full-scale war by supporting third parties and governments. The war between Israel and Hamas, which are supported by the United States and Iran respectively, is actually a proxy war between Iran and the United States (Kabot, 2022).

For years, Iran has funded and trained various proxy groups throughout the region, including Hamas, and has used its connections with these groups to counter Israel and the United States and exert influence throughout the Middle East. However, it denies its direct involvement in the activities of these groups. Iran's failure to withdraw its support to Hamas and the widening scope of this support, especially in recent years, has become one of the most important challenges for the United States to confront Iran.

Another challenge of this proxy war for the United States is the prolongation of this war. In fact, despite spending a lot of money, this war has not been able to fully secure the interests of the United States. The erosion of the Hamas-Israel proxy war and Israel's inability to make progress in the field in Gaza despite heavy bombing and attacks in this area, along with the field movements of Hamas forces against Israel and American bases in the region, are other factors of concern and challenges for the powers that support Israel, especially the United States. Especially since the United States has faced unprecedented protests by its people against Israel.

The continuation of the Hamas-Israel proxy war, in addition to being considered a humanitarian, moral and strategic disaster, not only harms the long-term security of Israel and has unimaginable human costs for the Palestinians, but also

the central interests of the United States in the Middle East, in Ukraine threatens the Indo-Pacific order in Washington's competition with China. Therefore, this issue can also be considered as one of the challenges of this proxy war for the United States.

II. THE CHALLENGES OF THE UNITED STATES REGARDING THE GEOPOLITICAL PERSPECTIVE OF THE MIDDLE EAST WITH THE INVOLVEMENT OF RUSSIA, CHINA AND IRAN

The United States is one of the actors that is trying to develop its comprehensive control in the geopolitical region of the Middle East. In this regard, the triangle of Iran, Russia, and China, with the aim of securing regional goals and interests, have used their capabilities in creating an anti-hegemon strategic alliance in order to prevent the realization of the goals and unilateralist policies of the United States. In this regard, these three countries, while opposing the imposition of American global hegemony, are taking steps to contain the United States and in this way form the desired regional arrangements and order with the aim of guaranteeing and securing their regional goals and policies (Aras & Kardaş, 2021).

After the collapse of the Soviet Union, China has become the biggest political and geostrategic problem of the United States. On the one hand, this country is the main trading partner of the United States, and on the other hand, it is the only world power that is considered the ideological enemy of the United States, whose nuclear capability is not under the direct control of the United States (Stanzel, 2022). These features have turned China into a cause of fear and concern and the biggest security problem of the United States. Now, the interference of Russia and China in the affairs of the Middle East and issues related to Iran has made the United States' confrontation with the issues of this region, especially the issues related to Iran, more complicated.

The two countries China and Russia have to cooperate and get closer to each other in order to prevent American influence in the Middle East region. The holding of joint exercises between China and Russia and members of Shanghai since 2005 on an almost wide level with advanced equipment along with the activation of the Shanghai Cooperation Organization and BRICS are examples of anti-hegemonic efforts and policies of these countries against the United Stated. The emergence and creation of an alliance between Iran, China and Russia can challenge the supremacy of the United States (Shehu, 2021). The goal of Russia and China is to have non-destructive and destructive anti-space weapons for use during a possible war in the

future. Therefore, if there is going to be a war in the future with the participation of Russia or China with the United States, both countries welcome the attack on the satellites of the United States and its allies if necessary to destroy any privilege related to military, civilian or commercial systems. Military reforms in both countries in the last few years indicate an increase in the focus on creating operational forces with the aim of attacking space and information systems along with military operations in other areas. With the emergence of China as the world's largest economy, the revival of Russia as a military power, and the fearless resistance of countries such as Iran to the economic aggression of the United States, the ability of the United States and its allies to dominate the Middle East region is rapidly decreasing.

By using an aggressive and unilateralist foreign policy, it has challenged many structures and even international agreements. Increasing trade tariffs and economic war against China and Russia, charging double defense costs from regional allies in the Middle East and unilaterally withdrawing from international agreements such as nuclear and missile disarmament agreements with Russia and withdrawing from the nuclear agreement with Iran are the cases that can be analyzed in order to curb Iran's economic-military power in the Middle East.

The set of threatening actions of the United States has made the strategy of confronting and opposing American unilateralism in the Middle East become a common point of Beijing-Moscow-Tehran policy towards Washington. China and Russia are challenging the hegemonic power of America. The holding of joint military and security maneuvers of the two countries at the regional level and the establishment of international organizations to contain and balance the power of the United States and NATO can be seen in this direction (El-Rafie, 2023). Also, the three countries of Iran, Russia and China have started to organize a joint naval exercise by creating a new front against the United States. This exercise shows that these three countries are shaping regional equations and order in the Middle East, and the influence of America in this region is decreasing. Iran has established its position as an independent power in the region and has increased its diplomatic bargaining power and acting ability at the regional and international levels. Iran was also able to attract the support of Russia and China and show its role as one of the key players in the region.

In the end, it should be said, the actions and resistance of Iran, Russia and China and other countries dissatisfied with the current situation to neutralize the hegemonic plans of America and the West also show that Washington can no longer rely on its power as in the past. The mentioned cases

are the important challenges of the United States in the field of geopolitical perspective of the Middle East as well as the confrontation with Iran.

III. THE POTENTIAL OPTIONS OF THE UNITED STATES IN INTERACTION AND CONFRONTATION WITH IRAN

In general, the potential options of the United States in confronting Iran can be classified in the form of four scenarios, which include the following:

1) Intensification of economic sanctions against Iran

After the victory of the Islamic revolution in Iran, Iran has always been sanctioned by the United States, and the most severe economic sanctions can be considered related to Trump's presidency (Bajoghli et al., 2024). The results of using this strategy have shown that the pressures caused by these sanctions have only made the Iranian people poorer and have not been able to make a noticeable change in Iran's macro policies. Therefore, it cannot be considered as an efficient and successful strategy and used as an ideal option in the future.

2) Manipulating public opinion through media tools in order to isolate Iran in the world

Rejecting a government, isolating it, and refusing to engage with it, in order to punish or weaken said government, or to try to force it to change its policies, inevitably involves self-denial. Therefore, adopting a strategy based on rejecting and isolating Iran or punishing and economic sanctions cannot be an optimal and efficient strategy to confront Iran in order to change its nuclear policies and programs. Therefore, interaction and negotiation can be introduced as an efficient strategy. Previously, in 2015, the US government was able to persuade Iran to accept the nuclear agreement and sign the agreement by using this strategy. It is expected that the use of a strategy based on interaction and negotiation can help to secure other interests of the United States while solving the existing challenges regarding Iran's nuclear programs. Therefore, the strategy based on manipulating public opinion through media tools and isolating Iran cannot be a comprehensive solution to deal with Iran in the future.

3) The confrontation between the people and the government of Iran and the creation of social chaos

Any unrest, disturbance and social chaos that has occurred in Iran for various reasons has always been approved and supported by the United States (Karkazis & Koutsouradi, 2023). In fact, the United States welcomes the confrontation between the Iranian people and the government. But the common reality of all these unrest and social chaos is their temporary nature. The government of Iran quickly

controlled these unrest by using various tools and even used them for propaganda against the United States and Israel. Therefore, this strategy cannot be introduced as an efficient and desirable option to confront the Iranian government.

4) Pressure diplomacy and bringing to the negotiating table again for a new round of negotiations

The political-military challenge between Iran and the United States during the past three decades has potentially had the necessary capacity to intensify changes in the process and irreversible challenges in the structure of the international system (Bassiri Tabrizi & Kienzle, 2020). Perhaps for this reason, despite extensive psychological operations and a lot of propaganda in public opinion, each of the main actors of the international scene found their ultimate interests in the adjustment of hostilities. The uncontrolled transformation of this potential force into an actual force will result in irreparable costs for the United States and the international system. Because in terms of geopolitics, geostrategy and geo-economics, Iran has the possibility to initiate dangerous measures in the region and at the international level if it sees a serious threat against its vital interests and values. The trend of developments in this direction will not be favorable for the United States in any way. Therefore, designing and implementing a new win-win game is an efficient strategy that will be achieved through dialogue. This approach is considered to be a wiser choice considering all the conditions and atmosphere prevailing on world politics and also the internal characteristics of the two countries.

IV. STRATEGIES AND SOLUTIONS OF THE UNITED STATES TO CONFRONT IRAN

The issue of nuclear negotiations creates a kind of decisive deterrence in the direction of Iran's military and political ambitions. In fact, negotiations are the most reasonable approach to confront Iran. In order to negotiate and talk with the Iranian government, it is suggested to use an incentive bargaining strategy. Bargaining strategy is encouraging a bilateral process with decisive pressure, threats and warnings, and applying pressure in different directions to influence the other party to accept the will or last offer of that country. Persuasive bargaining does not include the threat of harming the other party in case of failure to surrender. In this type of bargaining, threats and concessions are placed against the other party at the same time. This strategy helps that country to use these options to its advantage.

Another suggested strategy and solutions for confronting Iran is to increase Iran's cost to defend its national interest priorities in the security-defense structure of the Middle East. In this regard, the United States can try to get closer to

Iran's security borders, especially in the Persian Gulf, by realizing more Hebrew-Arab-oriented convergence approaches. Also, intensifying espionage activities against Iran's security, military and scientific structures can also be a way to increase Iran's security and defense costs.

Placing Iran in a tight spot by limiting the scope of this country's influence in the region and controlling and restraining Iran's role as a critical regional power are other strategies that can help reduce the complications of the United States' confrontation with Iran.

Another suggested strategy for confronting Iran is to force this country to align its behavior with the policies of the United States. This work can be done in a soft way by attracting the opinion of Iranian politicians and showing the goodwill of the United States. Also, it is possible to use policies based on stopping and containing by creating a delay in the development of nuclear programs for this purpose. In line with this grand strategy, expanding the security and economic relations of the United States with the regional governments of Iran's rivals, especially Saudi Arabia, can also be a way forward.

By adopting its aggressive national security strategies against Iran, the United States can limit Iran's interests in the international system so that it can increase its interests and eventually become the top hegemon in the international system.

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Personnel Management Practices in Relation to Teachers' Teaching and School Performance

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Abstract— The purpose of this study was to determine the personnel management practices and its relation to teachers' teaching and school performance of the public elementary and secondary school teachers in Garcia-Hernandez district. School administrator's personnel management practices affects teachers' performance and school performance. The study was conducted in Garcia-Hernandez district, particularly to the two hundred fifty (250) respondents who were the school heads/principals, teaching, and non-teaching personnel for 2022-2023 academic year. This study utilized the descriptive-survey design employing the total population sampling technique with the use of a modified standard research tool from the IEA Teaching and Learning International Survey (TALIS) (2001) for the Personnel Management Practices, Teacher's Self-Assessment Rubrics (TSAR)" by Hrushikesh Senapaty (2019) for the Teachers' Teaching Performance, and Achievement Integration Program-School Staff Survey Questionnaire by the Minnesota Department of Education (2009) for the School Performance. The results showed that personnel management practices of the school administrators in Garcia-Hernandez district were very satisfactory. Teachers' level of performance in terms of designing learning experiences, knowledge and understanding of the subject matter, strategies for facilitating learning, interpersonal relationship, professional and school development were very satisfactory. Likewise, the respondents' perception on school performance in terms of climate and environment, leadership and government, professional learning, data-based decision-making, improvement initiatives, family and community partnership were also very satisfactory. There is a significant relationship between personnel management practices to teachers' level of performance and school performance. This study concludes that effective personnel management practices positively influence the performance of both teachers and schools. The study showed that when school leaders engage in discussions with teachers to establish educational goals, provide opportunities for professional development, and encourage participation in school decision-making processes, it results in better teacher performance and contributes to a more positive school environment. Furthermore, it indicated that when teachers design learning experiences that incorporate the knowledge and experiences of their students, foster interpersonal relationships, and engage in ongoing professional development, these lead to better student outcomes and contribute to school improvement. It was recommended that school heads/principals may assign available teaching staff ahead of time in the absence of the regular teacher. The available teacher shall provide modules for the student's activity in order for them to learn, and to make sure that teaching-learning process continues. Teachers are highly encouraged to pursue graduate and post-graduate studies. Further, schools should have quarterly monitoring and evaluation on their programs, activities and projects for school development.

*Keywords— **Personnel Management, Practices, School Performance, Teachers' Level of Performance, Teachers' Self-Assessment***

I. INTRODUCTION

A systematic personnel management is an indication of an effective and efficient employee and a productive learning environment. Personnel management practice is a way on how school leaders organize and develop its subordinates in a learning institution. A teacher that can influence the learners holistically is a teacher that is performing his responsibility in a best possible way. And thus, a good personnel management practice by the school managers leads to a high teaching performance in the teaching-learning process, and most commonly be the result of a good school performance in general.

According to the study of Olaivar, and Loayon (2022) it was shown that, despite their school leaders' assistance, instructors had carried out their tasks and obligations on their own in the new usual setup. The management of human resources by school administrators has not been linked to the performance and school involvement of teachers. Therefore, the researcher advises the Board of Directors (BODs), owners, and school heads of private elementary schools to maintain the high practice of the human resource management policies and procedures with more emphasis on the compensation and reward management and conduct of professional development activities for teachers regarding modular distance learning delivery modality.

Based on the noted observations, some administrators had been into conflicts for some reasons that affected the teachers. This conflict has made teachers to feel uncomfortable because the ambiance of the school is really not into its usual mode. The conflict is not that serious; however, it creates unanswered questions to teachers on what had really happened.

The aforementioned scenario is one of the issues and problems faced by the education department at present. It is indeed evident that personnel management practices are very important in order for teachers in the learning institution will feel comfortable and at ease amidst the working loads they have in the academe.

In connection to, this study aims to determine the personnel management practices and its relation to teachers' teaching and school performance of the public elementary and secondary school teachers in Garcia-Hernandez district. Furthermore, this study will be of great help to determine the best management practices of a school manager and how it will affect to its subordinates and its learning environment. Hence, the result of this study will be best applied to the public schools of the aforementioned district, to the division, and to the Department of Education as a learning entity.

Literature Background

A good leader is a responsible manager. Managing a group of people requires the fullest potential to lead and knows the dynamics of leadership. A successful organization is a good implication of a good leadership.

Consequently, in order to improve organizational productivity through the efficient use of all people within the organization, personnel management is a systematic process that makes sure that all human-related variables are properly recruited, selected, compensated, and given other working conditions that can facilitate their work performance and goal attainment. The main goal of personnel management is to help employees maintain a healthy work-life balance. The school must meticulously organize its approach to staff management. (Agunwa, Owan, & Ekpe, 2019)

In relevance to, higher management standards in private schools are a result of significantly better personnel management. Both independent metrics of teaching practice and school production as determined by student value added are connected with people management quality. Both better managed private schools and more effective teachers are more likely to be retained, a relationship that is evident in private schools but not in public ones. Private school teacher salary is positively connected with teacher effectiveness. (Lemos, Murahlidharan, and Scur, 2021) Thus, it is really important for our teachers especially working in private sectors to be well compensated in order for them to have a fair share of the efforts contributed to the system.

It is indeed evident that teachers are the most underpaid professionals amongst others. In this new governance spearheaded by our Honorable Vice-President, and the Education Secretary Sarah Duterte, it is with great respect that teachers really wanted the salary increase that would compensate fairly the efforts they provide to mold the young minds of our learners.

As stated by Osgenel, Mustafa & Oskan, Pinar (2019) the success of a school is directly influenced by the performance of its teachers in attaining its educational goals. The efficacy of schools was positively influenced and predicted by teachers' performance. Teachers are required to be engaged and perform at a high level in order to overcome these difficulties and meet the school's fundamental goals at the desired level, given that creating effective schools is a challenging process.

It is merely one of several elements influencing the bigger picture idea of teaching effectiveness other elements, such as the coordination of incentives and performance, responsibility and accountability ought to be

if real progress is to be made, they must be addressed. Up until now, in-service has mostly received attention. Initial Teacher Training (ITT) and training have been generally disregarded and uncared for, time to act is now, to shift the emphasis to ITT reform. The overall finding is that the efficiency of teachers, as determined by students' better understanding of children - only if all areas are improved issues that are hurting that performance. (Martin, 2018)

Any evidence-based method of evaluating instruction that involves teachers' self-evaluation is fundamental. Self-assessment contextualizes peer reviews and student evaluations in addition to offering the teachers' viewpoint on and analysis of their own teaching and other types of data given to the committee. Additionally, self-assessment techniques can offer academics a methodical and continuous means of reflecting on their own teaching.

Teachers' self-assessment allows them to reflect upon and describe their teaching and learning goals, challenges, and accomplishments. The format of self-assessments varies and can include reflective statements, activity reports, annual goal setting and tracking.

Moreover, the tangible effects of this training and development or lack thereof in the classroom refers to teacher performance. Simply put, what a teacher does, or does not do, in the classroom has a significant impact on how effectively students advance in their learning process. This is because the actions, attitudes, and behaviors of teachers and students in the teaching-learning environment determine whether or not students achieve their educational goals. Therefore, it must emphasize how much a teacher's effectiveness affects pupils' academic success or failure (Merlo, 2022).

In the classroom setting, how teachers do well in the teaching-learning process is called the teaching performance. The achievements of the learners in the academic and co-curricular activities are the implications of a teacher having that quality performance in the teaching-learning process. The goal of attaining the outcome smoothly also reflects the good strategies that will affect the teachers' performance in general.

It agrees the study of Taubert (2020) that self-evaluation and self-reflection are important tools for teacher's continued professional development. Self-assessment and reflection refer to the process of critically assessing one's own knowledge, performance, beliefs, or output in order to enhance or improve it. With a career as complex as teaching, self-reflection gives teachers a chance to consider their own work, what works and what doesn't, and the motivations behind their decisions.

In relation to such, principals use a variety of leadership philosophies that either directly or indirectly affect academic success. The best leadership style for academic achievement, however, is a topic of constant discussion among academics. (Tedla, & Redda, 2021)

When it comes to achieving the objectives relating to the academic success and personal growth of students, school performance is a positive consequence of the institution and its actors.

Thus, school leaders should be the standards of all the good and effective leadership, this means that they should be the one that would create the learning institution purposeful and meaningful environment for teachers and learners.

As stated in the study of Villanueva, Magsayo, Villanueva, & Cabanit (2022) on "Management Efficacy in the Delivery of Quality Education in DepEd Secondary Schools", it showed that only external and internal factors had a significant relationship involving the implementation of management practices of the respondents in which the p-value was 0.008, which was lesser than the .05 level of significance. After the conduct of this study, an indicated conclusion, most notably on the external and internal management practices, the formulated continuous development programs must be strictly implemented. Therefore, this study also offered recommendations that could contribute significantly to their success as an educator, administrators, and an individual.

Also, the study of Bello, and Oredein (2022) on their thesis entitled "School Climate, Principal Managerial Styles and Organizational Commitment among Junior Secondary School Teachers in Oyo, State Nigeria", found that principals tend to follow the transformational managerial style. Additionally, although there is little relationship between principal managerial styles and school atmosphere, both are important to organizational commitment. Based on the data, the study draws the conclusion that organizational commitment among public junior secondary school teachers in Oyo State might be influenced by school climate and principal managerial styles. However, based on the findings, suggestions were given to enhance organizational commitment domain among public junior secondary school teachers in Oyo State by improving school climate and administrators' managerial methods.

Along with, the study of Butar, Bross, and Kanto (2020) on their thesis entitled "What Drives Teaching Performance at School? The Determinants of School Teacher Performance", it has been determined that the issue is that the school's neglect affects how well teachers

perform. According to the study's findings, teacher performance is influenced by organizational commitment, job satisfaction, and organizational commitment. Organizational commitment is impacted by professional commitment, and teacher performance is impacted by professional commitment. Through organizational commitment, job satisfaction indirectly influences teacher performance, and through organizational commitment, professional commitment indirectly influences teacher performance.

Another study of Isao (2021) on his thesis entitled "A Path Analysis of Teaching Performance as Estimated by Self-Efficacy, School-Based Management and School Climate", self-efficacy and school atmosphere were found to be strong, whereas school-based management was found to be moderate. Additionally, it was discovered that both self-efficacy and school climate had a significant positive relationship with teaching performance, which in turn significantly influenced the teaching performance of teachers in Davao Oriental.

Accordingly, by the study of Mapute, Torreon, Igot, Tiempo, and Castil, (2020) on their study entitled "Continuous Improvement Program (CIP) Implementation in Relation to School Performance", the results showed that there was no significant association between the implementation of the continuous improvement program and the success rate of the schools, but there was a significant relationship between the adoption of the CIP and respondents' highest level of education. Therefore, it was determined that the level of the school's continuous improvement program was influenced by the instructors' highest educational attainment. Additionally, the application of the assessment, plan, and act categories was consistently tracked in relation to academic performance. The teachers should seek further education goals and go to suitable workshops and seminars for professional development.

Similarly, the study of Mulyani, Meirawan, and Rahmadani (2020) on their thesis entitled "Increasing School Effectiveness Through Principals' Leadership and Teachers' Teaching Performance, Is It Possible?", the findings suggested that the presence of an effective principal's leadership and high teacher teaching performance directly predicted school effectiveness. The results also indicated that principal leadership and teacher teaching performance had a positive and significant impact on school effectiveness. It has been demonstrated that the principal's leadership can motivate teachers to deliver better instruction, boosting school effectiveness. The highly effective teacher's teaching style was key to this school's high effectiveness. To increase school effectiveness, teachers' teaching performance must be consistently enhanced. The principal's leadership position can help to improve this teaching performance.

Conforming to the study of Munadzir, Fakhrudin, Sugito, and Yanto (2020) on their thesis entitled "Determinants of School Performance", the findings demonstrated how a high-quality culture improved academic performance in schools through administrative competence, interpersonal communication, and leadership competence. Interpersonal communication has a positive and significant association with quality culture, with a 46% effect, 40% increase in quality culture due to management skill. Managerial competence to school performance through quality culture is 8%, while leadership competence to quality culture is 14%. Interpersonal communication has a 46% impact on academic success, and leadership skills have a 24% impact. 40% of academic success is influenced by quality culture.

The study of Miguel, Prudente, and Aguja (2021) on "Teachers Initiative and Perceived Parental Involvement Practices among Filipino Junior High School Students" proves that the most crucial element for parents to carry out their roles was communication with the school through teachers for updates. Teachers engaged stakeholders, initiated, and reciprocated the communication established by parents through messaging and a social media platform, but they were met with parents and students who rarely go online.

In addition, the study of Mawajdeh (2021) on "The Impact of Teachers Involvement on Decision-Making for School Improvement: A Study Among Teachers and School Leaders in Selected Private Schools in Dubai ", it showed that teachers' participation has an impact on student performance favorably, and the outcomes show that inclusion of teachers in decision-making processes at schools positively affects academic achievement. As a result, leaders ought to communicate, consult, and share concepts with instructors to enhance academic results.

Moreover, as stated in the study of Arop, Owan, and Agunwa (2019) on their thesis entitled "Teaching Personnel Management and Attitude to Work in Secondary Schools of Calabar Education Zone of Cross River State, Nigeria", it demonstrated how teachers' work attitudes are significantly influenced by their training, environment, and supervision taken together. Training was the strongest indicator of teachers' attitudes toward their professions, followed by placement and supervision. It was suggested, among other things, that before and during service, instructors should receive sufficient

training in the concepts, principles, and techniques of instruction.

In consonance with the Contingency Management Theory of Fiedler (2022), it claims that a leader's personality attributes had a direct impact on how well he led. According to Fiedler's view, there are a variety of leadership qualities useful in various circumstances. It implies that a leader ought to be adaptable enough to change with the environment.

The Theory of Performance by Elger (1962) states that humans are capable of extraordinary accomplishments. It develops and relates six foundational concepts to form a framework that can be used to explain performance as well as performance improvements. To perform is to produce valued results. An individual or a group of people working together in a performance is referred to as a performer. Level of performance reflects where you are on the road of developing performance. The six elements context, level of knowledge, level of skills, level of identity, personal factors, and fixed factors all play a role in the current level of performance. Three axioms are proposed for effective performance improvements. They entail adopting a performer's mindset, immersing oneself in a stimulating setting, and engaging in reflective practice.

The Goal Setting Theory by Locke (1968) suggests that the individual goals established by an employee play an important role in motivating him for superior performance. This is a result of the workers' continued pursuit of their objectives.

The Scientific Management Theory by Taylor (2022) was underlined that getting individuals to work hard wasn't the greatest strategy to improve outcomes. Instead, Taylor advised making jobs simpler to boost efficiency.

To completely give significance of this study, the legal bases are integrated to bind strong its consideration. This will help the study be more respectable and concrete to its consummation. Herewith is the Batas Pambansa Blg. 232 also known as Education Act of 1982 "An act furnishing for the establishment and conservation of an intertwined system of education"

Section 11. Special Rights and/or Privileges of Teaching or Academic Staff The right to be free from mandatory assignments not related to their duties as defined in their movables or employment contracts, unless compensated therefore, conformably to being law.

Section 12. Special Rights of School Administration School directors shall be supposed persons in authority while in the discharge of legal duties

and liabilities, and shall thus be accorded due respect and protection.

Section 13. Rights of Schools The right of their governing boards or legal authorities to give for the proper governance of the academy and to borrow and apply executive or operation systems.

Section 16. Teacher's Obligations Be responsible for the effective and efficient attainment of specified literacy objects in performance of public development pretensions within the limits of available academy coffers.

Section 17. School Administrators' Obligations Be responsible for the effective and efficient administration and operation of the academy. Develop and maintain a healthy academy atmosphere conducive to the creation and preservation of academic freedom and effective tutoring and literacy, and to harmonious and progressive academy- labor force relationship.

In applicability to, Executive Order 292 of the Administrative Code of 1987, Chapter 5 Personnel Policies and Standards, Section 33 Performance Evaluation System states that there shall be established a performance evaluation system, which shall be administered in agreement with rules, regulations and norms, announced by the Commission for all officers and workers in the career service. Similar performance evaluation system shall be administered in similar manner as to continually foster the enhancement of individual hand effectiveness and organizational effectiveness.

Each department or agency may, after discussion with the Commission, establish and use one or further performance evaluation plans applicable to the colorful groups of positions in the department or agency concerned. No performance evaluation shall be given, or used as a base for labor force action, except under an approved performance evaluation plan handed, that each hand shall be informed periodically by his administrator of his performance evaluation.

This legal base is indeed apparent to tutoring labor force of Department of Education wherein they will be estimated by the academy heads, headliners, master preceptors or indeed the administrators. This will be done in order to sustain the quality education in the tutoring-literacy process.

Another strong emphasis on Republic Act No. 2260 also known as "Civil Service Act of 1959" in Article VI Personnel Policies and Standards Section 25 Career and Employee Development it states that the development and conservation of a high position of hand performance is a primary concern of the Government. It

shall be the policy of the government that a continuing program of hand training, administrative, career and superintendent development be established under the leadership of the Civil Service Commission for all government labor force at all situations.

Statement of the Problem

The main thrust of this study was to determine the relationship of personnel management practices to teachers' teaching and school performance of elementary and secondary schools in Garcia-Hernandez district for the school year 2022-2023.

Specifically, it aimed to determine the following:

1. What is the profile of the respondents in terms of:

    1.1 age;

    1.2 employment status;

    1.3 highest educational attainment;

    1.4 sex; and

    1.5 teaching experience?

2. What is the assessment of the respondents on the personnel management practices of their administrators in elementary and secondary schools of Garcia-Hernandez district?

3. What is the level of performance of the respondents based on the self-assessment of teachers in terms of:

    3.1 designing learning experiences;

    3.2 knowledge and understanding of the subject matter;

    3.3 strategies for facilitating learning

    3.4 interpersonal relationship;

    3.5 professional development; and

    3.6 school development?

4. What is the perception of the respondents on the school performance of elementary and secondary schools of Garcia-Hernandez district in terms of:

    4.1 climate and environment;

    4.2 leadership and government;

    4.3 continuous improvement and collaborative inquiry- professional learning;

    4.4 continuous improvement and collaborative inquiry-data- based decision making;

    4.5 continuous improvement and collaborative inquiry- improvement initiatives; and

    4.6 family and community partnerships?

5. Is there a significant relationship between personnel management practices and the following:

    5.1. teachers' level of performance; and

    5.2. school performance?

6. Based on the findings, what action plan may be proposed?

II. METHODS

Design

The researcher used descriptive-survey method. This was used in gathering information to determine the relationship of personnel management practices to teachers' teaching and school performance.

Environment and Participants

The researcher conducted the study at public elementary and secondary schools of Garcia-Hernandez district.

The participants of the study were the total population of the teachers, school heads, and non-teaching personnel of the aforementioned institutions.

Instrument

The researcher adapted the standardized instruments on "Teaching and Learning International Survey (TALIS) Teacher Questionnaire" by the International Association for the Evaluation of Educational Achievement (IEA) (2001) for the personnel management practices, "Teacher's Self-Assessment Rubrics (TSAR)" by Hrushikesh Senapaty (2019) for the teachers' teaching performance, and "Achievement Integration Program-School Staff Survey Questionnaire" by the Minnesota Department of Education (2009) for the school performance. These standardized questionnaires were modified to align the purpose of this study and to gather the relevant data and information on personnel management practices, teacher's teaching and school performance.

The instrument is composed of four parts: the first part is all about the profiling of the respondents, second is the personnel management practices, it has a scaling of 1 to 4 with a descriptive rating of Strongly Disagree (SD), Disagree (D), Agree (A), and Strongly Agree (SA) with a corresponding interpretation as Occasionally, Often, Usually, and Always Practice. Further, the third one is all about the teachers' teaching performance, it has a scaling of 1 to 4 with a descriptive rating of Occasionally (Oc), Often (O), Usually (U), and Always (A) interpreted as Poor, Fair, Satisfactory, and Very Satisfactory. Finally, the school performances having the scale of 1 to 4, with descriptive rating of Strongly Disagree (SD), Disagree (D), Agree (A), and

Strongly Agree (SA) interpreted as Poor, Fair, Satisfactory, and Very Satisfactory.

III.   RESULTS AND DISCUSSION

Table 1

Profile of the Respondents

N =250

1.1 Age	Frequency	Percentage (%)	Rank
23-29 years old	36	14.4	4
30-36 years old	63	25.2	2
37-43 years old	68	27.2	1
44-50 years old	46	18.4	3
51-57 years old	25	10	5
58-64 years old	12	4.8	6
Total	**250**	**100%**	
1.2 Employment Status			
Permanent	250	100%	
1.3 Highest Educational Attainment			
Bachelor's Degree	74	29.6	2
Bachelor's Degree with MA Units	157	62.8	1
Master's Degree	10	4	3
Master's Degree with Doctorate Units	7	2.8	4
Doctorate Degree	2	0.8	5
Total	**250**	**100%**	
1.4 Sex			
Male	29	11.6	2
Female	221	88.4	1
Total	**250**	**100%**	
1.5 Teaching Experience			
1-7 years	86	34.4	1
8-14 years	63	25.2	2
15-21 years	61	24.4	3
22-28 years	26	10.4	4
29-35 years	12	4.8	5
36-42 years	2	0.8	6
Total	**250**	**100%**	

The table 1 presents the profile of the respondents in terms of age, employment status, highest educational attainment, sex, and teaching experience. The result reveals that the age bracket 37-43 years old with a frequency of 68 or 27.2 % obtains the highest rank. Meanwhile, the age bracket 58-64 years old with a frequency of 12 or 4.8% obtained the lowest rank. This implies that the respondents are relatively in a middle-aged group.

Consequently, the employment status of respondents of this study is all in permanent status. This means that they are all enjoying the benefits of the government as rewards for all the excellent services rendered in the academe.

In addition, the highest educational attainment of the respondents shows that they are in the Bachelor's Degree with MA units which obtained the highest rank with a frequency of 157 or 62.8%. Meanwhile, the respondents with a Doctoral Degree obtained the lowest rank with a frequency of 2 or 0.8%. This implies that most of the teachers continue to pursue advanced studies.

Moreover, as to sex, majority of the respondents are females with the highest frequency of 221 or 88.4% while only 29 or 11.6% were males. This denotes that most of the teachers are females.

Further, as it was shown in the table, more than 30% of the respondents are beginners who spent 1-7 years of teaching, on the other hand only 0.8% are distinguished teachers who spent 36-42 years in the academe.

The Goal Setting Theory by Locke (1968) suggests that the individual goals established by an employee play an important role in motivating him for superior performance. This is a result of the workers' continued pursuit of their objectives. This simply means that the school administrators should motivate their subordinates to pursue enrolling in the graduate studies for professional growth and development.

This affirms the study of Mapute, Torreon, Igot, Tiempo, and Castil, (2020) that the teachers should seek further education goals and go to suitable workshops and seminars for professional development.

Table 2

Assessment of the Respondents on the School Heads' Personnel Management Practices

N =250

Statements	SD	Mean	DI	Rank
The principal/school head…				
1. discusses educational goals with teachers in meetings.	0.5	3.62	SA	1
2. ensures that teachers work according to the school's educational goals.	0.52	3.6	SA	2
3. observes teaching in classes.	0.55	3.58	SA	3.5
4. gives teachers suggestions as to how they can improve their teaching.	0.55	3.57	SA	5
5. takes the initiative to discuss the matter, when a teacher has problems in his/her classroom.	0.58	3.48	SA	13.5
6. ensures that teachers are informed about possibilities for updating their knowledge and skills.	0.55	3.56	SA	6
7. compliments teachers for special effort or accomplishments.	0.58	3.52	SA	11
8. works with teachers on a school development plan.	0.56	3.58	SA	3.5
9. defines goals to be accomplished by the staff of this school.	0.55	3.54	SA	7.5
10. ensures that a task-oriented atmosphere is fostered in this school.	0.58	3.49	SA	12
11. acts with teachers to ensure that education quality issues are a collective responsibility.	0.57	3.54	SA	7.5
12. makes sure that the professional development activities of teachers are in accordance with the teaching goals of the school.				
13. observes instruction in classrooms.	0.6	3.53	SA	10
14. uses student performance results to develop the school's educational goals.	0.63	3.48	SA	13.5
15. checks to see whether classroom activities are in keeping with the school's educational goals.	0.6	3.48	SA	13.5
16. takes exam results into account in decisions regarding curriculum development.	0.65	3.41	SA	19
17. ensures that there is clarity concerning the responsibility for coordinating the curriculum.	0.63	3.46	SA	17
18. takes the initiative to discuss matters when a teacher has problems.	0.64	3.48	SA	13.5
19. pays attention to disruptive behavior of teachers in classrooms.	0.65	3.44	SA	18
20. takes over lessons from teachers who are unexpectedly absent.	0.82	3.18	A	20
Composite Mean	**0.59**	**3.50**	**SA**	**(Strongly Agree)**

Legend:

Weighted Mean (WM)

Rating Scale	Descriptive Interpretation	
3.25 – 4.00	Strongly Agree (SA)	- Very Satisfactory
2.50 – 3.24	Agree (A)	- Satisfactory
1.75 – 2.49	Disagree (D)	- Fair
1.00 – 1.74	Strongly Disagree (SD)	- Poor

Table 2 shows the assessment of the respondents on the personnel management practices of their school administrators. It shows that item "the principal/school head discusses educational goals with teachers in meetings" ranked as the highest with a mean score of 3.62 or described as strongly agree which means that this item is very satisfactory. On the other hand, item "the

principal/school head who takes over lessons from teachers who are unexpectedly absent" ranked as the lowest with a mean score of 3.18 or described as agree and interpreted as satisfactory. Overall, the composite mean of 3.5 or strongly agree suggested that these items on personnel management of Garcia-Hernandez district are very satisfactory.

It implies that school administrators really have a clear dissemination of its school's educational goals in terms of its projects, activities, and programs. The principal/school head have a clear understanding to his subordinates of its targets and goals to achieve an excellent performance.

It is indeed evident on the study of Munadzir, Fakhrudin, Sugito, and Yanto (2020) the findings demonstrated how a high-quality culture improved academic performance in schools through interpersonal communication, and leadership competence. Interpersonal communication has a positive and significant association with quality culture, increasing in quality culture due to management skill. Thus, interpersonal communication has an impact on academic success.

Table 3.1

Teachers' Level of Performance in Terms of Designing Learning Experiences

N =250

Statements	SD	Mean	DI	Rank
As teacher, **I…**				
1. **use existing knowledge and experiences of learners while planning.**	0.49	3.70	A	1
2. **consider Learning Outcomes (LOs) while planning.**	0.49	3.67	A	2
3. **plan for engaging all learners in different activities.**	0.52	3.66	A	3
4. **collect, prepare and integrate the relevant Teaching Learning Materials (TLMs).**	0.52	3.59	A	5
5. **am planning**	0.5	3.63	A	4
assessment strategies.	2			
Composite Mean	0.51	3.65	Always	

Legend:

Weighted Mean (WM)

Rating Scale   Descriptive Interpretation
3.25 – 4.00   Always (A)   - Very Satisfactory
2.50 – 3.24   Usually (U)   - Satisfactory
1.75 – 2.49   Often (O)   - Fair
1.00 – 1.74   Occasionally (Oc)   - Poor

The table 3.1 shows the teachers' level of performance in terms of designing learning experiences. It shows that the "teacher who use existing knowledge and experiences of learners while planning" had the highest rank with a mean score of 3.70 or described as Always and interpreted as Very Satisfactory. This simply implies that teachers have always consider the gained knowledge and experiences of learners in designing learning instructions. Whereas, "teacher who collect, prepare, and integrate the relevant Teaching Learning Materials (TLMs)" had the lowest rank with a mean score of 3.59 or described as Always and interpreted as Very Satisfactory. Thus, the composite mean of 3.65 or described as Always suggested that teachers of Garcia-Hernandez district believed that they are very good in designing learning experiences.

This means that in terms of designing learning experiences, it is best for teachers to use the prior knowledge and experiences of learners in planning. This is because it is best and easy way to integrate and connect the outcome you want to achieve when learner has an existing knowledge and experience on something. Learners could able to adapt the lesson effectively.

It agrees to the study of Taubert (2020) that teachers should use the knowledge, performance, beliefs, or output of learners in order to enhance or improve it. With a career as complex as teaching, self-reflection gives teachers a chance to consider their own work, what works and what doesn't, and the motivations behind their planning.

Table 3.2

Teachers' Level of Performance in Terms of Knowledge and Understanding of Subject Matter

N =250

Statements	SD	Mean	DI	Rank
As teacher, I…				
1. exhibit content knowledge with conceptual clarity using appropriate examples.	0.52	3.59	A	4
2.address the conceptual errors/difficulties/misconceptions of learners.	0.54	3.56	A	5
3. deliver the lesson in a simple yet impactful way to the learners.	0.48	3.7	A	1
4. provide meaningful and concrete example of the subject matter.	0.49	3.66	A	3
5.share knowledge and information beyond the context of the book.	0.49	3.69	A	2
Composite Mean	**0.5**	**3.64**	**Always**	

Legend:

Weighted Mean (WM)

Rating Scale	Descriptive Interpretation	
3.25 – 4.00	Always (A)	- Very Satisfactory
2.50 – 3.24	Usually (U)	- Satisfactory
1.75 – 2.49	Often (O)	- Fair
1.00 – 1.74	Occasionally (Oc)	- Poor

Table 3.2 illustrates the teachers' level of performance in terms of knowledge and understanding of the subject matter. It reveals that the "teacher who deliver the lesson in a simple yet impactful way to the learners" had the highest rank with a mean score of 3.70 or described as Always and interpreted as Very Satisfactory. On the other hand, the "teacher who address the conceptual errors/difficulties/misconceptions of learners" had the lowest rank with a corresponding mean score of 3.56 or described as Always and interpreted as Very Satisfactory. Therefore, the composite mean of 3.64 or described as Always means that respondents are very good enough in their knowledge and understanding of the subject matter.

Concisely, it is indeed meaningful to deliver the lesson in a very simple way wherein learners could able to easily comprehend and understand the lesson to its deepest way. Teachers should not able to make the delivery of instruction in its complexity, it will result to poor learning towards the learners.

Furthermore, as stated in the study of Arop, Owan, and Agunwa (2019), it was suggested, among other things, that before and during service, instructors should receive sufficient training in the concepts, principles, and techniques of instruction. Through such, teachers could able to deliver lesson efficiently and effectively. Then, it conforms the Scientific Management Theory (2022) wherein Taylor advised to make jobs simpler to boost efficiency.

Table 3.3

Teachers' Level of Performance in Terms of Strategies for Facilitating Learning

N =250

Statements	SD	Mean	DI	Rank
A. Creating Conducive Learning Environment				
As teacher, I…				
1.use available space in the classroom to organize different activities.	0.59	3.55	A	7
2.ensure cleanliness in classrooms and school.	0.46	3.75	A	2
3. take care of safety of students in the classroom.	0.4	3.83	A	1
4. address the issues of personal health & hygiene.	0.47	3.74	A	3
5.display teaching-learning materials and learners' work in the classrooms.	0.56	3.58	A	6
6. use appropriate strategies for ensuring classroom discipline.	0.52	3.66	A	5
7.am strengthening learners' regularity of attendance in classroom/ school.	0.48	3.72	A	4
Average Weighted Mean	**0.5**	**3.69**	**A**	
B. Learning Strategies and Activities				
As teacher, I…				
1.use learner centered strategies (engaging students in creative and critical thinking, inquiry, investigation, and problem-based learning; encouraging discussion, dialogue, debate,	0.53	3.57	A	6

cooperative and collaborative activities, etc.).				
2.provide opportunities to all learners to participate in discovery, exploration and experimentation.	0.52	3.59	A	5
3.acknowledge learners' responses and encourage their participation.	0.46	3.74	A	1
4.encourage learners to ask questions.	0.47	3.72	A	2
5.develop ICT skills amongst learners.	0.61	3.41	A	7
6.use different teaching-learning resource materials like textbooks, teachers' sourcebooks, print & digital materials, web resources, etc.	0.47	3.70	A	4
7.provide opportunities to learners for development of qualities like care, concern, compassion, sympathy, empathy, and stress management.	0.47	3.71	A	3
Average Weighted Mean	**0.51**	**3.64**	**A**	

C. Communication Skills

As teacher, I…

1. listen to learners patiently.	0.47	3.72	A	2
2.use the home language of learner wherever needed.	0.52	3.66	A	4
3.write grammatically correct sentences with proper spacing and punctuation marks.	0.54	3.55	A	5
4.deliver the lesson that learners could learn easily.	0.44	3.76	A	1
5.easily get the attention of the learners.	0.5	3.67	A	3
Average Weighted Mean	**0.5**	**3.67**	**A**	

D. Assessment and Feedback

As teacher, I…

1. assess students' learning and provide feedback for improving learning.	0.5	3.64	A	3
2.maintain students' profile of learning and performance (record of different tests, assignments, written work, projects, anecdotes, etc.).	0.5	3.68	A	1.5
3.share learners' progress with parents/guardians.	0.53	3.68	A	1.5
4.give remedial lessons to the least performing learners.	0.54	3.61	A	4
5.provide peer learning in assessing and providing feedback to the least performing learners.	0.55	3.60	A	5
Average Weighted Mean	**0.52**	**3.64**	**A**	
Composite Mean	**0.51**	**3.66**	**Always**	

Legend:

Weighted Mean (WM)

Rating Scale	Descriptive Interpretation	
3.25 – 4.00	Always (A)	- Very Satisfactory
2.50 – 3.24	Usually (U)	- Satisfactory
1.75 – 2.49	Often (O)	- Fair
1.00 – 1.74	Occasionally (Oc)	- Poor

Table 3.3 shows the teachers' level of performance in terms of strategies for facilitating learning in creating conducive learning environment, learning strategies and activities, communication skills, and assessment and feedback.

In creating conducive learning environment, the table depicts that item "teacher should take care of the safety of the students" had the highest rank with a mean score of 3.74 or described as Always and interpreted as Very Satisfactory whereas the "teacher who use the available space in the classroom to organize different activities" had the lowest rank with a mean score of 3.55 or described as Always and interpreted as Very Satisfactory. As shown above, the composite mean of 3.69 or described as Always suggested that teachers in the district of Garcia-Hernandez in terms of creating conducive learning environment are very satisfactory. This implies that at all cost, the teachers' utmost consideration in a conducive learning environment is the safety of the learners. Learners learn best when they feel safe and secured.

Consequently, in learning strategies and activities, the "teacher who acknowledge the learners'

responses and encourage their participation" had the highest rank with a mean score of 3.74 or described as Always and interpreted as Very Satisfactory. On the other hand, the "teacher who develop the ICT skills amongst learners" had the lowest rank with a mean score of 3.41 or described as Always and interpreted as Very Satisfactory. Generally, the composite mean of 3.64 or described as Always confirmed that teachers in the district of Garcia-Hernandez in terms of learning strategies and activities are very satisfactory. Hence, active involvement and participation of the learners in the teaching-learning process is meaningful in facilitating learning of the learners. Active involvement of learners develops critical thinking and reasoning.

Moreover, in facilitating learning for communication skills, it demonstrates that the "teachers who deliver the lesson that the learners could learn easily" had the highest rank with a mean score of 3.76 verbally described as Always and interpreted as Very Satisfactory meanwhile, the "teacher who write grammatically correct sentences with proper spacing and punctuation marks" obtained the lowest rank with a mean score of 3.55 or described as Always and interpreted as Very Satisfactory. All in all, the composite mean of 3.67 or described as Always manifested that teachers in the district of Garcia-Hernandez in terms of facilitating learning in communication skills are very satisfactory. Thus, this means that in order for learners to best absorb the learnings during instruction, teachers should deliver the subject matter in its simplest form, yet meaningful.

Furthermore, in facilitating learning for assessment and feedback, the data reveals that the "teacher who maintain students' profile of learning and performance (record of different tests, assignments, written work, projects, anecdotes, etc.) and share learners' progress with parents/guardians" obtained the highest rank with a mean score of 3.68 or described as Always and interpreted as Very Satisfactory, whereas, the "teacher who provide peer learning in assessing and providing feedback to the least performing learners" obtained the lowest rank with a mean score of 3.60 or described as Always and interpreted as Very Satisfactory. Therefore, teachers should always keep their records for the track of learners' improvement. All these document records serve as the bases of providing feedbacks and learning interventions if necessary. And thus, have proper parent-teacher relationship for the awareness of the students' progress and difficulties.

Overall, the composite mean of 3.64 or described as Always suggested that teachers in the district of Garcia-Hernandez in terms of facilitating learning through assessment and feedback are very satisfactory.

Generally, the teacher's strategy in facilitating learning was described as very satisfactory. They were able to utilized different strategies in order to give learners a meaningful learning.

The above results agreed to the tangible effects of this training and development or lack thereof in the classroom refers to teacher performance. Simply put, what a teacher does, or does not do, in the classroom has a significant impact on how effectively students advance in their learning process. This is because the actions, attitudes, and behaviors of teachers and students in the teaching-learning environment determine whether or not students achieve their educational goals. Therefore, it must emphasize how much a teacher's effectiveness affects pupils' academic success or failure (Merlo, 2022).

Table 3.4

Teachers' Level of Performance in Terms of Interpersonal Relationship

N =250

Statements	SD	Mean	DI	Rank
As teacher, I…				
1. have good relationship with students.	0.41	3.81	A	1
2. have good relationship with colleagues.	0.44	3.76	A	5
3. have good relationship with parents and community.	0.44	3.78	A	2.5
4. have good relationship with the school head/principal.	0.46	3.78	A	2.5
5. have good relationship with the stakeholders.	0.45	3.77	A	4
Composite Mean	0.44	3.78	Always	

Legend:

Weighted Mean (WM)

Rating Scale	Descriptive Interpretation	
3.25 – 4.00	Always (A)	- Very Satisfactory
2.50 – 3.24	Usually (U)	- Satisfactory
1.75 – 2.49	Often (O)	- Fair
1.00 – 1.74	Occasionally (Oc)	- Poor

In table 3.4, it shows the teachers' level of performance in terms of interpersonal relationship. It reveals that the "teacher who have a good relationship to students" had the highest rank which obtained the mean score of 3.81 or described as Always and interpreted as Very Satisfactory. Meanwhile, the "teacher who have a good relationship with colleagues" had the lowest rank with a mean score of 3. 76 or described as Always and interpreted as Very Satisfactory. Generally, the composite mean of 3.78 or described as Always suggested that teachers in the district of Garcia-Hernandez in terms of interpersonal relationship are very satisfactory. This simply implies that teachers having a good relationship towards their learners create a strong connection in delivering the teaching-learning process. This means that teachers could able to establish a positive result in the transfer of knowledge.

It relates to the study of Munadzir, Fakhrudin, Sugito, and Yanto (2020) demonstrated how a high-quality culture improved academic performance in schools through interpersonal communication. Hence, student-teacher relationship should always be positive to reinforce meaningful learning to learners.

Table 3.5

Teachers' Level of Performance in Terms of Professional Development

N =250

Statements	SD	Mean	DI	Rank
As teacher, I…				
1.update subject knowledge through self-learning.	0.54	3.65	A	2
2.participate in in-service education programs as per need and requirement.	0.49	3.67	A	1
3.participate in in-service education programs for improving ICT skills.	0.53	3.59	A	3
4.engage in innovative and action research activities.	0.66	3.34	A	4
5. participate and present papers in seminars/ journals, newspapers, magazines, etc.	0.8	3.26	A	6
6. contribute to the development of teaching-	0.72	3.29	A	5
learning materials (TLMs) and other resources through ICT.				
Composite Mean	**0.62**	**3.47**	**Always**	

Legend:

Weighted Mean (WM)

Rating Scale	Descriptive Interpretation	
3.25 – 4.00	Always (A)	- Very Satisfactory
2.50 – 3.24	Usually (U)	- Satisfactory
1.75 – 2.49	Often (O)	- Fair
1.00 – 1.74	Occasionally (Oc)	- Poor

The table 3.5 shows the teachers' level of performance in terms of professional development. Based on the table above, it shows that the "teacher who participate in in-service education programs as per need and requirement" obtained the highest rank with a mean score of 3. 67 or described as Always and interpreted as Very Satisfactory. whereas, the "teacher who participate and present papers in seminars/ conferences/ workshops and publish articles/papers in various journals, newspapers, magazines, etc" obtained the lowest rank with a mean score of 3.26 or described as Always and interpreted as Very Satisfactory. In fact, the composite mean of 3.47 or described as Always means that teachers in the district of Garcia-Hernandez in terms of professional development are very satisfactory.

The result implies that teachers in DepEd in the district of Garcia-Hernandez has always been participative in the in-service trainings conducted by the department. This training is a must in order for the teachers to learn new teaching pedagogies, strategies and methodologies of teaching and etc.

The result of the study relates to the study of Arop, Owan, and Agunwa (2019) demonstrated that among other things, that before and during service, instructors should receive sufficient training in the concepts, principles, and techniques of instruction.

In addition, it agrees to the study of Mapute, Torreon, Igot, Tiempo, and Castil, (2020) the results showed that the teachers should seek further education goals and go to suitable workshops and seminars for professional development.

Table 3.6

Teachers' Level of Performance in Terms of School Development

N =250

Statements	SD	Mean	DI	Rank
As teacher, I…				
1.organize/participate and contribute in School Management Committee (SMC)/ Parent Teacher Meeting (PTM)/Parent Teacher Association (PTA) activities.	0.52	3.66	A	1
2.discharge duties of various committees responsibly and take initiative for organizing activities for those committees (such as morning assembly, time-table, examination, sports, cultural day celebration, public relations, excursions, etc.).	0.66	3.38	A	4
3.take responsibilities for organizing activities-Guidance & Counseling, Scouts, Red Cross, various club activities, resource mobilization, and school budgeting.	0.69	3.37	A	5
4. discharge all kinds of duties as assigned by the authority.	0.63	3.40	A	3
5. share my expertise in the field that needs more enhancement.	0.54	3.54	A	2
Composite Mean	0.61	3.47	Always	

Legend:

Weighted Mean

(WM)

Rating Scale   Descriptive Interpretation

3.25 – 4.00   Always (A)   - Very Satisfactory

2.50 – 3.24   Usually (U)   - Satisfactory

1.75 – 2.49   Often (O)   - Fair

1.00 – 1.74   Occasionally (Oc)   - Poor

In table 3.6, it shows the teachers' level of performance in terms of school development. The table depicts that the "teacher who organize/participate and contribute in School Management Committee (SMC)/ Parent Teacher Meeting (PTM)/Parent Teacher Association (PTA) activities" obtained the highest rank with a mean score of 3.66 or described as Always and interpreted as Very Satisfactory. On the other hand, the "teacher who take responsibilities for organizing activities-Guidance & Counseling, Scouts, Red Cross, various club activities, resource mobilization, and school budgeting" had the lowest rank with a mean score of 3.37 or described as Always and interpreted as Very Satisfactory. Briefly, the composite mean of 3.47 or described as Always suggested that the respondents perform very satisfactorily in terms of school development.

The result implies that teachers value the parent-teacher relationship. This means that through Parents-Teachers association, this will lead to a good common goal which is to establish a good result that will benefit the learners and the school in general.

The study of Miguel, Prudente, and Aguja (2021) proves that the most crucial element for parents to carry out their roles was communication with the school through teachers for updates. Teachers engaged stakeholders, initiated, and reciprocated the communication established by parents through messaging and a social media platform, but they were met with parents and students who rarely go online. Thus, this relates to how school teachers and administrators have a good relationship towards its stakeholders in order for them to implement their programs, activities, and projects in school for development.

Table A

Summary of the Respondents' Perception on Teachers' Level of Performance

N = 250

Indicators	SD	Average Weighted Mean	DI	Rank
1. designing learning experiences	0.51	3.65	A	3
2. knowledge and understanding of the subject matter	0.50	3.64	A	4

3. strategies for facilitating learning	**0.51**	**3.66**	**A**	**2**
4. interpersonal relationship	**0.44**	**3.78**	**A**	**1**
5. professional development	**0.62**	**3.47**	**A**	**5.5**
6. school development	**0.61**	**3.47**	**A**	**5.5**
Composite Mean	**0.53**	**3.61**	**Always**	

Legend:

Weighted Mean (WM)

Rating Scale	Descriptive Interpretation	
3.25 – 4.00	Always (A)	- Very Satisfactory
2.50 – 3.24	Usually (U)	- Satisfactory
1.75 – 2.49	Often (O)	- Fair
1.00 – 1.74	Occasionally (Oc)	- Poor

Table A presents the summary of the respondents' perception on Teachers' Level of Performance. It reveals that the interpersonal relationship of the teachers is always practiced that obtained the highest rank with a mean score of 3.58. Meanwhile, the professional development of teachers and school development obtained the lowest rank with a mean score of 3.47 or described as Always and interpreted as Very Satisfactory. The composite mean reached to 3.61 or described as Always which means that the respondent's overall assessment as teachers is very satisfactory.

The result signifies that teachers have a good relationship towards their school administrators, as well as with their learners. This will lead to a purposeful and meaningful teaching-learning process and promotes good learning environment.

Table 4.1

Perception of the Respondents on the School Performance in Terms of Climate and Environment

N =250

Statements	SD	Mean	DI	Rank
The school…				
1. makes the teacher feel respected and supports them.	**0.48**	**3.71**	**SA**	**2**
2. is safe and positive for everyone.	**0.49**	**3.72**	**SA**	**1**
3. gives the teachers the opportunity to express their feelings, desires and opinions without fear of retaliation.	**0.56**	**3.58**	**SA**	**5.5**
4. valued and treated the voice and perspectives of the teachers with dignity.	**0.54**	**3.62**	**SA**	**3**
5.provides opportunities of the teachers to contribute to school-wide rules, norms, and expectations.	**0.52**	**3.60**	**SA**	**4**
6. is organized and set up so that teachers can access all facilities with ease.	**0.54**	**3.58**	**SA**	**5.5**
Composite Mean	**0.52**	**3.63**	**Strongly Agree**	

Legend:

Weighted Mean (WM)

Rating Scale	Descriptive Interpretation	
3.25 – 4.00	Strongly Agree (SA)	- Very Satisfactory
2.50 – 3.24	Agree (A)	- Satisfactory
1.75 – 2.49	Disagree (D)	- Fair
1.00 – 1.74	Strongly Disagree (SD)	- Poor

In table 4.1, it shows the perception of the respondents on the school performance in terms of climate and environment. The table illustrates that the "school who is safe and positive for everyone" obtained the highest rank with a mean score of 3.72 or described as Strongly Agree and interpreted as Very Satisfactory.

Meanwhile, the "school who gives the teachers the opportunity to express their feelings, desires and opinions without fear of retaliation, and is organized and set up so that teachers can access all facilities with ease" obtained the lowest rank with a mean score of 3.58 or described as Strongly Agree and interpreted as Very Satisfactory.

In fact, the composite mean of 3.63 or described as Strongly Agree suggested that there is a very satisfactory climate and environment in Garcia-Hernandez elementary and secondary schools. This implies that the learning institution having a safe and secure place will result to a conducive learning

environment. This will reflect in the good school performance.

It affirms study of Isao (2021) it was discovered that school climate had a significant positive relationship with teaching performance, which in turn significantly influenced the teaching performance of teachers in Davao Oriental.

Table 4.2

Perception of the Respondents on the School Performance in Terms of Leadership and Government

N =250

Statements	SD	Mean	DI	Rank
The school…				
1. let the teachers participate in meetings related to decision-making and implementing strategic plans.	0.5	3.69	SA	1
2. values and centers perspectives from all members of the learning community in decision making.	0.52	3.62	SA	2
3. has planned time and space for staff and families/community members to collaborate for the purpose of decision-making related to school policies and practices.	0.51	3.57	SA	4
4. let the teachers engage in leadership practices to promote educational equity.	0.56	3.59	SA	3
5. let the teachers engage in partnerships with local civic, business, and service organizations specifically related to educational equity.	0.55	3.52	SA	5
6. has the structures and processes used to implement new programs and innovations which are helpful and supportive.	0.58	3.47	SA	8.5
7. has leadership development opportunities which have been made available to teachers.	0.6	3.51	SA	6
8. makes efforts to ensure that historically underrepresented groups benefit from leadership development opportunities.	0.58	3.42	SA	10
9. has performance reviews which are equitable and fair.	0.6	3.50	SA	7
10. has performance reviews and accountability measures which are strategic and aligned with improvement efforts.	0.57	3.47	SA	8.5
Composite Mean	**0.56**	**3.54**	**Strongly Agree**	

Legend:

Weighted Mean (WM)

Rating Scale	Descriptive Interpretation
3.25 – 4.00	Strongly Agree (SA) - Very Satisfactory
2.50 – 3.24	Agree (A) - Satisfactory
1.75 – 2.49	Disagree (D) - Fair
1.00 – 1.74	Strongly Disagree (SD) - Poor

The table 4.2 shows the perception of the respondents on the school performance in terms of leadership and governance. The result reveals that the "school who let the teachers participate in meetings related to decision-making and implementing strategic plans" obtained the highest rank with a mean score of 3.69 or described as Strongly Agree and interpreted as Very Satisfactory. Meanwhile, the "school who makes efforts to ensure that historically underrepresented groups benefit from leadership development opportunities" obtained the lowest rank with a mean score of 3.42

verbally described as Strongly Agree and interpreted as Very Satisfactory. The composite mean reached to 3.54 or described as strongly agree which means that the school's performance in terms of leadership and government is very satisfactory.

This implies that the school administrator really wants his subordinates to have an active involvement in all the programs, activities, and projects in order for them to achieve an excellent performance that will benefit the learning institution in general. It has been said that many ideas are better in achieving its common goal.

The Goal Setting Theory by Locke (1968) suggests that the individual goals established by an employee play an important role in motivating him for superior performance. This is a result of the workers' continued pursuit of their objectives. In addition, it has relevance on the study of Mawajdeh (2021) teachers' participation has an impact on student performance favorably, and the outcomes show that inclusion of teachers in decision-making processes at schools positively affects academic achievement.

As a result, leaders ought to communicate, consult, and share concepts with instructors to enhance academic results. This means that in order for the school to have a good and harmonious relationship, there should be a good interpersonal relationship among others and involve teachers in decision-making for progress and development of the learning institution.

Table 4.3

Perception of the Respondents on the School Performance in Terms of Continuous and Collaborative Inquiry – Professional Learning

N= 250

Statements	SD	Mean	DI	Rank
The school…				
1. has ongoing support for professional learning and growth in my school.	0.57	3.53	SA	1
2. provides support for professional learning and growth is available to all staff members at my school.	0.56	3.52	SA	2
3. has professional learning experiences which are aligned with strategic plans and improvement efforts.	0.56	3.50	SA	5
4. has professional learning experiences designed to support collaboration among staff across grades, content areas, and schools.	0.55	3.50	SA	5
5. provides educational equity which is a recurring theme of professional learning experiences.	0.55	3.50	SA	5
6. has job-embedded professional learning experiences which are offered at my school.	0.58	3.43	SA	7
7. implements coaching and mentoring which are integral aspects of professional learning and growth at my school.	0.55	3.51	SA	3
Composite Mean	0.56	3.50	**Strongly Agree**	

Legend:

Weighted Mean (WM)

Rating Scale   Descriptive Interpretation

3.25 – 4.00	Strongly Agree (SA)	- Very Satisfactory
2.50 – 3.24	Agree (A)	- Satisfactory
1.75 – 2.49	Disagree (D)	- Fair
1.00 – 1.74	Strongly Disagree (SD)	- Poor

The table 4.3 shows the perception of the respondents on the school performance in terms of continuous and collaborative inquiry in professional learning. It reveals that the "school has ongoing support for professional learning and growth" obtained the highest rank with a mean score of 3.53 or described as Strongly Agree and interpreted as Very Satisfactory, whereas, the "school who has job-embedded professional learning experiences that are offered" obtained the lowest rank with a mean score of 3.43 or described as Strongly Agree and interpreted as Very Satisfactory. The composite mean reached to 3.50 or described as strongly agree which means that the schools' performance as to continuous and collaborative inquiry in professional learning is very satisfactory.

This simply implies that the school administrators have a strong support for teachers' professio0nal growth. The school administrator wants his subordinates to grow professionally as career advancement is concerned. This will not just benefit to the professional teachers, but also for the good of the learners.

The result of the study has a relevance to the study of Olaivar, and Loayon (2022) that schools should maintain the high practice of the human resource management policies and procedures with more emphasis on the compensation and reward management and conduct of professional development activities for teachers.

Furthermore, it agrees to the study of Mapute, Torreon, Igot, Tiempo, and Castil, (2020) that the teachers should seek further education goals and go to suitable workshops and seminars for professional development.

Table 4.4

Perception of the Respondents on the School Performance in Terms of Continuous and Collaborative Inquiry – Data-Based Decision-Making

N = 250

Statements	SD	Mean	DI	Rank
The school…				
1. let the teachers examine data disaggregated by student groups independently to inform their own practice.	0.56	3.42	SA	4.5
2. let the teachers examine data disaggregated by student groups in team-level meetings.	0.56	3.39	SA	10.5
3. let the teachers examine data disaggregated by student groups in school-level meetings.	0.56	3.40	SA	6.5
4. let the teachers examine data disaggregated by student groups in district-level meetings.	0.59	3.40	SA	6.5
5. give the teachers the chance to participate in planned meetings to review and discuss data.	0.59	3.55	SA	1
6. maintains data which are routinely reviewed and used to make decisions about my school.	0.6	3.50	SA	2
7. has different perspectives about what counts as data which are valued in my school.	0.6	3.44	SA	3
8. uses multiple forms of data and considered to be valid.	0.58	3.40	SA	6.5
9. has a balance of examining data about systems and adult practices with data about students.	0.6	3.42	SA	4.5
10. has an emphasis on centering data about historically underrepresented groups.	0.6	3.39	SA	10.5
11. has raw data, data summaries, and reports which are accessible to all stakeholders in my school.	0.6	3.40	SA	6.5
12. provides structures and processes in place for stakeholders to ask questions and provide feedback about data and reports.	0.58	3.39	SA	10.5

	SD	Mean	DI
Composite Mean	0.58	3.43	**Strongly Agree**

Legend:

Weighted Mean (WM)

Rating Scale	Descriptive Interpretation
3.25 – 4.00	Strongly Agree (SA) - Very Satisfactory
2.50 – 3.24	Agree (A) - Satisfactory
1.75 – 2.49	Disagree (D) - Fair
1.00 – 1.74	Strongly Disagree (SD) - Poor

In table 4.4, it shows the perception of the respondents on the school performance in terms of continuous and collaborative inquiry in data-based decision-making. The table demonstrates that the "school who give the teachers the chance to participate in planned meetings to review and discuss data" obtained the highest rank with a mean score of 3.55 or described as Strongly Agree and interpreted as Very Satisfactory. On the other hand, the "school who let the teachers examine data disaggregated by student groups in team-level meetings, has an emphasis on centering data about historically underrepresented groups, and provides structures and processes in place for stakeholders to ask questions and provide feedback about data and reports" obtained the lowest rank with a mean score of 3.39 or described as Strongly Agree and interpreted as Very Satisfactory respectively. The composite mean reached to 3.43 or described as strongly agree which means that the respondents confirmed that there is a very satisfactory performance of the schools in terms of continuous and collaborative inquiry in data-based decision-making.

The result implies that the school administrator is very open to teachers for all the projects, activities, and programs of the school for its development. This means that teachers really have a big contribution in the development of the learning institution.

It is related to the Theory of Performance by Elger (1962). An individual or a group of people working together in a performance is referred to as a performer. This simply means that since teachers are given the opportunity to participate in the decision-making, thus they perform for the goal of the learning institution, and that is to have a development for the learning institution and to the learners.

Table 4.5

Perception of the Respondents on the School Performance in Terms of Continuous and Collaborative Inquiry – Improvement Initiatives

N = 250

Statements	SD	Mean	DI	Rank
The school…				
1. has inclusive inquiry cycles and data were informed decisions guide the selection of improvement initiatives.	0.59	3.38	SA	5
2. provides improvement efforts which are coordinated to optimize efficiencies and minimize redundancies.	0.59	3.40	SA	4
3. ensures that the focus of improvement efforts is on changing systems, policies, and adult practices to better support students, rather than 'fixing' students.	0.61	3.44	SA	3
4. ensures that there are standard processes and procedures for monitoring and assessing improvement initiatives.	0.58	3.46	SA	2
5. ensures that results from monitoring and assessment efforts are used to inform and enhance ongoing improvement efforts.	0.58	3.47	SA	1
Composite Mean	0.59	3.43	**Strongly Agree**	

Legend:

Weighted Mean (WM)

Rating Scale	Descriptive Interpretation
3.25 – 4.00	Strongly Agree (SA) - Very Satisfactory
2.50 – 3.24	Agree (A) - Satisfactory

| 1.75 – 2.49 | Disagree (D) | - Fair |
| 1.00 – 1.74 | Strongly Disagree (SD) | - Poor |

Table 4.5 presents the perception of respondents on the school performance in terms of continuous and collaborative inquiry in improvement initiatives. The table depicts that the "school who ensures that results from monitoring and assessment efforts are used to inform and enhance ongoing improvement efforts" had the highest rank with a mean score of 3.47 verbally described as Strongly Agree and interpreted as Very Satisfactory. Meanwhile, the "school has inclusive inquiry cycles and data were informed decisions guide the selection of improvement initiatives" obtained the lowest rank with a mean score of 3.38 described as Strongly Agree and interpreted as Very Satisfactory. The composite mean reached to 3.43 or described as strongly agree which means that the schools' performance in terms of continuous and collaborative inquiry in improvement initiatives is very satisfactory.

The result implies that the school uses gathered results of data as basis in making plans and decisions for their on-going and future programs, activities, and projects to be implemented. This action is a big help for them to reinforce new systematic plans that will benefit the learning institution and the learners.

Consequently, in order to improve organizational productivity through the efficient use of all people within the organization, a systematic process that makes sure that all human-related variables are properly recorded, reflected, and monitored and given other working conditions that can facilitate their work performance and goal attainment. The school must meticulously organize its approach to assessment and monitoring for progress and development. (Agunwa, Owan, and Ekpe, 2019.

Table 4.6

Perception of the Respondents on the School Performance in Terms of Family and Community Partnership

N = 250

Statements	SD	Mean	DI	Rank
The school…				
1. provides locations in the community which are utilized for school and classroom projects, events, and instruction.	0.58	3.49	SA	6.5
2. ensures that information about students, families, and their communities is routinely gathered to inform and make learning experiences more relevant.				
3. provides events designed to connect families and community members with educators.	0.58	3.49	SA	6.5
4. provides multiple approaches for two-way communication with families and community members.	0.58	3.48	SA	8.5
5. has communication strategies for families and community members focus intentionally on including historically underrepresented groups.	0.6	3.48	SA	8.5
6. provides accurate and complete information about the local community and its history are incorporated into school content.	0.59	3.47	SA	10
7. let the teachers regularly participate in community events and activities as a representative of my school.	0.59	3.54	SA	1
8. ensures school events and activities are designed to support access for those families and community members who face the most significant barriers to active participation.	0.59	3.52	SA	2
9. ensures family and community members from historically underrepresented groups routinely participate in school activities.	0.59	3.51	SA	3
10. provides structures, supports, and systems which are in place to facilitate and sustain the participation of families and community members in school events and activities.	0.59	3.50	SA	4.5

Note: In the table above, statement 2 shows SD 0.58, Mean 3.50, DI SA, Rank 4.5.

Composite Mean	0.59	3.50	Strongly Agree

Legend:

Weighted Mean (WM)

Rating Scale	Descriptive Interpretation
3.25 – 4.00	Strongly Agree (SA) - Very Satisfactory
2.50 – 3.24	Agree (A) - Satisfactory
1.75 – 2.49	Disagree (D) - Fair
1.00 – 1.74	Strongly Disagree (SD) - Poor

Table 4.6 shows the perception of the respondents on the school performance in terms of family and community partnership. It reveals that the "school who let the teachers regularly participate in community events and activities as a representative of my school" had the highest rank with a mean score of 3.54 or described as Strongly Agree and interpreted as Very Satisfactory. On the other hand, the "school who provides accurate and complete information about the local community and its history are incorporated into school content" obtained the lowest rank with a mean score of 3.47 or described as Strongly Agree and interpreted as Very Satisfactory. In fact, the composite mean reached to 3.5 or described as strongly agree which means that the very satisfactory school performance in terms of family and community partnership was manifested in Garcia-Hernandez district schools.

Thus, the result is very evident on the school-community partnership in the district of Garcia-Hernandez. In every activity in the community, the school has an active involvement in order to support its stakeholders and the community as partner of the learning institution. This leads to a strong relationship between the school and the community for its linkage.

The result of the study has relevance on the study of Agunwa, Owan, and Ekpe (2019), in order to improve organizational productivity through the efficient use of all people within the organization, the main goal of personnel management is to help employees maintain a healthy work-life balance. Thus, the school must let the teachers to have community involvement as part of school-community partnership.

Table B

Summary of the Respondents' Perception on the School Performance

N = 250

Indicators	SD	Average Weighted Mean	DI	Rank
1. climate and environment	0.52	3.63	SA	1
2. leadership and government	0.56	3.54	SA	2
3. continuous collaborative inquiry- professional learning	0.56	3.50	SA	3.5
4. continuous collaborative inquiry-data- based decision-making	0.58	3.43	SA	5.5
5. continuous collaborative inquiry- Improvement initiatives	0.59	3.43	SA	5.5
6. family and community partnerships	0.59	3.50	SA	3.5
Composite Mean	0.57	3.51	Strongly Agree	

Legend:

Weighted Mean (WM)

Rating Scale	Descriptive Interpretation
3.25 – 4.00	Strongly Agree (SA) - Very Satisfactory
2.50 – 3.24	Agree (A) - Satisfactory
1.75 – 2.49	Disagree (D) - Fair
1.00 – 1.74	Strongly Disagree (SD) - Poor

Table B presents the summary of the respondents' perception on the school performance. It reveals that the teachers strongly agree that climate and environment of the school is very conducive to learning, it obtained the highest rank with a mean score of 3.63 or described as Strongly Agree and interpreted as Very Satisfactory. Meanwhile, the continuous collaborative inquiry on data-based decision-making and improvement

initiatives obtained the lowest rank with a mean score of 3.43 or described as Strongly Agree and interpreted as Very Satisfactory. Generally, the composite mean reached to 3.51 or described as Strongly Agree which means that the respondent's overall perception on school performance is very satisfactory.

This implies that in Garcia-Hernandez district, the school climate and environment is pro-teacher and students. It caters the needs of the teachers and learners to have a conducive learning institution for a meaningful teaching-learning process.

Table 5.1

Significant Relationship between Personnel Management Practices and Teachers' Level of Performance

N=250

Variables	df	α	r	p-value	Interpretation	Decision
Personnel Management Practices & Teachers' Level of Performance	248	.05	.35	<.0001	Significant	Reject H$_0$

Table 5.1 unveils the relationship between personnel management practices and teachers' level of performance. The result shows that there is sufficient evidence to conclude that there is a significant relationship between personnel management practices and teachers' level of performance, r(248)=.35, p<.001, thus rejecting the null hypothesis. This denotes that personnel management practices of the school administrators have impact on teachers' level of performance.

In consonance with the Contingency Management Theory of Fiedler (2022), it claims that a leader's personality attributes had a direct impact on how well he led. According to Fiedler's view, there are variety of leadership qualities useful in various circumstances. It implies that a leader ought to be adaptable enough to change with the environment.

Moreover, as stated by Mulyani, Meirawan, and Rahmadani (2020) principal leadership and teacher teaching performance had a positive and significant impact on school effectiveness. It has been demonstrated that the principal's leadership can motivate teachers to deliver better instruction, boosting school effectiveness.

The highly effective teacher's teaching style was key to this school's high effectiveness. To increase school effectiveness, teachers' teaching performance must be consistently enhanced. The principal's leadership position can help to improve this teaching performance.

Table 5.2

Significant Relationship between Personnel Management Practices and Perception of Respondents' School Performance

N =250

Variables	df	α	r	p-value	Interpretation	Decision
Personnel Management Practices & Perception of Respondents' School Performance	248	.05	.65	<.0001	Significant	Reject H$_0$

Table 5.2 discloses the relationship between personnel management practices and perception of respondents on school performance. The result shows that there is concrete evidence to conclude that there is a significant relationship between personnel management practices and perception of respondents on school performance, r(248)=.65, p<.001, thus rejecting the null hypothesis. This signifies that personnel management practices of the school administrators have positive result on the perception of respondents on school performance.

Conforming to the study of Munadzir, Fakhrudin, Sugito, and Yanto (2020) it demonstrated how a high-quality culture improved academic performance in schools through administrative competence, interpersonal communication, and leadership competence. Interpersonal communication has a positive and significant association with quality culture, with a 46% effect, 40% increase in quality culture due to management skill.

Summary of Findings

The treated data revealed the following findings:

1. Profile of the Respondents

1.1. Age Majority of the teachers were ages from 37 to 43 years old.

1.2. Employment Status All of the respondents were in permanent status.

1.3. Highest Educational Attainment Most of the teachers in Garcia-Hernandez district has Bachelor's Degree with MA units earned with a frequency of 157 or 62.8%.

1.4. Sex Most of the teachers were females with a frequency of 221 or 88.4%.

1.5. Teaching Experience Most of the teachers were beginners who spent 1 to 7 years of teaching.

2. The Assessment of the Respondents on the Personnel Management Practices The teachers strongly agree that personnel management practices of the school administrators in Garcia-Hernandez district were very satisfactory.

3. Teachers' Self-Assessment in terms of the following:

3.1 Designing Learning Experiences The teachers of Garcia-Hernandez district always believed that they are very good in designing learning experiences.

3.2 Knowledge and Understanding of Subject Matter Teachers always makes sure that they are very good enough in their knowledge and understanding of the subject matter.

3.3 Strategies for Facilitating Learning Teachers in the district of Garcia-Hernandez believed that in terms of facilitating learning, they are very satisfactory.

3.4 Interpersonal Relationship The teachers in the district of Garcia-Hernandez believed that in terms of interpersonal relationship they are very satisfactory.

3.5 Professional Development Teachers in the district of Garcia-Hernandez in terms of professional development are very satisfactory.

3.6 School Development The respondents perform very satisfactorily in terms of school development.

4. School Performance in terms of the following:

4.1 Climate and Environment The teachers strongly agree that there is a very satisfactory climate and environment in Garcia-Hernandez elementary and secondary schools.

4.2 Leadership and Government The teachers strongly agree that the school's performance in terms of leadership and government is very satisfactory.

4.3 Continuous and Collaborative Inquiry – Professional Learning The teachers strongly agree that the schools' performance as to continuous and collaborative inquiry in professional learning is very satisfactory.

4.4 Continuous and Collaborative Inquiry – Data-Based Decision-Making The respondents confirmed that there is a very satisfactory performance of the schools in terms of continuous and collaborative inquiry in data-based decision-making.

4.5 Continuous and Collaborative Inquiry – Improvement Initiatives The teachers strongly agree that the schools' performance in terms of continuous and collaborative inquiry in improvement initiatives is very satisfactory.

4.6 Family and Community Partnership The teachers strongly agree that the very satisfactory school performance in terms of family and community partnership was manifested in Garcia-Hernandez district schools.

5. Significant Relationship between Personnel Management Practices and the following:

5.1 Teachers' Level of Performance There is a significant relationship between personnel management practices and teachers' level of performance.

5.2 School Performance There is a significant relationship between personnel management practices and the school performance.

IV. CONCLUSION

Based on the findings presented, it can be concluded that effective personnel management practices positively influence the performance of both teachers and schools. The study showed that when school leaders engage in discussions with teachers to establish educational goals, provide opportunities for professional development, and encourage participation in school decision-making processes, it results in better teacher performance and contributes to a more positive school environment. Furthermore, the study indicated that when teachers design learning experiences that incorporate the knowledge and experiences of their students, foster interpersonal relationships, and engage in ongoing professional development, these lead to better student outcomes and contributes to school improvement.

V. RECCOMENDATIONS

Based on the findings and conclusions of the study, the following recommendations were drawn:

1. School heads/principals may assign available teaching staff ahead of time in the absence of the regular teacher. The available teacher shall provide modules for the student's activity in order for them to learn, and to make sure that teaching-learning process continues. This is also

to avoid additional burden to school administrators that will take over the class instead of the regular teacher, administrators have many tasks to accomplish for the development of teachers and learners in a learning institution.

2. Teachers are highly encouraged to pursue graduate and post-graduate studies. This will help them boost their expertise and develop their teaching strategies that will benefit the learners for a meaningful learning. Further, this will help them to have a higher rank in the field as to qualifications will also take part.

3. The SDO Professional Development Office of the Department of Education (DepEd) should continuously provide effective professional development programs and opportunities to teachers.

4. Schools should have quarterly monitoring and evaluation on their programs, activities, and projects for school development. This will help identify areas that need further improvement and provide feedback to stakeholders on the effectiveness of the improvement efforts.

5. Future researchers in the field of education and management may use the findings as a basis for future research or conduct related studies to personnel management practices that will promote high teaching performance and school performance.

PROPOSED PLAN OF ACTION FOR A HOLISTIC TEACHERS' LEVEL OF PERFORMANCE AND SCHOOL PERFORMANCE

Rationale

Teachers are the implementers of the curriculum. The role of the teacher is very important and essential in shaping the young and innocent mind of our generation. Curriculum is the heart of education; thus, it needs the strong and determined passion of teachers to give a meaningful teaching-learning process to our learners.

Consequently, in delivering the meaningful teaching-learning process the teacher's level of performance in the learning environment should be given big consideration in order for the quality education be sustained. Teachers should be fed up with all the needed resources, combined with a less concentration on paper works to focus on the transfer of learning to learners. The ultimate role of teacher is to teach. Hence, it should be given utmost consideration and action.

Based on the result of this study, it showed that there is a significant relationship between personnel management practices and teachers' level of performance and school performance as well. Moreover, the teachers' level of performance will lead to a high school

performance in general. This will be of great help to the learning environment and to the learners to be more dignified in performance. In conclusion, this plan of action will be beneficial to the program beneficiaries to help them sustain and have a best teaching performance and school performance.

This program aims to:

part when	provide opportunities to unemployed teachers be of the Special Education Fund (SEF) and teach needed;
grow	provide valuable opportunities for teachers to professionally through career advancement; and
the	provide teachers the opportunity to participate in school-based decision-making that will improve school development.

Mechanics of Implementation

Upon approval by the Schools Division Superintendent, the researcher will present a copy to the public schools' district supervisor of Garcia-Hernandez district.

The researcher will explain the mechanics of the program at a faculty meeting called for this purpose by the respective school heads in the district concerned, suggestions gathered from this focus group discussion may be incorporated to fit specific situations.

Schedule of Implementation

The proposed plan of action will be implemented effective school year 2023-2024.

Monitoring and Evaluation System

A monitoring and evaluation tool will be developed to measure the effects of the proposed program. The mid-year and year-end assessment will be conducted for possible innovation and enhancement.

PROPOSED PLAN FOR THE IMPLEMENTATION OF THE DISTRICT-BASED PROFESSIONAL AND SCHOOL DEVELOPMENT PROGRAM

A.Y. 2023-2024

Area of Concern	Objectives	Content	Strategies	Persons Involved	Time Frame	Budget	Output
Personnel Management *(Teachers Employment Program)*	Involve unemployed teachers in Special Education Fund (SEF) where they can teach whenever there is a need of teacher	Substitute teacher	Hire on-call teacher when there is an absent permanent teacher to take over the class	School Heads, Teachers Stakeholders	S.Y. 2023-2024	P100,000.00	Presence of teaching-learning process
Teachers Teaching Performance *(Professional Development Programs)*	Involve in educational conferences, and seminar-workshops (where teachers and researchers present their research result and discuss educational problems)	Teaching innovation and trends Trainings/ Seminar-Workshops	Using of multimedia instructional materials Application of collaborative learners' tasks and performance Re-echo seminars Link with other schools, SUC Send teachers to relevant trainings	School Heads, Teachers Stakeholders	S.Y. 2023-2024	P100,000.00	Presence of useful multimedia instructional materials Readily made and prepared team tasks and performance
School Performance *(School Development Programs)*	Involve and implement in making reliable Projects, Activities, and Programs (Integrated with a Project Procurement and Management Plan)	Seminar-Workshop on Crafting Projects, Activities, and Programs (PAPs) Seminar-Workshop on Crafting Project Procurement and Management Plan (PPMP)	Create realistic programs, activities and projects Focus-Group-Discussion Stakeholders Meeting Consultative Forum	School Heads, Teachers, and Stakeholders	SY 2023-2024	P100,000.00	Implemented programs, activities, and projects that promotes satisfaction and high school performance

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The portrayal of the Theme of Guilt and search for Redemption in "*The tell- tale heart*" and "*The black cat*"

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Abstract— The paper deals with the Theme of Guilt and the search for Redemption. Throughout the short stories "The Black cat" and "The Tell -Tale Heart", both the narrator demonstrates their Guilt of Murder. They are obsessed with unusual things like the black cat and the old man's evil eye. This shows that both the characters have obsessive compulsive disorder (OCD). Poe tells the readers that no one can escape from the guilt. In the short stories, they feel extreme guilt and they justify themselves by repenting towards the sin that they have committed. The guilt that is tormenting the narrators can be justified by two perspectives of guilt, one is guilt as a moral emotion and the other is, as a social emotion.

Keywords— Guilt, Murder, OCD, Crime, Obsession.

Nothing is more wretched than the mind of a man conscious of guilt.

-   Plautus

Guilt is a social emotion just like any other emotions like anger, fear, joy, sadness and so on but there is a difference between bodily emotions and social or conditioned emotion. Bodily emotions are transmitted through hormones and neurotransmitters with the help of our brain but Guilt is something that affects us from external forces like society.

Social emotions are the emotions that occur to us in the form of thoughts, ideas and the actions of other people. Many people think that guilt is any other feeling and that it just arises from one's inner self and we feel it but guilt is a feeling that is created in certain ways of thinking based on old fashioned ideas or moral rules created by people. Feeling guilty is difficult to endure and it does not go away easily as we think. After committing a crime, people feel guilty; if one doesn't feel guilty, he is a sociopath. Guilt is an embarrassment or shame.

Guilt is a self- conscious emotion. Guilt never leaves until you confront it. One should redeem their feeling of guilt. Guilt is something filled in one's mind with the feeling of being responsible or regretful for a crime or an offence. Guilt is a state where our mind fights against our mind. It's the conflict with you. Guilt is important in our lives. It teaches us what to do and what not to do. That is why Guilt is a moral emotion.

Guilt is an overriding feeling that kills your inner peace. With guilt every step feels heavy and every action seems to add to it. It is that pleasure which seems evil but inducing that adds to the pile of undeniable pain. It cannot be expressed due to just one specific reason; it might be caused by even millions of small reasons which affect your conscience more than anything else. It is a feeling that makes you numb to every other positive feeling that you could feel to make yourself happy. It is triggered by your subconscious when something terrible happens and the cause is your dear self. Guilt often leads to self-hate. It is one of the strongest emotions.

"*The Tell- Tale Heart*" is a horror genre and it is a short story with mysteries and Goth. It was published by James Russell Lowell in '*The Pioneer'* in 1843. "*The Tell - Tale Heart*", the narrator begins the story with a sense of guilt, the narrator claims that he is anxious but not in any

way, he is insane. The narrator says that he is going to narrate a story, in the story he claims he will defend his sane behaviour yet confessing about murdering an old man. He is not driven by any temptation of desire or greed, but it is the fear of the old man's pale blue eye. He insists again and again that he is not an insane character but rather he is a sane person by showing his relaxed and measured actions, though it is a crime. His relaxed and measured actions are not a madman's say, the narrator. Every single night for seven days, he visits the old man's apartment and he covertly observes the old man who is sleeping in the bed.

In the morning, the narrator behaves like nothing had happened and everything surrounding them was just normal. On the eighth day, the narrator plans on killing the old man, after secretly observing the old man. On the eighth day, the narrator slowly creaks onto the old man's room, just a small noise from the cracking on the wooden floor that made the old man awake and the old man cries out loud asking who is there with him in that room.

The old man is frightened and sits awake in his bed. The protagonist understood the fact that how petrified the old man looks and he knows how lonely the old man is but still his obsession with the old man's eye grew even more. And soon the protagonist hears a loud noise, it's a pounding heartbeat. At first, the heartbeat was dull but later on. It started beating faster and faster and the protagonist was terrified that the neighbours would hear the sound of his pounding heartbeat. So, he attacks and finally kills him and he mutilates the body and hides the body parts under the floorboards in the old man's bedroom. He carefully cleans up the blood in the floor without a trace. After completely bleaching his floor, the clock strikes four. At the same hour, he hears the knock on his door. The police officers are at his door because of the complaint about the old man's shriek made by the neighbours.

The narrator is purposely chatty and distracting the police officers and trying his best to appear normal. He shows around the house and at his height of boldness, he even calls the police officers to sit and chat with him at the old man's bedroom. He is comfortable until he hears a loud thumping sound of a heartbeat under the floorboards. The slow and dull noise is getting louder and louder. The guilt and anxiety are expressed through his words, "Yes! Yes, I killed him. Pull the boards and you shall see! I killed him. But why does his heart not stop beating?!

Why does it not stop!? .[pg.no:67]

At some point he panics, assuming that the police officers are also hearing this dull faint noise of the old man's heartbeat and he thinks that the policemen knew and is still chatting with him as a sign of mockery, feeling guilty, he tells the police officers about the crime he has committed.

He confesses everything about the murder and shrieks at the police officers to rip open the floorboard.

"*The Tell -Tale Heart*" by Edgar Allan Poe is a gothic and sad short story. It was written in the genre of horror. It shows how a man murdered another man without a sense of remorse in his mind and was hit by the reality of his crime and tormented by his guilt, he confessed his crime. "*The Tell -Tale Heart*" is one of the shortest stories of Edgar Allan Poe's study of mental decline and paranoia, which is being obsessed by unusual things.

Poe fills in the story with the obsession and he heightens the murder sequences. Poe also sheds some light on the narrator's obsession with the old man's eye and the old man's heartbeat and how the narrator claims that he is a sane character throughout the story. The beating of the old man's heart also symbolizes the paranoia and his plot to reveal the narrator's evil game.

"*The Tell- Tale Heart*" is a study of paranoia and it is the study of psychological conflict within our mind. At the beginning of the story the narrator admits that he is anxious and claims that is not at all mad. His self defence against insanity shows how he thinks of himself and how he feels the sense of guilt making him go insane. And also in "*The House of Usher*" we can see that same anxious character Roderick Usher admits that he is going insane to his friend but in

"*The Tell -Tale Heart*" the narrator thinks of his hypersensitivity as evidence to his sanity, not as a sign of insanity.

Another conflict in the story is the narrator's position between love and hate. Here we can see that Poe explores the contradiction of a human mind. He states that sometimes in our life, we hurt people who we love the most. The narrator loved the old man, he did not murder the old man because of greed or for any vengeances. The narrator is so obsessed with evil eye, he wants to separate the eye from the old man but the protagonist of the story can't see that the eye in the old man is 'I' to the old man. Poe states that "His eye was like the eye of a vulture" [pg.no:64]

The narrator does not wish to kill the old man, he just wants the evil eye to be separated from the old man but he forgets to see that the eye is 'I' to the old man. The narrator kills the old man for his obsession with the evil eye. He sees the eyes as evil eyes and he forgets to see the old man as his loved one and the narrator is competent enough to murder him while maintaining his love for the old man. His obsession towards the old man's evil eye ends up killing the old man altogether. He starts mutilating the old man, this shows he has no humanity left in him. This movement of mutilation is stored deep in his mind. It started haunting him. He sees that the old man's heart is still pounding and

he is going to get caught for his crime. This shows how guilt can turn against one's own mind.

The narrator is hypersensitive to the sounds, the anxiety and fear made him sensitive to the sounds. He is tormented between the real and imaginary world. He can't distinguish between what's real and what's not, he hears the pounding of the heartbeat under the wooden floorboard.

In this short story Poe talks about the depth of a human mind. How it can destroy us.

Our mind can be a holy place where angels live in harmony and sometimes it can be a devil's workplace where angels are buried. The narrator in "*The Tell -Tale Heart*" gave him away to the police officers because his guilt and paranoia swept into his mind like cancer. More he pretends, the more he gets tormented by guilt. Finally confessing his crime of murder and he can't distinguish between the real world and imaginary world and tormented by his guilt forever.

In "*The Tell -Tale Heart*", the protagonist and the antagonist are one and the same. It represents that the narrator is the hero and the villain of his own life. The narrator is tormented by his guilt by subconsciously hearing the dead man's heartbeat and hides away his evidence so that he would never get caught by the police officers. Ultimately, he gets caught by his own self loathing guilt and confessing to the murder that he has committed.

The guilt is something that no one escapes from, the narrator feels so overwhelmed by his guilt he couldn't stand any longer and confesses to his crime. The louder the heartbeat gets and the louder the guilt gets to him in his mind. None can escape guilt, mainly the guilt of killing a person. Even if he loved the old man still, he gave in to the temptation of getting rid of the eyes. At the beginning of the story the narrator says that he is sane and not mad, he blames it on the old man's eyes. When you have committed a murder then the Guilt is inevitable.

"*The Tell- Tale Heart*", the moral message given by Edgar Allan Poe is that when one commits crime of murder, his own sense of guilt will expose him to the outer world.

"*The Black Cat*" is a short story crafted by Edgar Allan Poe. Poe's works are considered gothic and are filled with mystery. "*The Black Cat* " was published in 1843 in 'The Saturday Evening post'.

In "*The Black Cat*" the short story begins with the narrator claiming he was sane on the evening of his death. The story begins with a sense of mystery, the narrator claims he is an honest man and so honourable that everybody loves him. He says that he is an animal lover; he loves his cats and dogs. The narrator got married at every young age and he introduced his wife to his domestic life with his pets.

Among many of his pets like the birds, rabbits, dogs, a goldfish and a monkey, there is one he loves the most is a very large black cat named Pluto. Pluto was his favourite of them all. "TOMORROW I DIE. TOMORROW I die, and today I want to tell the world what happened and thus perhaps free my soul from the horrible weight which lies upon it."

"The Black Cat" [pg.no:34]

The narrator is influenced by alcoholism and he suffers from violent behavioural changes. He suffers from uncontrollable rage; he beats up his wife and the other animals except Pluto. One night because of his anger, he kills his beloved cat named Pluto. He can't bear the thought of his beloved cat biting him. He felt betrayed so he cut out his cat's eye with a penknife. He hangs the cat and in the morning he actually feels really bad. The same night his house burns down and he loses all his fortunes and possessions. And then he is haunted by Pluto, he sees the same black cat but with a mark on his neck. He drives the narrator even more insane. "The morning after I brought it home, however, I discovered that this cat, like Pluto, had only one eye."[pg.no:36]

At first the cat behaves well and later his cat starts acting strange. That's what the narrator thinks because he the cat resembles more like Pluto, he is tormented by the guilt of killing his beloved cat. One day in the cellar trips over because of the cat, an enraged narrator took the axe. The wife defends the cat so he takes the axe and buries it in his wife's neck. He covered everything up, he took the body of his wife and buried it in the wall behind the plaster. Finally after four days the police officers found out the narrator killed his wife. Though the narrator acted cool and confident after committing a crime, His guilt made him confess and he is tormented by his own guilt.

Poe's main concept is to focus on how guilt can affect a person's life. "*The Black Cat*" is also based on this concept. The narrator is tormented by his guilt because his actions caused his own life. We can see that he didn't realize that guilt is bothering him but slowly he realizes that the guilt is manifesting on him subconsciously.

In "*The Black Cat*", the narrator sees the black cat in a noose of the ruined remains of the burned house and we can see that he also knocks down the exact part of the wall where his wife was buried, this shows how guilt affects his subconscious mind. The narrator feels guilty about the crimes he had committed. If he doesn't feel guilty about the things he has committed, he would have kept his calm and cool nature and possibly getting captured by the police officers.

Pluto is a roman god and he is the god of the underworld. And it symbolizes that death is upon us. His

guilt for killing his beloved cat, made him lost. The guilt tormented him so much, to soothe his guilt he commits murder again by killing his wife just because she defended the cat.

Finally, he confessed to the police officers.

The narrator's of both short stories "*The Black Cat"* and "*The Tell Tale Heart*" are obsessed with unusual things like the black cat and the old man's pale blue eyes. In reference with Sigmund Freud's psychoanalytic theory, the narrators are tempted towards the obsession of the black cat and the evil eye that is[id or the pleasure principle] let's take it as the devil on the shoulder, they are so engraved in the obsession that they want to kill the source that is the old man and the black cat and his wife. Then comes [the superego or the moral principle or we can call the angel on the shoulder] which tells the narrators that they love the old man and his wife.

But in the end they give in to the obsession and kill the people they love the most.

Obsessive compulsive disorder is the main factor that drives the narrators insane. OCD patients often feel guilty. OCD makes the person unable to ignore those tempting thoughts and instead the person obsesses over unusual things like the black cat and the old man's pale blue eyes and attaches meaning to those things. OCD patients think that the thoughts they have are indeed real, causing them to feel extreme guilt, shame and worry about the things they have done. And the person with OCD believes their thoughts and acts upon those thoughts.

Guilt's relationship with OCD, often brings out the symptoms of being sensitive to the effects of every movement around them. In "*The Tell -Tale Heart*", we can see that the narrator is hypersensitive to the sounds; OCD is all about recruiting thoughts that are obsessions and actions that are uncontrollable, in other words compulsions. That's why, the narrators of "*The Black Cat"* and "*The Tell -Tale Heart"* feel extreme guilt.

Search for redemption in "*The Black Cat* " and "*The Tell -Tale Heart"*. In both the short stories they feel extreme guilt and also they justify themselves by repenting towards the sin that they have committed. The guilt that is tormenting the narrators can be justified by two perspectives of guilt, one is guilt as a moral or social emotion. For example, a mother's duty according to the society's rules is to nurture and care for her babies. If one day a mother doesn't do her daily duty as a mother to care for her children, she feels guilty but the next day she does her duty wholeheartedly she is redeemed of the guilt that she had committed yesterday.

In other perspective, the guilt is referred as guilt of crime or murder. If a man kills another man and feels guilty, to get rid of the guilt he can save thousands of lives but still he will get tormented by the guilt of murder. When one kills another for selfish reasons, he can't give back the life that he has taken forcefully. Once it's gone, it's gone, even if the murderer saves thousands of lives. He will always feel guilty about the one life he has killed. There is no Redemption after taking away a life; it will torment you until the end of one's days.

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The Real Confessions of Indian Women Writers through their Work

Khyati Tyagi

Abstract— Women writing is an important area of study. It is one of the crucial ways for women to rise against male oppression. It took longer time than expected for female writers to flourish as women were not allowed to read and write, let alone enter the domain of writing. In India women authors gained recognition only in the 19th century. Writing allowed women to express their emotions, frustrations and social injustice which had been meted on them from centuries. Their writings show the urge to be treated equally with men. They were influential idol for common women to rise above patriarchy and lead their life on their own terms.

*Keywords— **Gender Inequality, Indian Society, Women's Position, Woman Writers***

I. INTRODUCTION

Women have long been discouraged to read books, believing books will corrupt their morale and will bring shame to their community. However, some of them did not pay heed to such futile thoughts of the society, and went ahead with expressing themselves with pen and paper. Be it Rassundari Devi, the first woman autobiographical writer in India, or Toru Dutt who was the only woman to write in both French and English in 19th century, we should celebrate the achievements of these brave female writers who took risk to rise above the societal norms in an era when women were not even allowed to step out their home territory.

Two works of Eunice de Souza and Kamala Das each and one work of Arundhati Roy are discussed in the subsequent sections.

II. EUNICE DE SOUZA

A contemporary English poet, Eunice De Souza has always raised her voice against female injustice through her poems. She believes in equal rights of women as their male counterparts. The common themes of her works are independence, gender inequality, status of women in male dominated society. She has also authored religion-based books and some children's books too.

In 'Advice to Women' though a short poem, Eunice de Souza has conveyed deep meanings through the symbol of cat to make women aware about their romantic rights and love rejection. She further advised that women should be independent just like cats, and respect themselves rather than losing themselves in a relationship. They should live a dignified life and live with head above shoulders even if rejected in love. Like cats' women should be strong and emotionless. This poem teaches women to embrace their uniqueness and not to allow the 'man' to destroy their self-worth. The underlying meaning of the poem lies in the fact that women should also have indifferent attitude same as their male partners.

"In those great green eyes

Will teach you to die alone"(de Souza, 10-12)

A person's main motive behind building romantic relationships is that they are afraid to die alone. Cat teaches

us to live life alone and without depending on the other for company or survival.

In her other poem 'Bequest' the status of women in Indian society was showcased using religious Christian imagery. This poem is a take on harsh reality of patriarchal society. This poem indicates the double standards of the Indian society. A woman's life is dictated by the males in society and she can move only within a territory prescribed by men. This poem pictures a state of suffering woman, who has pain in her life.

"I wish I could be a

Wise Woman" (de Souza, 12-13)

According to society, a wise woman is one who accepts the norms of the society without challenging them.

III.   KAMALA DAS

Kamala Das is one of the main female voices of Indian Writing in English. She had begun her writing career as Madhvikutty in Malayalam. Later in her career, she adopted a new pen name, Kamala Das. Her works are mainly dominated by themes of loneliness, unsatisfied married life, emotional burden. She can also be seen as a feminist, as she has supported a variety of feminine issues through her work. She is also very popular in the short stories and novels genre.

In the poem, 'The Introduction', the poet raises her voice that how men control the life of their women and this is a state of every woman in our country. Woman becomes powerless after her marriage and her life is devoid of any freedom. Every woman must become a wife, a mother, a daughter in law, but she cannot be herself.

It is a confessional poem as it reflects poets' own life and her thoughts on how a woman should not lose her freedom after marriage and how she should keep her self-worth intact.

"Be Amy, or be Kamala. Or, better

Still be Madhvikutty. It is time to

Choose a name, a role. Don't play pretending games." *(Das, 40-42)*

The underlying meaning lies in the fact that a woman should not forget herself in the disguise of doing her duty. A woman is expected to play several roles during her lifetime but no one asks her to take care of herself. A woman might be known by any name or the role she plays in others life but she should never forget the essence of her existence.

In her poem, 'Forest-Fire' the poet has expressed her feelings to gain more knowledge and experience in her life.

She is even willing to learn from nature. She observes the lovers hiding in a secluded place to protect themselves from the traditional society, an old man sitting on a bench reading his daily newspapers, a baby, and his innocence. The poet has a desire to absorb all the details of her surroundings and learn new things. Her desires to absorb experiences are so intense that they have taken the form of an engulfing forest fire.

"To take in with greed, like a forest fire that

Consumes and with each killing gains a wilder,

Brighter charm, all that comes my way." (Das, 2-4)

The poet is greedy to acquire as much knowledge as possible. Her desire has taken a shape of forest fire. She will absorb and learn everything possible be it nature or humans. She feels her knowledge is expanding day by day. She is becoming a knowledgeable and experienced as she is quenching her thirst of intellectual awareness.

IV.   ARUNDHATI ROY

Arundhati Roy won Booker Prize for debut novel "The God of small things" in 1997. Apart from being a writer, she is also an activist and environmentalist. She is a vocal voice of female issues. She has also authored many non-fiction books.

The God of Small Things, reveals the age-old suppression face by women and the degraded conditioning of minds of males in our Indian society. She highlighted the fact that if a woman tries to live her life on her own terms, then she is considered a rebel and society leaves no stone unturned in making her life miserable. If by chance she is a divorcee then she is seen as a black spot on her community.

"Thirty-one. Not old. Not young. But a viable die-able age" (Roy, 1997)

Her life was full of sufferings and pain.

In the opening of the novel, the lead characters, Estha and Rahel were of the same age at which Ammu died. Ammu had seen only pain and sufferings in her life. The community blamed Ammu's free spirits and her independent nature for her tragic end.

The novel very well highlights the toxic relationship shared by women influenced by the society's expectations and standards.

Baby Kochamma has always been jealous of Ammu's penchant for freedom. She tried to bind Ammu according to the rules of society of no gain. She was equally jealous of Ammu's beauty. She meted out her anger and frustration on Ammu's twin children, Estha and Rahel, by separating them in their childhood.

V. CONCLUSION

These poems are reflections of a woman's status in life. Most of the works are confessional in nature portraying different ill treatments a woman must suffer in her life. There is always a ray of hope at the end of tunnel. Women are rising above all societal expectations and are moving forward. Men will treat her with dignity only when she is herself aware of her true value. With every passing year a woman's position in the male dominated society will only strengthen and authors are hopeful that women will tear apart all the unconventional bonds of the society and will keep raising their voice against injustice.

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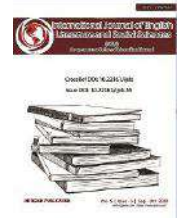
Poetry and Ecological Consciousness in Louise Gluck's Selected Poems

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Abstract— *This article explores the profound intersection of poetry and ecological consciousness in Louise Gluck's selected poems, particularly in her collections A Village Life and Faithful and Virtuous Night. Through a meticulous analysis of Gluck's evocative verses, the article delves into how she intricately weaves themes of interconnectedness, environmental degradation, and the cyclical rhythms of nature. Gluck's poetry serves as a poignant reflection on humanity's relationship with the natural world, prompting readers to contemplate their role as stewards of the environment. Through her lyrical language and profound insights, Gluck invites readers to traverse the terrain of ecological consciousness, inspiring a deeper appreciation for the intricate web of life and the imperative of embracing sustainable practices. Ultimately, this article illuminates how Gluck's poetry serves as a beacon of enlightenment amidst ecological crises, urging us to reflect on our relationship with the environment and aim for a more peaceful relationship with the environment.*

Keywords— *Contemporary Poetry, Ecological consciousness, Environment, Human-nature interconnectedness, Louise Gluck.*

I. INTRODUCTION

Poetry, with its lyrical potency and emotive resonance, serves as a beacon of enlightenment amidst the looming shadows of ecological crises. Emerging from the depths of human consciousness, poetry intertwines with the natural world, weaving a tapestry of introspection, reverence, and advocacy for sustainable coexistence. In this article, we embark on a journey through the harmonious match of poetry and ecological awareness, exploring the profound ways in which verse illuminates our interconnectedness with the environment. From ancient odes to contemporary sonnets, poets have long been enraptured by the majesty of nature. Through evocative language and vivid imagery, they capture the essence of landscapes, seasons, and the myriad life forms that adorn our planet. Poetry celebrates the beauty of nature, inviting readers to marvel at its splendor and contemplate its place within its embrace.

Yet, poetry also bears witness to the scars inflicted upon the Earth by human hands. With poignant verses and stark imagery, poets confront the harsh realities of environmental degradation, sounding the alarm against the desecration of ecosystems and the erosion of biodiversity. Through their words, they implore us to acknowledge the consequences of our actions and embrace a more harmonious relationship with the natural world. Moreover, poetry offers solace and inspiration in the face of despair. Through themes of renewal, resilience, and interconnectedness, poets convey a sense of hope for the future, urging us to strive for sustainability and stewardship of our planet. In their verses, we find echoes of our collective responsibility to nurture and protect the fragile web of life that sustains us all. Poetry, with its power to awaken the senses, stir emotions, and ignite the imagination, holds the key to unlocking a deeper understanding of our relationship with the Earth and our role as custodians of its boundless wonders.

Louise Gluck, a distinguished voice in contemporary poetry, captures the essence of ecological consciousness through her evocative verses. With a keen eye for detail and a profound sensitivity to the rhythms of the natural world, Gluck's poetry transcends mere observation, delving deep into the intricate web of relationships between humans and their environment. In her selected works, Gluck navigates themes of ecological awareness with a delicate balance of reverence and introspection, prompting readers to contemplate their place within the larger tapestry of existence. Through this exploration, we uncover not only the fragility of our ecosystems but also the enduring resilience of nature and its profound ability to inspire introspection, empathy, and ultimately action. In this analysis, we embark on a journey through Gluck's poetic landscape, examining how her words illuminate the urgent call for environmental stewardship and the profound interconnectedness of all life forms on Earth.

II.   REVIEW OF LITERATURE

Louise Gluck's *Poems 1962-2012* (2012) is remarkable for its resistance to being neatly collected. With each new book, her determination to move beyond previous work has intensified, focusing sharply on what lies ahead. She devised a unique form to accommodate this impulse: the book-length sequence of poems. This format resembles a landscape viewed from above, akin to a novel with gaps hinting at the unspeakable. Throughout this poetic landscape, recurring elements—like a copper beech, family members, a garden, and more—persistently resurface, imbued with both the dark inevitability of repetition and the bright allure of novelty. From the beginning, Gluck's voice speaks with a deceptive simplicity, presenting poems with lines so clear that we overlook the depth beneath them. For instance, she contemplates the moon's beauty amidst the world's bitterness and barrenness, highlighting the paradox of life lived in the body and the art extracted from it—where one is destined to perish while the other endures. Reading Gluck's books together reveals the central paradox of existence: the mortality of the body contrasted with the enduring nature of artistic creation.

Faithful and Virtuous Night (2014) is a mesmerizing collection of poetry by Louise Gluck. It won the 2014 National Book Award for Poetry and showcases Gluck's mastery of language and imagery. Each poem in the collection serves as a portal into a dreamlike world where reality is fluid and mutable. The collection tells a singular story of adventure, exploring themes of mortality and the unknown. Through its pages, readers encounter familiar elements transformed into surreal and mystical experiences. The narrative unfolds like a journey into the unknown, with

each poem offering a new perspective on the human experience. Overall, *Faithful and Virtuous Night* is a captivating exploration of life, death, and mysteries.

In the book titled *The Future of Environmental Criticism: Environmental Crisis and Literary Imagination* (2005), Lawrence Buell conducts a thorough examination of ecocriticism, tracing its evolution from its origins in the 1970s to its current widespread presence. Buell's inquiry delves into the reasons behind the emergence of ecocriticism, its transatlantic journey, key arguments, and radical aspects that should inform future environmentally conscious literary criticism. With a discerning and concise approach, Buell offers insights into the diverse yet crucial movement within literary studies. He reflects on how his research has been influenced by these discussions and acknowledges the challenges inherent in addressing the future shaped by our literary culture. Buell's exploration is structured around themes such as the relationship between literary realism and nature, the significance of place and imagination, and the political and ethical dimensions of ecocriticism, encompassing deep ecology, ecofeminism, and environmental justice.

Sustainable Poetry: Four American Ecopoets, published in 1999 by Leonard M. Scigaj, marks a seminal work in the exploration of ecopoetry as a distinct genre separate from traditional nature or environmental poetry. Scigaj delves into the essence of ecopoetry, characterized by its focus on harmonizing the needs of nature with human interests. Through insightful analysis and the voices of prominent American poets like A.R. Ammons, Wendell Berry, Gary Snyder, and W.S. Merwin, the book offers a profound understanding of their works and personalities. Challenging the notion that nature poetry is outdated, Scigaj confronts prevailing literary theories of the time, particularly over the past two decades, by examining modern ecological poetry. By distinguishing between different types of poetry, the author sets the stage for a significant clash of ideas and aesthetics. *Sustainable Poetry* stands as the pioneering text to present these four leading ecopoets in the United States as a cohesive group, urging readers to recognize the nuanced differences in their works. Scigaj's book challenges readers to reconsider their perceptions of nature poetry and appreciate the depth and relevance of contemporary ecological verse.

Terry Gifford's book *Green Voices: Understanding Contemporary Nature Poetry* (1995) explores various concepts of nature prevalent in modern poetry and how they contrast with traditional notions of "nature" in the poetry of Ireland, Scotland, Wales, and England. Additionally, the book delves into the contributions of Black, Asian, female,

and radical green poets to British nature poetry, highlighting their unique perspectives.

Ecological consciousness in Gluck's poetry:

Louise Gluck's poetry is deeply imbued with themes of ecological awareness, offering poignant reflections on humanity's relationship with the natural world. Through her evocative imagery, profound insights, and nuanced explorations, Gluck invites readers to contemplate the intricate web of connections between humans and their environment. One prominent theme in Gluck's work is the interconnectedness of all living beings. She portrays nature not as a backdrop but as an active participant in the human experience, emphasizing how our actions reverberate through the ecosystem. In poems like "Vespers" and "Vita Nova," Gluck evokes a sense of communion with the natural world, highlighting the interdependence between humans, animals, and landscapes.

Central to Gluck's poetry is the recognition of ecological loss and degradation. She confronts the devastation wrought by human activity, depicting landscapes scarred by pollution, deforestation, and climate change. In poems such as "Lamentations" and "October," Gluck mourns the loss of biodiversity and the erosion of natural habitats, urging readers to confront the consequences of environmental destruction. Despite the grim realities of ecological crisis, Gluck's poetry also celebrates nature's resilience and capacity for renewal. She finds solace in the cyclical rhythms of the seasons, portraying the regenerative power of life and growth. Through imagery of budding flowers, migrating birds, and changing landscapes, Gluck offers glimpses of hope amidst despair, reminding readers of nature's enduring vitality.

Gluck delves into the psychological and emotional dimensions of humanity's relationship with the environment, exploring themes of alienation, estrangement, and longing. In poems like "The Wild Iris," she probes the existential longing for connection with the natural world, reflecting on the profound sense of loss that accompanies the fragmentation of ecosystems. Ultimately, Gluck's poetry serves as a profound meditation on the fragility and interconnectedness of life on Earth. By engaging with themes of ecological awareness, she challenges readers to reckon with their place within the larger ecological community and to embrace a more harmonious and sustainable relationship with the natural world. Through her lyrical explorations, Gluck offers not only a critique of environmental degradation but also a vision of reverence, wonder, and stewardship towards the planet that sustains us.

III.   ANALYSIS OF SELECTED POEMS

*A Village Life***:**

Louise Gluck's poetry collection *A Village Life* delves into various themes, prominently featuring the relationship between humans and nature. Gluck intricately portrays the interconnectedness of human existence with the natural world, underscoring the significance of ecological awareness. Through her clear imagery and profound language, Gluck prompts readers to reflect on their relationship with the environment and the repercussions of human actions on the ecological balance. Gluck illustrates the symbiotic relationship between villagers and their natural surroundings throughout *A Village Life*.

The poem "A Warm Day" portrays a sense of ecological awareness, utilizing poignant imagery to underscore the consequences of environmental neglect. The mention of the "sun's" position in the "sky" hints at the changing seasons, signaling the delicate balance of nature. Despite the onset of spring, the absence of warmth signifies a disruption in the natural order, with impending cold representing an ecological imbalance.

> It's still full, nothing is finished, / though the sun's beginning to move lower in the sky; / remember, it isn't summer yet, only the beginning of spring; / warmth hasn't taken hold yet, and the cold's returning- // She feels it, as though the last bit of linen had frozen in her hands. / She looks at her hands- how old they are. It's not the beginning, it's the end. / And the adults, they're all dead now. / Only the children are left, alone, growing old. (Gluck, 615)

Here, the "frozen linen" symbolizes the rigidity and stagnation brought about by environmental degradation. The contrast between the adults, who are now deceased, and the remaining children highlights the intergenerational impact of ecological neglect. With the older generation gone, the burden of addressing environmental issues falls squarely on the shoulders of the younger generation. Overall, the poem serves as a poignant reminder of the urgency of addressing ecological concerns. It underscores the interconnectedness of all living beings and emphasizes the importance of sustainable practices to ensure a harmonious coexistence with the natural world. Through evocative imagery and subtle symbolism, the poem urges readers to reflect on their role in preserving the environment for future generations.

A reading of "Burning Leaves" clearly portrays the rapid transformation and destruction of natural elements, evoking a profound reflection on ecological awareness. Through imagery and symbolism, it underscores the interconnectedness of humanity and the environment,

urging readers to contemplate the consequences of our actions.

> "The dead leaves catch fire quickly. / And they burn quickly; in no time at all, / they change from something to nothing. // Midday. The sky is cold, blue; / under the fire, there's gray earth. // How fast it all goes, how fast the smoke clears. / And where the pile of leaves was, / an emptiness that suddenly seems vast. // Across the road, a boy's watching. / He stays a long time, watching the leaves burn. / Maybe this is how you'll know when the earth is dead- it will ignite." (Gluck, 617)

The image of "dead leaves" catching fire quickly and burning rapidly speaks to the vulnerability of nature to human-induced destruction. This serves as a poignant metaphor for the fragility of ecosystems and the urgency of addressing environmental issues. The swift transition from "something to nothing" emphasizes the ephemeral nature of life and ecosystems, highlighting the irreversible impact of human activities on the environment. Furthermore, the description of the environment as "cold, blue" sky and "gray" earth suggests a desolate and possibly polluted landscape. This contrast between natural elements and man-made pollution underscores the consequences of neglecting ecological preservation.

The presence of the observing boy symbolizes youth and future generations witnessing the consequences of environmental degradation. It serves as a reminder of the responsibility we bear towards the planet and future generations. Finally, the speculation about the earth igniting as a sign of its death serves as a stark warning about the catastrophic consequences of environmental neglect. It calls for immediate action to mitigate the impact of climate change and preserve the delicate balance of ecosystems. In essence, the poem serves as a powerful reminder of the interconnectedness of humanity and nature, urging us to act as responsible stewards of the environment before it's too late.

In *A Village Life*, Louise Gluck crafts a poignant exploration of ecological awareness, inviting readers to contemplate the interconnectedness of human existence with the natural world. Gluck underscores the symbiotic relationship between villagers and their environment while addressing the threats posed by environmental degradation. Ultimately, Gluck's poetry serves as a powerful reminder of the importance of preserving our planet and embracing a sustainable way of life.

Faithful and Virtuous Night:

In the contemporary poetry collection *Faithful and Virtuous Night*, the essence of ecological awareness subtly weaves through the tapestry of Gluck's verse, offering a profound meditation on humanity's intricate relationship with the natural world. Through a lens that merges the personal and the ecological, Gluck's poetry beckons readers to contemplate the interconnectedness between our inner landscapes and the vast rhythms of nature. She masterfully employs the imagery of the natural world as a rich tapestry upon which to embroider the complexities of human experience. Let's delve into specific examples from Louise Gluck's *Faithful and Virtuous Night* to illustrate the ecological awareness present in her contemporary poetry.

Gluck's exploration of cyclical themes echoes the perpetual rhythms found in nature. Through verses like those in "Parable," where she muses on the indifference of the natural world to human endeavors, she underscores the humbling reality of our place within the larger ecological narrative. Yet, amidst the lyrical beauty of her language, Gluck also subtly addresses the pressing ecological concerns of our time. In "Parable," she writes:

> "And snow fell upon us, and wind blew, / which in time abated—where the snow had been, many flowers appeared, / and where the stars had shone, the sun rose over the tree line / so that we had shadows again; many times this happened. / Also rain, also flooding sometimes, also avalanches, in which / some of us were lost…" (Gluck, 2014)

Here, the shifting seasons symbolize the inevitability of change and the indifference of the natural world to human concerns. This can be interpreted ecologically as a reminder of humanity's place within the larger cycles of nature.

Furthermore, in "The White Series," she delicately portrays the passage of time, inviting readers to ponder the transient beauty of existence amidst the ever-changing seasons. This metaphorical landscape serves as a mirror to our emotional terrain, highlighting the correlation between human consciousness and the environment. In the poem "The White Series," Gluck writes:

> "One day continuously followed another. / Winter passed. The Christmas lights came down / together with the shabby stars / strung across the various shopping streets. / Flower carts appeared on the wet pavements, / the metal pails filled with quince and anemones. // The end came and went…" (Gluck, 2009)

Here, "Christmas lights came down" and "Flower carts" can be seen as symbols of the passage of time and the murmurings of memory. This use of imagery to convey human sensations suggests an ecological interconnectedness between human consciousness and the environment.

In *Faithful and Virtuous Night*, Gluck crafts a contemporary poetic landscape that transcends the confines of the human experience, inviting readers to traverse the terrain of ecological consciousness. In this way, her poetry stands as a testament to the enduring power of art to awaken ecological awareness and inspire transformative action in the world. *Faithful and Virtuous Night* may not directly engage with ecological themes in the traditional sense, but her use of natural imagery, exploration of cyclical processes, and reflection on human-nature interconnectedness provide fertile ground for ecological interpretation, highlighting the parallels between the inner landscapes of human experience and the rhythms of the natural world.

IV.   CONCLUSION

To sum up, the poems by Louise Gluck are an impressive example of the lasting impact poetry may have on raising ecological consciousness. Gluck asks readers to reflect on the complex web of relationships that exist between people and the natural environment through her expressive language, striking images, and nuanced studies. Gluck's poetry offers poignant reflections on the fragility of ecosystems, the results of environmental neglect, and the cyclical rhythms of nature, from her exploration of the symbiotic relationship between villagers and their environment in *A Village Life* to the subtle reflections on human-nature interconnectedness in *Faithful and Virtuous Night*. Gluck addresses the current ecological issues head-on in her poetry, imploring readers to consider the critical importance of environmental stewardship. She urges us to adopt a more peaceful and sustainable connection with the environment and to recognise the effects of our actions on future generations.

Through exploring the intricacies of the human experience against the backdrop of nature, Gluck encourages a more profound understanding of the complex web of life and the necessity of adopting sustainable behaviours to preserve the health of our planet. Gluck's poetry illuminates the interconnection of all living things and acts as a beacon of illumination in an era of ecological catastrophes. It also serves as a reminder of our shared responsibility to preserve and tend to the delicate web of life that supports us all. In addition, Gluck presents a picture of awe, respect, and care for the earth via her poetic excursions. In the end, her poem serves as a reminder that there is still hope for rebirth, resiliency, and a more sustainable future for future generations.

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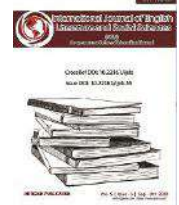
Grade 12 Senior High School Students' Efficiency in Vocabulary Building Via Interactive Digital Tool (VERBAID)

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Abstract— The DepEd Division in Binan City, Laguna manages public schools, supports staff development, and promotes literacy through early childhood education and community involvement. To address these goals, the researcher introduced VERBAID, an interactive digital tool for Grade 12 students. This tool aimed to enhance vocabulary, reading, writing, language confidence, digital literacy, and independent learning. It also provided data-driven insights and professional development opportunities for teachers. Using a pretest-posttest design on Grade 12 students in Binan City, the study found that VERBAID significantly improved vocabulary skills, with scores rising from 13.714 to 20.833. The observed improvement was evident in the significant difference between pretest and posttest mean scores. The study underscored VERBAID's potential for vocabulary education and recommended its use across age groups in educational settings. It stressed the importance of teacher training and ongoing research for optimal implementation. Future research with larger, diverse samples and longitudinal studies could further validate VERBAID's effectiveness and explore its long-term impact on vocabulary development.

Keywords— VERBAID, vocabulary skills, digital tool, comprehension, literacy, enhancement, English, training, support

I. INTRODUCTION

In today's rapidly changing educational system, the quest for enhancing students' language skills remains an utmost concern. In the study of Leyaley (2023), he explored pre-service students' passiveness in the classroom, highlighting technical, psychological, and environmental factors. Factors include peer pressure, language use frequency, and reliance on translation. Students rarely engage in English-speaking conversations. This means that while pre-service students' passiveness in the classroom is influenced by a complex interplay of technical, psychological, and environmental factors, it is not an impossible challenge. With targeted interventions and a commitment to creating an empowering learning environment, educators can help students overcome these obstacles and unlock their f Vocabulary building is crucial for Grade 12 senior high school students for various reasons. It is essential for effective communication, academic success, critical thinking, reading comprehension, writing proficiency, career opportunities, college readiness, cultural literacy, confidence, and lifelong learning. A rich vocabulary enables students to express themselves clearly, concisely, and accurately, both in writing and spoken language. It also aids in understanding complex texts, assignments, and exams, enhancing their understanding and performance in coursework. A diverse vocabulary enhances problem-solving and decision-making abilities, improves reading comprehension, and enhances writing proficiency.

A robust vocabulary also opens doors to various career opportunities, such as journalism, marketing, law, and business. It also enhances cultural literacy, boosts self-esteem, and promotes lifelong learning. Integrating interactive digital tools like VERBAID into Grade 12 education can make vocabulary building engaging and efficient, catering to modern learning styles and full potential in English language acquisition.

Vocabulary building is crucial for Grade 12 senior high school students for various reasons. It is essential for effective communication, academic success, critical thinking, reading comprehension, writing proficiency, career opportunities, college readiness, cultural literacy, confidence, and lifelong learning. A rich vocabulary enables students to express themselves clearly, concisely, and accurately, both in writing and spoken language. It also aids in understanding complex texts, assignments, and exams, enhancing their understanding and performance in coursework. A diverse vocabulary enhances problem-solving and decision-making abilities, improves reading comprehension, and enhances writing proficiency. A robust vocabulary also opens doors to various career opportunities, such as journalism, marketing, law, and business. It also enhances cultural literacy, boosts self-esteem, and promotes lifelong learning. Integrating interactive digital tools like VERBAID into Grade 12 education can make vocabulary building engaging and efficient, catering to modern learning styles.

Proficiency in vocabulary plays a crucial role in fostering effective communication, critical thinking, and academic success. Based on a blog posted by Textinspector (2022), vocabulary knowledge is perhaps the most important factor when it comes to reading comprehension, both for native and non-native speakers. Recognizing this, educators and researchers have been diligently exploring innovative methods to augment vocabulary acquisition. Among these, the integration of cutting-edge digital tools has emerged as a promising avenue for empowering Grade 12 senior high school students on their journey towards lexical mastery.

This study scrutinizes the captivating realm of digital education, where a unique and highly interactive digital tool named "VERBAID" takes center stage. In an era where technology seamlessly intertwines with learning, Miller (2019) explains about the most failure-prone aspects of teaching, including pinch points, boring material, and concepts that repeatedly need reteaching, causing students to leave unprepared for the next course. She emphasized that technology must be used with "tangible benefits," and technology "has the best chance of [providing those benefits] when it targets the hardest or most time-consuming aspects of a course." She further explained to

utilize technology to address teaching problems, identify learning objectives, and reinforce thinking skills in an interactive way, rather than just for its convenience or fun. At this point, VERBAID represents a beacon of hope for educators seeking to harness the power of digital intelligence in nurturing linguistic competence. However, the key question that beckons us is: How efficient is VERBAID in elevating the vocabulary skills of Grade 12 senior high school students?

To address this question, this journey is embarked which combines the nuances of human intelligence with the promise of modern technology. Through meticulous research, comprehensive analysis, and thoughtful insights, we aim to unravel the impact of VERBAID on the vocabulary building journey of these young minds. By weaving together, the threads of educational psychology, pedagogical theories, and digital innovation, we intend to shed light on the intricacies of this dynamic learning tool and its potential to revolutionize the way we cultivate language proficiency among the leaders of tomorrow.

This study, on this intellectual voyage, will be guided by the combined effect of human ingenuity and digital advancement, to uncover the true potential of VERBAID in shaping the linguistic skills of Grade 12 senior high school students. Together, we will explore the intersections of traditional wisdom and modern technology, seeking to unlock the doors of vocabulary enrichment for the next generation of learners.

VERBAID, an interactive digital tool for Grade 12 senior high school students, can fill a gap in the educational system by offering personalized, engaging, and accessible vocabulary building experiences. It caters to individual learning needs, making vocabulary acquisition more relevant and engaging. VERBAID is accessible anytime and anywhere, promoting consistent vocabulary development. Teachers can use data-driven instruction to address specific areas of struggle. It also promotes digital literacy, ensuring students become comfortable with technology. VERBAID promotes equity and inclusivity by accommodating different learning styles and abilities. It prepares students for future learning environments where technology is often integrated into coursework. VERBAID also offers a wider vocabulary database and flexibility in learning schedules. Overall, VERBAID offers a unique and innovative approach to vocabulary building, promoting equity and inclusivity in education.

The Department of Education, established in 1863, was reorganized in the 20th century and mandated by Republic Act 9155, or the Governance of Basic Education Act of 2001. It formulates, implements, and coordinates policies, plans, programs, and projects in formal and non-

formal basic education, supervising elementary and secondary education institutions and ensuring a comprehensive, integrated system. (Deped-Binan, n.d.).

The Department of Education (DepEd) Division of Binan City, Laguna, is a local authority in the Philippines responsible for managing public education within its jurisdiction. It oversees public elementary and secondary schools, ensures quality education, and supports teacher and school personnel professional development. The division comprises various public schools, including elementary and secondary institutions, providing academic, extracurricular, and support services. The Division Superintendent leads the division, managing educational activities. The curriculum and programs align with national guidelines, including the K-12 basic education program. The division collaborates with local government units, parent-teacher associations, and stakeholders to improve education quality and address community needs.

The DepEd Division of Binan City, Laguna, is committed to enhancing literacy levels among its students and the community. To achieve this, the division can implement strategies such as early childhood education, quality teacher training, library and reading programs, literacy assessment, parent and community involvement, multilingual education, technology integration, collaboration with NGOs and partners, assessment, and data analysis, promoting a reading culture, inclusive education, and advocacy and policy development. These initiatives aim to create a strong foundation in literacy skills, equip teachers with effective teaching strategies, maintain well-equipped libraries, and use technology to aid in reading and language development. By implementing these strategies, the division can contribute to a more literate and empowered society, aligning with the Department of Education's mandate.

Because of this, the researcher of this study is proposing an interactive digital tool called VERBAID for Grade 12 senior high school students' tool to contribute to the education system which aims to enhance vocabulary skills, improve reading comprehension, enhance writing proficiency, increase confidence in language use, foster digital literacy, encourage independent learning, provide data-driven insights, and provide teacher professional development opportunities. The tool also encourages students to take ownership of their learning, promoting self-directed learning habits and a lifelong commitment to improving their language skills. Teachers can use this data to tailor instruction and identify areas needing additional support. As students become proficient in vocabulary and language skills, they can serve as positive role models and mentors, creating a culture of continuous improvement in literacy. VERBAID can contribute to improved literacy rates and overall educational outcomes in the DepEd-Binan Division.

II. RESEARCH METHODOLOGY

The research design employed in this study was a pretest-posttest one group quasi-experimental design. This type of design was commonly used to measure the impact of an intervention or treatment on an outcome variable by comparing participants' scores before and after exposure to the intervention. In this case, the intervention was the use of VERBAID, an interactive digital tool aimed at enhancing vocabulary skills and various language-related competencies. The study had focused on Grade 12 senior high school students in Binan City, Laguna, who had provided informed consent for their participation. It had utilized a quasi-experimental design with a non-random participant group, lacking a control group, and had aimed to measure the intervention's effect by comparing pre- and post-intervention measurements. This approach allowed the researcher to assess the impact of VERBAID on vocabulary skills and other language-related competencies in the selected group.

The respondents for this study were Grade 12 senior high school students who had been enrolled at Binan City Senior High School-West Campus during the school year 2023-2024. The study had been specifically designed to evaluate the efficiency of VERBAID, with a focus on vocabulary skills and language-related competencies. It did not consider the potential effects of external factors such as students' prior language proficiency or socio-economic background on vocabulary acquisition. The respondents had been selected using a purposive sampling method, which is a non-probability sampling approach that involves selecting specific participants based on their suitability for meeting the research goals. In this case, the study had targeted Grade 12 senior high school students from Binan City Senior High School-West Campus, specifically from the Aristotle section. The researcher had been assigned to this class for the 1st semester of the school year 2023-2024, and there had been 42 students using VERBAID in this section, all attending the English for Academic and Professional Purposes (EAPP) class.

To assess the impact of VERBAID on the students' vocabulary-building skills, a combination of pre-test and post-test methods was employed. Both groups, the pre-test and post-test, had taken standardized vocabulary tests or custom tests that had included vocabulary items selected from the curriculum. Standardized tests are administered consistently, with the same questions, time limits, and scoring methods for all participants. The research utilized a standardized vocabulary knowledge test and a survey

questionnaire to assess students' perceptions of VERBAID and its impact on their vocabulary skills. The research procedure involved three phases: Preparation, Data Gathering, and Data Analysis.

The researcher obtained approval from the School Head and coordinated with the Schools Division Office, ensuring the design and validation of research tools and instruments. A pretest/posttest or Vocabulary Knowledge Test was administered to respondents before and after the intervention. The data was organized, tabulated, analyzed, and interpreted using SPSS, ensuring a structured and effective research process.

In the statistical treatment of data, inferential statistics had been employed to analyze the data. Inferential statistics are used to make judgments about the probability that observed differences between groups are dependable and not due to chance. The data had been tallied and tabulated for clarity, and statistical procedures had been utilized to test the hypothesis. The study used an independent T-test to assess pretest and posttest outcomes, aiming to determine if there was a significant difference in learners' performance before and after using VERBAID. A P-value approach was used to state the hypothesis and select appropriate test statistics. A Likert scale was used to determine students' attitudes and views about VERBAID's impact on their vocabulary skills.

The study had used a pretest-posttest one group quasi-experimental design to evaluate the impact of VERBAID on Grade 12 senior high school students' vocabulary-building skills and language-related competencies. The research instruments had included standardized vocabulary tests and survey questionnaires. The research procedure had involved three phases, from preparation to data analysis, and had employed various statistical methods to analyze the data and test the hypothesis. The study had focused on a purposive sample of students from Binan City Senior High School-West Campus, making it specific to this group.

III.   RESULTS AND DISCUSSION

3.1. Pretest and Posttest Mean Scores

Table 1 compared the pretest and posttest mean scores of Verbaid participants. The pretest score had been 13.714, while the posttest score had been 20.833, indicating an average increase in scores. This had suggested that the participants had shown improvement in their vocabulary skills after using Verbaid, with their scores appearing to have enhanced on average. This had indicated a significant improvement in vocabulary skills among the participants. Stevens (2023) had stated in her article that learning is ceaseless. You could have cultivated an erudite persona as

an adolescent—or even as an octogenarian—by building your vocabulary. Creating habits to help you learn and use the most accurate words in your language would have made it easier to communicate, write, and think. Like in Stevens' perspective, Verbaid had assisted users in creating habits that promoted the acquisition and application of precise vocabulary. This, in turn, had facilitated better communication, writing, and thinking. Through the use of Verbaid, individuals could have actively participated in the lifelong journey of vocabulary enhancement, thereby reinforcing the idea that learning was indeed ceaseless, as Stevens had suggested.

Table 1. Pretest and posttest mean scores of the VERBAID participants.

	Mean	N	Std. Deviation
PRETEST	13.714	42	5.35
POSTTEST	20.833	42	50

3.2. Significant Difference Between the Pretest and Posttest Mean

Scores of the Respondents who Participated in VERBAID

The data in the table below indicated a significant difference between the pretest and posttest mean scores of Verbaid respondents. The pretest had a mean of 13.714 and a standard deviation of 5.35, with a standard error of the mean of 0.575. The posttest had a mean of 20.833 and a standard error of the mean of 0.575. Both pretest and posttest t-values were less than 0.001, indicating a highly significant difference, suggesting that the observed difference was unlikely to be due to random chance.

Vocabulary skills were crucial for students' academic success, both in and out of the classroom. Effective strategies helped educate children as they learned new words. Developmental delays, reading difficulties, and infrequent exposure to new words could have hindered progress. Passive learning was not the best approach for vocabulary skill growth (Melvin, 2023).

Verbaid aligned with the idea that effective strategies were crucial for educating children and helping them learn new words. Developmental delays, reading difficulties, and limited exposure to new words could have posed challenges for children's vocabulary development. Passive learning, as mentioned by Melvin in 2023, was not the most effective approach for nurturing vocabulary skills.

Verbaid, as an interactive digital tool designed for vocabulary building, had offered an active and engaging approach to overcome these challenges. It had provided strategies and tools to enhance vocabulary skills actively, making the learning process more effective and enjoyable

for children, addressing the issues that passive learning may not have adequately tackled.

Table 2. Significant difference between the pretest and posttest mean scores of the respondents who participated in VERBAID.

	Paired Differences					t	df	Sig. (1-tailed)
	Mean	Std. Deviation	Std. Error Mean	95% Confidence Interval of the Difference				
				Lower	Upper			
PRETEST	13.714	5.35	0.575	-Inf	-6.15	< .001	41	.575
POSTTEST	20.833	50	0.575	-Inf	-5.5			

3.3. Perceptions of the Students about VERBAID

Table 3 presents the results of the survey about the perceptions of the respondents about VERBAID. The first statement, "The use of the VerbaID digital tool significantly improved my vocabulary skills," received the highest mean rating of 4.78, indicating a strong consensus among respondents who strongly agreed with this statement. This ranking, positioned at number one, signifies that respondents highly appreciated the tool's effectiveness in enhancing their vocabulary skills. In the second statement, "VerbaID motivated me to engage more actively in vocabulary-building activities," respondents also expressed a strong agreement, with a mean rating of 4.58. While the mean was slightly lower than the first statement, the third-place ranking illustrates a significant level of motivation that the VerbaID tool imparted to the participants in actively building their vocabulary. The third statement, "VerbaID has expanded my vocabulary in a way that is relevant and useful for my studies," achieved a mean rating of 4.66, signifying a strong consensus among respondents who strongly agreed with this statement. Its second-place ranking underscores the tool's importance in expanding vocabulary in a manner pertinent to their studies.

Continuing to the fourth statement, "I feel more confident using newly learned vocabulary in my English class after using VerbaID," respondents showed strong agreement, with a mean rating of 4.57. This positive feedback, while slightly lower than the previous statements, positions it as the fourth-ranked statement, highlighting the boost in confidence that VerbaID offered in using newly acquired vocabulary. The fifth statement, "The use of VerbaID has positively impacted my overall academic performance," received a mean rating of 4.53, reflecting strong agreement from respondents. Positioned as the fifth-ranked statement, it emphasizes the favorable impact of VerbaID on the participants' overall academic performance.

Moving to the sixth statement, "VerbaID has had a lasting impact on my ability to retain and recall new vocabulary words," respondents expressed agreement, with a mean rating of 4.47. While the mean is slightly lower than some previous statements, its sixth-place ranking indicates that respondents recognized the enduring impact of VerbaID on their ability to retain and recall vocabulary. The seventh statement, "Using VerbaID consistently has significantly enhanced my vocabulary skills," obtained a mean rating of 4.01, reflecting agreement among respondents. Ranked eighth, it underscores the perceived enhancement in vocabulary skills through consistent usage. In the eighth statement, "I would recommend VerbaID to my peers as an effective tool for vocabulary improvement," respondents generally agreed, with a mean rating of 3.89. Positioned as the ninth-ranked statement, it highlights the inclination to recommend VerbaID to others for vocabulary enhancement. The ninth statement, "VerbaID effectively explained and provided context for new vocabulary words," received a mean rating of 3.63, signifying agreement among respondents. Ranked tenth, it acknowledges the tool's effectiveness in explaining and contextualizing new vocabulary words. Finally, the tenth statement, "VerbaID has made learning new words more enjoyable and interesting for me," earned a mean rating of 4.43, indicating agreement. Positioned as the seventh-ranked statement, it underscores the role of VerbaID in making the process of learning new words more enjoyable and interesting for the participants.

The survey results above revealed a strong consensus among respondents regarding the positive impact of the VerbaID digital tool on their vocabulary development. The data demonstrates that VerbaID significantly improved their vocabulary skills, motivated active engagement in vocabulary-building activities, and expanded their vocabulary in ways relevant to their studies. The tool also instilled confidence in using newly acquired vocabulary, positively impacting overall academic performance and offering lasting benefits in retaining and recalling vocabulary. Although some statements received slightly lower mean ratings, they still emphasize the tool's

effectiveness in enhancing vocabulary skills and making vocabulary learning an enjoyable and interesting experience. In the study of Aprilani (2021), she stated that vocabulary learning in second and/or foreign languages is needed to make effective communication and it is impossible to use a language effectively without an adequate vocabulary and to master other skills in English. However, many senior high school students have poor knowledge of vocabulary mastery because the process of remembering vocabulary is considered bored and stressful. In alignment with the findings of Aprilani (2021), who emphasized the crucial role of vocabulary learning in second and foreign languages for effective communication and language mastery, the VerbaID digital tool addresses the challenges faced by senior high school students in this regard. Aprilani's study underscores that a strong vocabulary is indispensable for proficient language use. However, many students, particularly in senior high school, struggle with vocabulary mastery due to the perceived monotony and stress associated with traditional vocabulary retention methods. VerbaID, as an innovative digital tool, aims to make vocabulary learning engaging and enjoyable for students, addressing the concerns raised by Aprilani's research. By providing an interactive and effective platform for vocabulary enhancement, VerbaID offers a solution to the common issues faced by senior high school students in their journey to master language skills, ultimately contributing to more effective and stress-free language learning experiences.

Table 3. Perceptions of the students about VERBAID.

	QUESTIONS	$\mu\times$	VI	Rank
1	The use of the VerbaID digital tool significantly improved my vocabulary skills	4.78	SA	1
2	VerbaID motivated me to engage more actively in vocabulary-building activities	4.48	SA	2
3	VerbaID has expanded my vocabulary in a way that is relevant and useful for my studies	4.66	SA	3
4	I feel more confident using newly learned vocabulary in my English class after VerbaID	4.57	A	4
5	The use of VerbaID has positively impacted my overall academic performance	4.53	A	5
6	VerbaID has had a lasting impact on my ability to retain and recall new vocabulary words	4.47	A	6
7	Using VerbaID consistently has significantly enhanced my vocabulary skills	4.01	A	7
8	I would recommend VerbaID to my peers as an effective tool for vocabulary skills	3.89	A	8
9	VerbaID effectively explained and provided context for new vocabulary skills	3.63	A	9
10	VerbaID has made learning new words more enjoyable and interesting for me	4.43	A	10

IV. CONCLUSION AND RECOMMENDATION

Based on the summary of the results, several key conclusions were drawn from this study. Firstly, the pretest and posttest mean scores of the VERBAID participants clearly indicated a substantial improvement in vocabulary skills. The pretest mean score, initially set at 13.714, significantly increased to 20.833 in the posttest, demonstrating a notable enhancement in participants' vocabulary abilities. This increase in mean scores underscored a significant improvement in vocabulary skills among the participants, emphasizing the effectiveness of the VerbaID digital tool. Secondly, the study provided compelling evidence of a significant difference between the pretest and posttest mean scores of the respondents who participated in VERBAID. Detailed statistical analysis, incorporating paired differences, t-values, degrees of freedom, and significance levels, supported this finding. Both pretest and posttest t-values were well below 0.001, signifying a highly significant difference. This indicated that the observed enhancement in vocabulary skills was not a result of random chance, reinforcing the substantial impact of VerbaID in improving vocabulary skills, consistent with its objective of providing an effective platform for vocabulary development. Thirdly, the survey results revealed a strong consensus among respondents regarding the positive impact of the VerbaID digital tool on vocabulary development. Respondents consistently provided positive ratings for various statements related to

VerbaID. The first statement, highlighting the significant improvement in vocabulary skills, received the highest mean rating of 4.78, indicating a strong consensus and agreement among participants. Statements relating to motivation, vocabulary expansion, increased confidence in using new words, and the positive effects on overall academic performance all garnered favorable mean ratings. This illustrated the positive perceptions of respondents towards VerbaID. In summary, the results strongly suggested that VerbaID played a crucial role in enhancing vocabulary skills and making the process of learning new words engaging and interesting for participants, ultimately contributing to their language proficiency and academic success.

Building upon the conclusions drawn from this study, several recommendations emerge. Firstly, VERBAID should be implemented in educational settings to enhance students' vocabulary skills effectively. It offers a valuable resource for vocabulary development that can significantly benefit learners of all ages. Secondly, it is crucial to provide training and support for educators to ensure the optimal utilization of VERBAID in their teaching methods. This will help create a more productive learning environment. Thirdly, VERBAID should be promoted as a valuable resource for lifelong learning, emphasizing its role in continuous vocabulary enhancement. Encouraging individuals of all ages to engage with VERBAID can contribute to their language proficiency throughout their lives. Fourthly, ongoing research and development of VERBAID should be encouraged to maintain its efficiency and relevance. Regular updates and improvements will ensure that VERBAID remains an effective tool, meeting the evolving needs of learners. Lastly, further validation and data collection should be carried out through larger and more diverse participant samples and longitudinal studies. This will help validate the results obtained in this study and ensure the generalizability of VERBAID's effectiveness across various demographics. Additionally, longitudinal studies can provide insights into the long-term impact of VERBAID on vocabulary development. By implementing these recommendations, educators, students, and lifelong learners can maximize the benefits of VERBAID in their language proficiency and academic success journeys.

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Grammar Instruction in the Digital Age: The Impact of Corpus Linguistics

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Abstract— *The potential of corpus linguistics to transform grammar training in the digital era is examined in this study. An in-depth review of the literature looked at the benefits and challenges of corpus-based approaches. Teachers may customize education to meet the unique needs of each student by using corpus linguistics, which provides insightful information about how language is used in everyday situations. Through the integration of real-world language samples and theoretical grammar principles, corpora can foster critical thinking and increase student engagement. Nevertheless, integrating corpus linguistics necessitates resolving technological issues, creating useful teaching resources, and educating educators. The study provides suggestions for using corpora in grammar training as well as future research topics. Using online corpus tools for student exploration, utilizing corpus analysis to uncover typical student mistakes, and creating activities that motivate students to study corpus data in context are some of these proposals. By using corpus linguistics, teachers may close the gap between grammar instruction theory and practice and enable students to become independent language learners.*

Keywords— *Corpus linguistics, Grammar instruction, Digital learning, Real-world language use, Learner autonomy.*

I. INTRODUCTION

Overview of Traditional Grammar Instruction

For many years, rote memorization of drills and rules was the mainstay of grammar training. Imagine classes resounding with the refrain "subject-verb-object!" or pupils continuously diagramming sentences. Although these techniques remain useful, corpus linguistics—a new paradigm in language learning—has emerged with the advent of the digital age. Large-scale real-world text collections are used in corpus linguistics to examine how language is used. According to this data mine, grammar training is being revolutionized by providing a new understanding of the role language plays in everyday conversation (McEnery & Hardie, 2011; Brookes & McEnery, 2020). What application does corpus linguistics have in the classroom, then? With the use of corpus tools, students may examine grammar in action. Consider a pupil who does not understand the distinction between "effect"

and "affect." They may study actual sentences using each term with corpus tools, which helps them comprehend context-driven use better (Jones & Waller, 2015). There's more to corpus linguistics than merely pointing out verb tenses. Students are given the freedom to investigate the nuances and depth of language. Are you curious about how word choice differs in professional and informal writing? You can see this using corpus analysis (Biber et al., 1998). Learner autonomy is promoted by this data-driven strategy. Pupils take on the role of language detectives, independently spotting trends and anomalies (Alagözlü, 2017). Although it's not a magic pill, corpus linguistics is a potent instrument that can turn grammar education from a dry list of rules into an engrossing investigation of how language functions in everyday situations.

Corpus Linguistics and its Application in Grammar Instruction

Instead of seeing grammar teaching as a strict manual, try viewing it as a participatory investigation of language in use. This is the potential of corpus linguistics, an area of study that uses technology to transform the way grammar is taught and learned. Fundamentally, corpus linguistics is the study of language using large-scale, real-world text collections known as corpora. Consider these corpora as digital libraries that contain anything from historical records and literary masterpieces to news items and social media postings (Thompson, 2014). Corpus linguistics leverages computer power to analyze large volumes of language data to find patterns, recognize variances, and comprehend language use in various circumstances (Stubbs, 2015). There are several fascinating benefits to teaching grammar using data-driven methods rather than rules. How corpus linguistics is influencing grammar instruction is as follows:

Conventional grammar teaching frequently teaches rules in a vacuum, missing the subtleties of language use in everyday situations. By looking at real instances of language usage in various circumstances, corpus linguistics enables students to observe these laws in action (Çiftci & Özcan, 2021). To better grasp how context affects word usage, students who are unclear about the distinction between "effect" and "affect" might utilize corpus tools to examine actual sentences that contain each term (Sinclair, 2004). Instead of only offering prepackaged norms, corpus linguistics gives students the skills they need to conduct their autonomous linguistic research. Students may actively investigate grammatical trends, spot exceptions, and learn about the diversity and depth of a language by using corpus tools (Thompson, 2014). By enabling students to take charge of their education and hone their critical thinking abilities, this method promotes learner autonomy (Benson, 2013). Using corpus analysis to inform instructional tactics can help. Consider a situation where a teacher is unaware of the most popular collocations—word combinations that occur frequently—with a specific verb. By using corpus techniques to identify these patterns, educators may create focused lessons that emphasize language use in everyday situations (Timmis, 2015). By using a data-driven method, grammar teaching is kept current and accurate to the real-world usage of language. There are several ways to study grammar, and one of them is through corpus linguistics. Pupils can investigate statistical information on language use, examine concordance lines—sentences that contain a certain word—or examine graphic representations of word frequencies (McEnery & Hardie, 2011; Brezina & McEnery, 2020). Students may interact with language in a way that best fits their preferences because of this versatility, which accommodates a wide range of learning approaches.

There are difficulties in integrating corpus linguistics with grammar training. Teachers and students must commit time and resources to develop their corpus analysis abilities (Al-Fadl, 2018; Davies, 2019). Nonetheless, there is no denying corpus linguistics' potential advantages. We can go beyond rote memorization and turn grammar training into a dynamic study of the wonderful world of language by utilizing the power of digital language analysis. The influence of corpus linguistics on grammar training in the digital age is examined in this overview of the literature. Corpus linguistics provides a data-driven approach that supplements conventional rule-based methodologies. It does this by utilizing large collections of real-world text (corpora) that are evaluated using computer tools (McEnery & Hardie, 2011; Brezina & McEnery, 2020). Corpus linguistics provides instructors with evidence-based techniques and encourages students to become autonomous grammar investigators by studying how language is used (Çiftci & Özcan, 2021; Thompson, 2014; Timmis, 2015). This paper aims to explore how corpus linguistics may support learner autonomy, close the theory-practice gap in grammar education, and provide a more dynamic and interesting learning environment.

Statement of the Problem

Although corpus linguistics is becoming more widely acknowledged as a useful tool for teaching languages, little is known about how it affects grammar education in the digital era. Although research has shown that corpus-based techniques can improve learners' comprehension of real language usage and foster learner autonomy (Boulton & Vyatkina, 2021; Charles, 2007), little is known about how these approaches are used in the classroom. Furthermore, opinions on how best to include corpus linguistics into grammar training to optimize its advantages for language learners are divided. To close these gaps, this study will look at how corpus linguistics affects grammar education in the digital era, as well as what obstacles and best practices exist for implementing it. Finally, it will offer useful suggestions for teachers.

Relevance of the Research

This review of the literature is important because it closes knowledge gaps on how corpus linguistics affects grammar training in the digital age, which benefits the area of language instruction. Combining the findings of previous studies (Lee et al., 2019; Nesi & Gardner, 2012), will give teachers a thorough understanding of the advantages and difficulties associated with corpus-based learning. It will also provide helpful suggestions for incorporating corpus linguistics into grammar training, which will improve language learners' proficiency with real

language and foster learner autonomy. Additionally, this work will guide future corpus linguistics and language instruction research paths.

Objectives of the Research

1. To investigate how grammar training in the digital era is affected by corpus linguistics.

2. To list the advantages and difficulties of using corpus-based methods in grammar instruction.

3. Investigate how corpus linguistics may be used practically to improve students' comprehension of real-world language usage.

4. To offer suggestions to teachers on the most efficient methods of incorporating corpus linguistics into grammar training.

Research Questions

1. How does corpus linguistics affect grammar training in the modern digital age?

2. What are the advantages and difficulties of using corpus-based methods in grammar instruction?

3. In what ways may corpus linguistics improve students' comprehension of real-world language use?

4. How can corpus linguistics affect grammar instruction practically?

5. How can teachers successfully use corpus linguistics in their grammar instruction?

II.   REVIEW OF LITERATURE

Historical Context of Grammar Instruction

Grammar instruction's historical background shows a move away from prescriptive rules and toward a more conversational style. The study of classical languages such as Latin and Greek served as the foundation for early grammar education, which placed a strong emphasis on rote memory and following predetermined rules (Peterson, 2004; Xu & Li, 2022). This prescriptive method, which frequently placed a strong focus on written forms, sought to foster mastery of "correct" language usage (Larsen-Freeman, 2000). The teaching of languages has gradually shifted in the 20th century to include communicative methods. Grammar was considered a tool to help with real-world communication, and the 1970s saw the birth of approaches like Communicative Language Teaching (CLT), which highlighted the value of utilizing language for communication (Littlewood, 2022). This change made it more important to comprehend how language works in context as opposed to just learning rules. However, the function of grammar teaching remained a contentious issue.

Some advocated for a more implicit method in which grammar is picked up via practice and exposure (Saengboon et al., 2022). Others argued that grammar should be given more explicit attention, especially for students who are having difficulty in certain areas (Kabel et al., 2022). Corpus linguistics emerged at the turn of the twenty-first century as a useful technique for guiding grammar education (McEnery & Hardie, 2011). By using corpus analysis, teachers may go beyond theoretical guidelines and ground their instruction in actual language usage patterns (Alagözlü, 2017). This data-driven method has the potential to provide a more complex understanding of the role grammar plays in communication.

Evolution of Grammar Teaching Methods

Over time, pedagogical techniques, technology breakthroughs, and changes in linguistic theory have all had a significant impact on the evolution of grammar teaching methods. Grammatical training was frequently prescriptive in the early 20th century, emphasizing rote learning and memorization of grammatical principles (Tursunova, 2023). However, with the advent of structural linguistics in the middle of the 20th century, which placed a strong emphasis on the study of language structures, this methodology started to shift (Juanda, 2024). A change in emphasis occurred in the 1970s and 1980s toward CLT, which emphasized language usage in relevant circumstances (Heng, 2014). The audio-lingual approach, which stressed grammatical structure imitation and repetition, also came into being around this time (Larsen-Freeman, 2000). Recent developments in technology and corpus linguistics have an impact on grammar instruction. Learning has become more participatory and accessible because of the development of online materials and tools for grammar training made possible by technology (Hubbard, 2009). Another important contribution has come from corpus linguistics, which offers a data-driven method for examining linguistic structures and trends (Granger & Tribble, 2014). Having been considered, the development of grammar instruction techniques indicates a shift toward more interactive and communicative methods along with a stronger focus on the application of technology and empirical data in language learning (Hinkel, 2011).

Corpus Linguistics as a Modern Approach to Grammar Instruction

For many years, decontextualized exercises and mechanical memorization of grammatical principles were the mainstays of grammar training. While conventional techniques have their place, corpus linguistics is a cutting-edge method brought about by the digital era. Known as corpora, this cutting-edge area uses technology to evaluate large amounts of real-world text (Thompson, 2014). These

digital libraries contain everything from literary masterpieces and historical documents to news stories and social media posts. Corpus linguistics makes use of computer methods to explore this enormous amount of language data, finding patterns, examining variances, and eventually comprehending how language operates in many circumstances (Stubbs, 2015). There are several advantages to teaching grammar using data-driven methods rather than rule-based ones. Students may see how grammatical structures are used in a variety of circumstances by using corpus linguistics, which offers a view into the "real world" of language use (Çiftci & Özcan, 2021). Consider a pupil who is struggling to understand the distinction between "effect" and "affect." Using corpus techniques, students may look at actual sentences that contain each term, which will help them understand how context affects word choice (Sinclair, 2004).

Additionally, corpus linguistics promotes learner autonomy by enabling students to take an active role as language researchers. Students can explore grammatical trends, spot exceptions, and learn about the complex linguistic fabric of a language by employing corpus techniques (Thompson, 2014). According to Benson (2013), this method empowers students to take charge of their education and develops critical thinking abilities. Moreover, corpus analysis can help teachers develop successful lesson plans. Consider a situation where a teacher is unaware of the most popular collocations—word combinations that occur frequently—with a specific verb. These patterns may be found using corpus technologies, which allows teachers to create focused lessons that emphasize language use in everyday situations (Timmis, 2015). By using a data-driven method, grammar teaching is kept current and accurate to the real-world usage of language. Even if it has drawbacks, corpus linguistics provides a novel viewpoint on grammar teaching. We may go beyond rote memorization and change grammar education into a dynamic investigation of the intriguing realm of language usage by utilizing the potential of digital language analysis.

Corpus Linguistics: Definition and Principles

According to O'Keefe et al. (2007), corpus linguistics is a group of either spoken or written materials that are saved on a computer and may be subjected to qualitative or quantitative analysis using software for analysis. A study method called corpus linguistics uses sizable, logical collections of language that occur spontaneously as the empirical foundation for examining organized patterns of language usage (Paquot & Gries, 2020). The examination of language using computer-stored instances of "real life" language usage is known as corpus

linguistics (Baker, 2010). Corpus linguistics is a research field of language as it appears in 'real world' text examples, or corpora (McEnery & Hardie, 2011). According to Adolphs and Carter (2015), corpus linguistics is an approach that uses computerized databases containing language samples for linguistic study.

According to Boulton (2017), corpus-based grammar training places a strong emphasis on using genuine language data that reflects language use in authentic circumstances. Because they are exposed to real language patterns, learners can better comprehend and apply grammar principles in everyday speech (Lee et al., 2019). According to Nesi and Gardner (2012) and Boulton (2017), corpus-based grammar training facilitates data-driven learning, in which students examine linguistic data to identify grammatical rules and trends. With this method, students are encouraged to actively interact with language and hone their analytical abilities (Charles, 2007). Learners are assisted in comprehending the functions of grammar in various communication settings by the contextualization of grammar teaching within relevant contexts (Hubbard, 2009). Learners can better understand the meaning and application of grammar rules by viewing them in context (Gaskell & Cobb, 2004). By emphasizing frequent and recurrent language patterns, corpus-based grammar training assists students in organizing their knowledge according to how frequently real language is used (Biber et al., 1998). This method makes sure that students concentrate on the grammatical rules that are most applicable to and practical in daily conversation. Inductive approaches are frequently used in corpus-based grammar training, where learners are encouraged to deduce grammar rules from linguistic data instead of receiving explicit instruction (Paquot & Gries, 2020). According to O'Keeffe et al. (2007), this strategy fosters critical thinking and learner autonomy.

With the use of linguistic data, corpus-based grammar training helps students recognize and fix their errors by offering feedback and error correction (McEnery & Hardie, 2011). Learning results may be improved by this prompt, tailored feedback (Adolphs & Carter, 2015). Technology, including digital tools, online resources, and corpus software, is integrated into corpus-based grammar training to support language analysis and learning (Baker, 2018). The accessibility and interactivity of grammar teaching are improved by technology (Heng, 2014). Personalized and adaptive learning experiences are made possible by the adaptability of corpus-based grammar education to various learner demands and settings (Tursunova, 2023). Based on students' skill levels and preferred methods of learning, teachers can modify their lessons (Larsen-Freeman, 2000). Because students may continue to investigate and evaluate language data outside

of the classroom, corpus-based grammar training fosters lifelong learning (Paquot & Gries, 2020). This promotes ongoing language skill growth and improvement (O'Keeffe et al., 2007).

III. METHODOLOGY

To determine if technology-enhanced grammar education is beneficial in the digital age, the current study conducted a systematic review of the literature (Owen, 2020). The following keywords were found: digital tools, grammatical instruction, online resources, technology-enhanced learning, and blended learning. Peer-reviewed publications were found using these keywords in databases including EBSCO, Google Scholar, ERIC, Scopus, PsycINFO, and Education Source. Because of the importance of current technical developments, only publications published between 2000 and 2024 were included. Three key topics emerged from the analysis and synthesis of the chosen articles: how technology affects grammar learning outcomes, what obstacles and difficulties arise when incorporating technology into grammar training, and practical methods for incorporating technology into grammar instruction.

IV. RESULTS AND DISCUSSION

How Corpus Linguistics Affects Grammar Training in the Modern Digital Age

In the current digital era, corpus linguistics has a significant influence on grammar instruction and provides language teachers with useful knowledge and resources. Including corpus linguistics in teacher preparation improves students' language awareness, especially in multilingual English such as World Englishes and English as a Lingua Franca. It highlights how crucial it is to comprehend the sociocultural setting in which language instruction takes place. Modern technology makes it possible to do dependable and quick corpus searches, which give teachers insightful information about language usage in everyday situations and useful frequency statistics. By pointing out differences between accepted use and textbook standards, this calls into question the efficacy of traditional prescriptive grammar training and suggests a move in the direction of more descriptive instruction. Students' understanding of grammar is improved, their learning autonomy is encouraged, and their performance on grammar problems is increased when corpus-based techniques are used in grammar training. Notwithstanding certain difficulties, the positive perception of corpus-based techniques by instructors and students highlights the important significance of corpus linguistics in

contemporary grammar instruction (Oţăt, 2016; Krajka, 2019; Beard et al., 2019 & Al Amri, 2022).

Advantages and Challenges of Using Corpus-Based Methods in Grammar Instruction

There are several benefits to combining corpus analysis and contextualized grammar instruction in EFL/ESL settings. Liu and Jiang (2009) discovered that using this method resulted in a better analytical understanding of grammatical concepts as well as an enhanced knowledge of grammar and lexicogrammar. Through corpus exploration, students also developed critical discovery learning skills. Nonetheless, several students encountered difficulties in corpus analysis, maybe as a result of insufficient training or prior knowledge. Using a corpus-based approach, Pérez-Llantada (2009) examined spoken grammar learning in English for Academic Purposes (EAP). The research emphasized several benefits, one of them being that it allows students to analyze grammar from the viewpoints of text, genre, and society. Through corpus analysis, students were exposed to a range of academic contexts, resulting in positive responses and an improved capacity for appropriate and responsible grammar use. In this context, one of the limitations of corpus linguistics is its emphasis on monologic speech, which restricts exposure to a variety of discourse forms. The risk that intricacies of spoken conversation may not be fully captured by corpus linguistics arises from transfer from written grammar.

Huang (2012) concentrated on teaching EFL students periphrastic causal verbs using corpus-based training. In comparison to the control group, the study demonstrated that students' knowledge and understanding of these verbs increased with corpus-based instruction. Respondents were not happy with the uneven quality of online concordancers, though, and this had an impact on how they evaluated corpus sentences. Elsherbini & Ali (2017) looked at the benefits of teaching EFL students grammar using corpus-based instruction. According to the study, as compared to the control group, the experimental group, which employed corpus activities, showed a significant improvement in both grammar and vocabulary exam outcomes. Presenting concepts and structures as themes and frameworks posed the most difficulty, nevertheless.

Çaliskan and Gönen (2018) investigated the usage of corpus-based vocabulary training by Turkish EFL teachers. Although educators thought that corpus-based resources would help students learn language more effectively, they were also concerned about the challenges associated with using technology and developing corpus-based materials. Kim (2019) looked at whether young learners in Korea may benefit from corpus-based grammar

instruction. With corpus-based learning, teachers and students reported being better able to comprehend how to use prepositions and having improved their writing skills. Younger pupils, however, could need help with language acquisition and corpus analysis. The efficacy of a corpus-based training program in improving the grammatical writing skills of EFL student-teachers was investigated by Aboelnour et al. (2020). When comparing the experimental group's writing to that of the control group, the research discovered a notable improvement in grammatical correctness. Although the study pointed out that teachers could need training in corpus-based methodology, it also highlighted how corpus-based techniques complement the learning choices of students who are digital natives.

The advantages of corpus-based grammar instruction in ESP writing programs, particularly for IELTS preparation, were emphasized by Pham (2022). According to the research, the corpus analysis exposed pupils to a broad variety of real-world instances of grammar usage and assisted teachers in identifying exact syntactic structures for their students' requirements. On the other hand, pupils would need instruction in corpus search strategies, and professors might need to pick up new corpus analysis techniques. According to Khemkullanat and Khongput (2023), students' comprehension of target collocations in a variety of grammatical structures was enhanced by corpus grammatical education. However, challenges like distinct learning styles and low English language skills may make it difficult for pupils to learn.

The adoption of corpus-informed tools to assist L2 learners in enhancing their spoken grammatical awareness was investigated by Jones and Oakey (2024). Even though corpus-based education increased learners' awareness of frequent spoken grammatical forms, their precision in recognizing these forms in everyday speech was not always great, suggesting the need for additional practice or scaffolding. Kang et al. (2024) investigated the use of corpus-based methods in the instruction of prepositions to ELL learners. Preposition use was shown to be enhanced by teaching prepositions through often occurring lexical bundles, particularly when input augmentation was added. Nevertheless, direct instruction by itself—without additional context or examples—might not be as successful.

Bridging the Gap: How Corpus Linguistics Enhances Students' Understanding of Language Use in Real-World Situations

There are several ways that corpus linguistics might improve students' understanding of language use in everyday situations. First of all, corpus-based learning approaches improve students' comprehension of linguistic patterns and norms by giving them direct access to real

language data and allowing them to see language usage in context (Al-Jamal & Ali, 2019; Vela and Kermes, 2017). Students' competency in a variety of language abilities increases and they become more autonomous learners as a result of being exposed to real-world language examples. Second, by giving EFL students examples of language use in comparable circumstances, corpora can mentor them, particularly in academic writing (Kaya et al., 2022). Students can benefit greatly from the use of learner corpora in particular, which enable them to examine and model language structures and writing styles that are acceptable for academic contexts. Finally, by showing foreign language learners how native speakers employ language forms, vocabulary, and phrases in realistic and real-world circumstances, corpus linguistics can aid in closing the gap between language theory and practice (Dazdarevic et al., 2015). Compared to utilizing artificially created examples, this method is more advantageous since it gives pupils a more realistic and useful knowledge of language use.

Corpus Linguistics: A Practical Guide to Revolutionizing Grammar Instruction

Grammar training may be greatly impacted in useful ways by corpus linguistics. Firstly, Rodríguez-Fuentes & Swatek (2022) have demonstrated that assigning homework using corpus-informed materials may improve students' understanding of grammatical constructs. When compared to students who used non-corpus-informed materials, students who were exposed to corpus-informed materials demonstrated higher knowledge gains. This implies that corpus-based learning resources can function as a useful addition to conventional teaching methods. Second, as Liu (2011) points out, adding corpora to college English courses may empower students by giving them a better grasp of lexicogrammatical problems and language usage. Through the use of corpora in problem-based learning, students develop critical thinking skills and a sophisticated grasp of linguistic subtleties. Furthermore, Marzá (2014) emphasizes that the use of corpora in ESP programs empowers students to become language researchers, encouraging inquiry-based learning and independence. Students can find patterns in real-world language use by engaging with specific corpora, which will help them meet language requirements in their area in the future. Hence, corpus linguistics provides useful advantages for teaching grammar, improving student learning outcomes and encouraging a more profound comprehension of language use.

Corpus Linguistics: Empowering Teachers to Transform Grammar Instruction

Educators can effectively use corpus linguistics in grammar education by combining data-driven learning strategies and corpus-informed resources. When grammar is given using corpus-informed data, learners gain from inductive learning, according to research by Cheng (2012) and Hunston (2021). Learning becomes more effective and entertaining when students use this strategy to examine language patterns and uncover grammatical rules on their own. Furthermore, teachers are excited about the possible advantages of employing corpus tools in language training, according to Phoocharoensil, (2012) and Friginal et al. (2020). Teachers may include corpus tools in their lessons by giving clear instructions on how to utilize them and setting defined learning objectives. Students can benefit greatly from corpus tools, which can assist them improve their language and grammatical understanding. Additionally, Amare (2022) showed how corpus-based training may raise students' critical thinking, academic writing, and engagement levels. Effective grammar education and language acquisition may be promoted by teachers by using corpus-based instruction to create materials and activities that are tailored to the individual requirements of their pupils.

V. CHALLENGES AND LIMITATIONS

Technical Difficulties and Glitches

The efficacy of grammar training using corpus linguistics may be compromised by technical issues and malfunctions. The availability and quality of corpora pose a significant problem as not all of them are current or complete (O'Keeffe et al., 2007). The intricacy of corpus software presents another difficulty, since proficient use may necessitate teacher and student training (Adolphs & Carter, 2015). Furthermore, learners may find it difficult and time-consuming to access and navigate big corpora (Paquot & Gries, 2020). Additionally, there can be problems with the way that corpus software works with various devices and operating systems (Baker, 2018). Additionally, the learning process may be hampered by technological issues such as software failures or corrupted data resulting from corpus linguistics' dependence on technology (Özbay, A. Ş., & Gürsoy, Z. (2023).

Issues in Designing Corpus-based Materials

There are several obstacles to overcome while creating corpus-based teaching resources for grammar in corpus linguistics. One problem is choosing and compiling relevant corpus data that is representative and pertinent to the needs of learners (O'Keeffe et al., 2007). Interpreting and analyzing corpus data presents another difficulty since teachers must find important linguistic patterns and communicate them in a way that is understandable and

relevant (Adolphs & Carter, 2015). Furthermore, it might be difficult to create tasks and activities that use corpus data successfully since they must be interesting and in line with learning objectives (Paquot & Gries, 2020). The incorporation of corpus-based materials into current curricula and teaching methods is another challenge as instructors may need assistance and training to successfully use these resources in their courses (Baker, 2018). Additionally, it is vital to guarantee that learners, particularly those with little technical proficiency, may easily access and utilize corpus-based resources (Heng, 2014).

Increased Workload for Teachers

The increased burden associated with teaching grammar in corpus linguistics presents several difficulties and constraints for educators. One difficulty with corpus analysis is that it takes a lot of time since educators have to look for, find, and examine pertinent linguistic data (Nelson, 2019). Teachers with little knowledge or expertise in corpus linguistics may find this especially difficult (Kosem, 2016). Furthermore, it may take more time to prepare when creating and executing corpus-based activities and resources (Nelson, 2019). Keeping up with technological and corpus linguistic advances requires continual professional growth, which presents another difficulty (Kosem, 2016). For educators who already have a lot on their plates, this may be taxing (Tognini-Bonelli, 2017). Additionally, reorganizing lesson plans and evaluations to incorporate corpus-based activities into the curriculum may increase the burden for instructors (Tognini-Bonelli, 2017). Moreover, there may be restrictions on the availability and accessibility of corpora and corpus software, particularly for educators working in settings with low resources (Kosem, 2016). This may make it more difficult for educators to use corpus linguistics in their lessons. Finally, it can take a lot of time to provide each student with personalized feedback based on corpus analysis, particularly in big classrooms (Nelson, 2019).

Perceptions of Students and Teachers

When corpora were included in EFL grammar and vocabulary classes, students' attitudes regarding them as a teaching and learning tool improved overall. This implies that students may find corpus-based training engaging, which might lead to a more favorable learning environment. It's interesting to note that the study found that students preferred utilizing corpora to learn vocabulary over grammar. This could be because of the intrinsic properties of corpora, which frequently show words in context, which facilitates comprehension and memory. Furthermore, viewing word frequency and collocations visually in corpus data may make vocabulary acquisition more interesting

(Michali & Patsala 2020). Students who used spoken corpus resources to study grammar reported feeling more enthused and actively engaged. Students' motivation to speak English increases when they are exposed to authentic spoken English through the corpus. This implies that students' acquisition of grammar may become more applicable and useful with the use of spoken corpora. According to the study, spoken corpus-based instruction provided a flexible and easily available learning tool, which may have contributed to its ability to satisfy students' learning demands during the COVID-19 epidemic (Muhyidin, 2021).

Creating assignments that motivate students to engage with corpus data rather than merely absorb knowledge. Although students may first choose corpora for vocabulary, educators may provide assignments that demonstrate how corpus data can be utilized efficiently for grammar instruction as well. When creating corpus-based exercises, take into account the preferences and learning styles of the students (Michali & Patsala, 2020). Educators believe that teaching grammar to ESL students may be improved by utilizing corpus linguistics. Teachers have a favorable opinion of the corpus-based approach's efficacy in helping students enhance their academic writing abilities. This shows that teaching grammar within the framework of particular academic writing requirements may benefit greatly from the application of corpus linguistics. The use of a scaffolded student worksheet to assist students with varying degrees of competency in using corpora. This suggests that educators see corpus linguistics as a potentially useful strategy, particularly when paired with instructional scaffolding to accommodate students with different ability levels. Educators recognize that to optimize the benefits of corpus linguistics in grammar instruction, careful preparation and execution are necessary (Friginal et al., 2020).

Future Directions and Recommendations

The usefulness of corpus-based exercises intended to address particular grammatical difficulties multilingual learners might have studied. This might entail contrasting the learning objectives of corpus-informed training with traditional instruction for specific grammatical points. Future research might examine how various scaffolding techniques can help students with different levels of competence use corpora to learn grammar. Creating tiered activities for corpus exploration and analysis with different degrees of assistance might be one way to do this. Scholars may examine learner mistakes obtained from multilingual writing examples and use corpus data to pinpoint trends and domains where corpus-based training may be especially advantageous. This might help with the creation of focused

corpus exercises that target prevalent grammatical mistakes made by members of particular language groups (Poole, 2022). Using corpus analysis, one may find mistake patterns that students at a given competence level frequently make. This ensures focused learning by enabling teachers to modify grammar education to address those particular issues.

A multitude of real-world examples of grammar in action may be found in corpora. Teachers can bridge the gap between textbook principles and real-world applications by introducing students to realistic language usage through the use of corpus data in their classes (Sahragard et al., 2013). According to their research, employing corpora can help students become more conscious of their mistakes. By contrasting their writing with authentic samples found in corpora, students may pinpoint areas in which they need to improve and even make necessary corrections. Both the corpus-based and traditional education groups improved, according to the findings. This shows that, rather than serving as a substitute for current grammar teaching techniques, corpora can be a useful addition. The following implementation tips are suggested: start with basic corpus exploration and gradually increase the complexity of tasks as students gain experience; use online corpus tools for easy access and student exploration; create activities that encourage students to analyze corpus data and identify how grammar functions in context (Sahragard et al., 2013).

VI. CONCLUSION

By assisting teachers in addressing each student's specific grammatical needs, corpus linguistics improves grammar instruction by providing insightful information about how language is used (Pham, 2022; Kang et al., 2024). By stressing actual language examples, corpus-based instruction makes grammar more relevant and engaging in the digital era, when students are exposed to real-life language (Çaliskan & Gönen, 2018; Aboelnour et al., 2020). Corpus linguistics fosters autonomous learning and critical thinking by allowing students to explore language patterns in context (Huang, 2012; Khemkullanat & Khongput, 2023). However, teacher preparation for both corpus analysis and lesson design is necessary for the effective integration of corpus-based techniques (Çaliskan & Gönen, 2018; Aboelnour et al., 2020). Additionally, great thought must go into creating and choosing corpus materials so that they are engaging, appropriate for student's skill levels, and in line with learning objectives (Lacková, 2024). Despite these obstacles, corpus linguistics holds the promise of revolutionizing grammar instruction by

empowering both teachers and students by bridging the gap between textbook rules and everyday language use.

By bridging the gap between abstract grammar principles and practical language use, teachers may construct interesting lessons through the use of corpus data (Pham, 2022; Kang et al., 2024). Teachers can more effectively adapt their lessons by concentrating on particular grammatical structures that provide difficulties for their pupils. Furthermore, corpus data offers a wealth of real-world language examples, which aid students in comprehending grammar usage in a variety of settings (Çaliskan & Gönen, 2018; Aboelnour et al., 2020). Students' understanding of language patterns may be improved by using resources like concordance lines, which show how grammar functions in news articles and social media. Moreover, interactive learning experiences beyond typical exercises are made possible by corpus linguistics (Huang, 2012). With online corpus tools like AntConc or Sketch Engine, students may investigate real-world examples, encouraging critical thinking and learner autonomy (Khemkullanat & Khongput, 2023). Teachers might offer guided tasks to introduce corpus resources and assist students efficiently navigating them, since some students may require early guidance. Hence, corpus linguistics provides a cooperative method of teaching grammar, enabling teachers to exchange lesson ideas and materials via online communities and forums (Çaliskan & Gönen, 2018). Although there may be a learning curve associated with using corpus-based techniques, there are substantial advantages for teachers and students in terms of improved grammar instruction.

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Language in displacement: The word-image in the poetry of Marília Garcia

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Abstract— This article studies the interactions between poetic language and cinematographic language in the poetry of Marília Garcia. Taking into account the research of Rosa Maria Martelo (2007, 2012), this work explores dialogs between poetry and cinema to analyze the poem "estereofonia" (stereophonia) in the book Camera Lenta (Slow Motion). In addition, the article positions the poem closer to the cinema of poetry, a cinematographic genre described by Pier Paolo Pasolini (1982). Ultimatley, it concludes that cinematographic syntax organizes the word-images of Marília Garcia's poetics.

Keywords— comparative literature; contemporary Brazilian poetry; poetry and cinema; poetry and image; Marilia Garcia.

I. INTRODUCTION

The film will be in two parts.

The second part is the same as the first.

A warp in space and time.

Emmanuel Hocquard, A Test of Solitude

According to Tania Carvalhal (2006, p. 74), comparative literature involves the "study of the relationship between literature on the one hand and other areas of knowledge and belief, such as the arts (painting, sculpture, architecture, music), philosophy and, history, the social sciences [...], on the other hand". The present article, part of this field of interdisciplinary research, has the objective of investigating the interaction between poetic language and cinematographic language in the poem "estereofonia" (stereophonia) in the book *Camera Lenta*

(Slow Motion) by Marília Garcia (2017). Based on this central comparison, a discussion about the social role of images (filmic or literary) in the act of reading is elaborated.

The parallel between the verbal and visual arts is rooted in Horace's famous line, "*ut pictura* poesis", that is, "poetry is like painting". In his *Epistle to the Pisons*, this Roman scholar notes that despite these similarities, artistic language also has specificities:

> this one loves the dark, the other shows itself in the lights,
>
> for it does not fear the sharp sting of the one who criticizes it;
>
> the latter pleased the first, the former ten times in a row.
>
> (FLORES, 2019, p. 264).[1]

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[1] Original: "esta adora o escuro, aquela se mostra nas luzes,/ pois não teme o aguilhão agudo de quem a critica;/ esta agradou na primeira, aquela dez vezes seguidas."

Based on this Horatian axiom, Jacques Rancière proposes two fundamental points for reflection on the problem of visuality in literature:

> First, the word makes us see, through narration and description, a visible that is not present. Second, **it shows what does not belong to the visible, reinforcing, attenuating or disguising the expression of an idea, making the force or containment of a feeling experienced**. (RANCIÈRE, 2012, p. 21, emphasis added)

Over the centuries, Horace's verses have been revisited countless times by scholars, who have sometimes sought to bring the arts together and sometimes to distance them, establishing rigid borders. In the book *Painting - Vol. 7: The parallel of the arts*, edited by Jacqueline Lichtenstein (2005), we find a collection of texts dedicated to exchanges between the verbal and the visual. These studies have been composed by famous authors over time, such as Leonardo da Vinci, Denis Diderot, Charles Baudelaire, Wassily Kandinsky, and André Breton, which shows that the relationships among the arts has been an object of reflection throughout the history of society.

Despite their ancient origins, we emphasize that these dialogs among the arts have undergone a significant intensification with the advent of modernity, whereby "the arts feed on each other". (Adorno, 2018, p. 65). In this context, Theodor Adorno proposes that art has "its dialectical essence in the fact that it executes its movement toward unity only through multiplicity" (Adorno, 2018, p. 56). Thus, interartistic intertwining is inevitable, given that the *art institution* is established with the expressions of different aesthetic languages.[2]

It was also in the 20th century that nourished by the other arts, a new artform was consolidated: "in less than half a century, cinema went through everything that happened between Racine's soliloquies and surrealist poetry, between Giotto's frescoes and of Kandinsky" (Carrière, 2006, p. 23). Since the making of the first films, a familiarity between cinema and poetry has been observed. It is enough to recall "the importance given by the Russian Formalists to the affinities between cinema and poetry, in the essays collected in Poetica Kino" (Martelo, 2012, p. 16-17). In this sense, for example, Andrei Tarkovski underlines

that the editing procedure so esteemed by cinematographic language speaks directly to the haiku genre:

> Eisenstein saw in these triplets the model of how the combination of three separate elements is able to create something that is different from each of them. Since this principle was already found in haiku, it is evident that it does not belong exclusively to cinema. (Tarkovski, 1998, p. 76)

In line with Rosa Maria Martelo (2012), the present study suggests that the intertwining of poetic and cinematographic language should be considered through an ontological lens, since both arts share common problems: "the conceptions of image and the processes of relationship between images (transition, discontinuity, shock)" (Martelo, 2012, p. 13). In other words, as Martelo (2012, p. 13) also observes, although the term "image" means something different for each of the arts, both poets and filmmakers work toward imagery creation.

To develop questions related to the word image in Marília Garcia's poetry, we have divided this article into two sections. In the first section, we depart from the contributions of Rosa Maria Martelo (2007; 2012), a Portuguese researcher specializing in interartistic studies, to discuss the ontological character of the dialog between poetry and cinema in the poem "stereophonia". In the second section, we explore how the referenced poem by Marília Garcia approaches films characteristic of *the cinema of poetry*, a genre described by Italian filmmaker Pier Paolo Pasolini (1982).

II.   DIALOGS BETWEEN POETRY AND CINEMA

In *Structure of Modern Lyrics*, Hugo Friedrich highlights how Charles Baudelaire's *Les Fleurs do Mal* "are intersected by a thematic thread that makes them a concentrated organism" (Friedrich, 1978, p. 38). In the formation of this organism, Baudelaire was concerned, for example, with the order of presentation of the poems in each of the sections of his book. In fact, we can infer that this structuring of Baudelaire's work consolidates "the distance that separates him from Romanticism, whose books are always simple collections and repeat, regarding the formal

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2   The term *art institution* comes from Peter Bürger, who, in dialog with Marcuse, uses it to discuss the fact that artistic works are in constant dialog: "works of art are not each received in isolation, but within a framework of institutional

conditions, and it is within this framework that the function of the works, in general, is established." (BÜRGER, 2017, p. 37).

aspect, in the arbitrariness of the arrangement, the causality of inspiration" (Friedrich, 1978, p. 40).

Thus, we propose that *Câmera Lenta* by Marília Garcia (2017) should be viewed from the same angle. In other words, the architecture of Marília's book shifts it from the poetic collections written in romantic fashion that still circulate in the literary market. It is not by chance that Ítalo Moriconi (2017) has suggested that readers follow this reading order: "[...] the last part of this *Câmera Lenta*, entitled 'Epilogue', operates as a conclusion, playing with the of deciphering. It is worth going through the entire sequence of poems to get there." Thus, as we can observe in Baudelaire's book, Marília Garcia's poems are interconnected to form a poetic unit, a "concentrated organism".

For Andréa Catrópa da Silva, the aforementioned work by Marília Garcia is "the revelation of a journey that seeks to test the limits of poetic language, while playfully inviting the reader to participate in this adventure" (Silva, 2018, p. 314). One of the results of this poetic test is the deep intertwining of literary language and cinematographic language that we find in a poem such as "stereophony". In this sense, in this study, we observe how the use of filmic procedures (editing, cutting and repetition) favors the construction of a poetics that dialogs specifically with the *cinema genre of poetry*. That is, in reading Marília's poem, we are faced with a myriad of fragmentary images and scenes.

First, it is necessary to identify the ways in which poetry and cinema can come into contact. According to Rosa Maria Martelo (2012), there are two levels of dialog between these two arts. At the first level are the poems belonging to the ekphrastic genre, that is, "poems that talk about films, classic or not, the act of filming, projection rooms, cinema divas, directors, and so on " (Martelo, 2012, p. 12). To illustrate, we can turn to the poems included in the "After the Film" section of the anthology *Uma species de cinema* edited by Célia Pedrosa *et. al.* (2019). In this part of the collection, we find poems marked "by a more detailed thematization of specific films, filmmakers, actors and characters from various cinematographies" (Pedrosa *et al.*, 2019, p. 8). Furthermore, ekphrasis often appears in the poetry of Marília Garcia. In "Blind light", a long poem that bears the same title as one of the exhibitions of English

sculptor Antony Gormley, the poet references the film *La Jetée* (1962) by French filmmaker Chris Marker:

> in the chris marker movie
>
> it uses the same image for several seconds
>
> Letting the viewer see the still images
>
> He calls film a *photonovel*
>
> a line to the eyes is a sequence
>
> of points.[3]

(Garcia, 2016, p. 19, emphasis added)

At the second level of dialog between cinema and poetry, we find poems that invest in deeper interactions between these two aesthetic languages, since "although in different ways, cinema and poetry both work the image and the relationship between the images" (Martelo, 2007, p. 197). As an example, we return to the aforementioned anthology, specifically, its "Filmings" section, in which the poem "On the other side of the screen" is inserted, also written by Marília Garcia (2019). This poem thus surpasses the ekphrastic genre by developing a *filmic writing* that infuses poetic images with cinematographic syntax. Incidentally, this *filmic writing* has also increasingly appeared in contemporary literary productions, as "literature has absorbed and adapted motifs, plots, and even modes of writing (for example, 'filmic writing') from the visual arts" (Santaella; Nöth, 2011, p. 14). In Marília's poem, we therefore read the following:

> happens to be
>
> in a desert of being in a
>
> unclassifiable place to see you
>
> cross the square dragging
>
> a memory network
>
> moment when the whistle
>
> marks the steps and you raise your hand
>
> to speak
>
> as if I needed
>
> of an impulse or said
>
> what *are the missing subtitles*

al hablar[4]

---

[3] Original: "no filme do chris marker/ ele usa a mesma imagem por vários segundos/ deixando o espectador ver as imagens fixas/ ele chama filme de fotonovela/ uma linha aos olhos é uma sequência/ de pontos."

[4] Original: "acontece de estar/ num deserto de estar/ num lugar inclassificável ao vê-lo/ cruzar a praça arrastando/ uma rede de memória/ no momento em que o apito/ marca os passos e você levanta a mão/ para falar/ como se

(Garcia, 2019, p. 139)

Using cutting and editing procedures, "On the other side of the canvas" reveals an imagery flow projected by the memory of the lyrical self. In summary, the interaction with cinematographic language in this poem guarantees speed and movement to the images evoked by the poet. At first, we see a desert; next, a square; then, an interlocutor speaking in Spanish. Furthermore, although it is possible to glimpse the ekphrastic genre in certain moments of Câmera Lenta—such as in the poem *American night*, which bears the same title as the film *La nuit américaine* (1973) by François Truffaut—this article is concerned only with the second level of dialog, between poetry and cinema, when reading the poem "stereophonia".

III.   THE PRESENCE OF THE CINEMA OF POETRY IN MARÍLIA GARCIA'S LYRICS

Before commenting on the cinematographic features of "stereophony", it is necessary to provide a panoramic view of the work *Câmera Lenta*. Akin to *As Flores do Mal*, Marília Garcia's book should be viewed as a "concentrated organism", to use an expression of Friedrich (1978, p. 38). In this organism, dialog with cinematographic language is the means by which the singularity of the isolated poems is integrated into the totality of the work.

In *The Secret Language of Cinema*, Jean Claude Carrière (2006, p. 30) provides a glimpse into this process, the constant expansion of cinematographic language: "Living language, as linguists inform us [...] No manual of cinematographic grammar—aesthetics, practical or commercial—survives for a period of more than ten years". In this context, Pier Paolo Pasolini (1982) also comments on the limitless possibilities for artists in both the world of images and the world of words: "if by chance we wanted to imagine a dictionary of images, we would have to create an *infinite dictionary*, as infinity continues to be the dictionary of *possible* words" (Pasolini, 1982, p. 139, emphasis added).

Through constantly expanding artistic universes, *Slow Camera* moves in search of new possibilities for poetic language. Not by chance is it possible grasp a certain approximation between Marília Garcia's poems and literal poetry, an aesthetic current characterized by "the search for references to places and concrete facts, which are mixed

with creative procedures arising from other artistic languages—such as cinema and photography—to circumvent the recurrence of descriptions typical of poetic language" (Silva, 2018, p. 314). This deep dialog among aesthetic languages therefore opens sufficient space for us to investigate the role of the word image in the poetry of Marília Garcia via the prism *the cinema of poetry*, the cinematographic genre described by Pasolini (1982).

According to this Italian poet and filmmaker, cinema is traditionally endowed with a poetic vocation that over time has been eclipsed by naturalist narrative:

> (However, [...] *even art films adopted as their specific language this "prose language"*: this narrative convention without expressive ends, impressionists, expressionists, etc.). However, it can be said that the tradition of cinematographic language, as it was historically formed in the first decades, tends to be naturalistic and objective. (Pasolini, 1982, p. 141-142)

There is, however, no well-defined narrative in *Câmera Lenta*. In fact, what we have is an amalgamation of fragmentary images that provides clues about the possible successions of events. Plots can also be discussed in the plural, since the task of constructing the narrative it is also up to us, the readers. Marília's book is divided into two parts. In the first, the lyrical self appears to be inserted into the Latin American reality. In the second, this self moves to the European space. In addition, the book has two ends: the introductory poem "hola, spleen" and the epilogue "stars descend to earth (what we talk about when we talk about a helix)".

Throughout this book, the conflicts between the lyrical self and its interlocutor are established via the widening of distances, whether emotional or physical. In this sense, scenes of a fragmentary nature tend to function as pieces of a complex puzzle in the act of reading. In the Latin American reality, Marília Garcia's lyrical self is involved in a car accident (which is also a *love story*), walks through the streets of a metropolis and is annoyed by the incessant noise of helicopters in the sky. In the European reality, all that remains to this self are memories, a blinding square and a series of ramblings about the possibilities of language. Such transformation of fragments of the world into a poetic image, which we find in the poems of Marília Garcia, is also one of the foundations of *the cinema of*

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precisasse/ de um impulso ou dissesse/ que *hacen falta los subtítulos/ al hablar*"

poetry. To exemplify these transformations in cinematographic space, we can cite one of Godard's principles of composition: "everything caught by a moving camera will be beautiful [...]" (Pasolini, 1982, p. 149). In other words, for this French filmmaker, every image captured by the camera becomes cinematographic matter.

Aumont and Marie (2006, p. 233) summarize the three basic elements comprising the cinematographic genre Pasolini calls the *cinema of poetry*: "a neo-formalist technical-stylistic trend; the expression in the first person, notably thanks to the indirect-free style; the existence of spokespersons for the author". The first element, the neoformalist technical-stylistic tendency, is linked to a set of operations that favor the expansion of the semantic fields of a film. Pasolini provides the following practical example:

> successive approximation of two points of view, the difference of which is negligible, on the same image, that is, the succession of two planes that frame the same stretch of reality, first up close and then a little further away, or still first of a frontal view and then an oblique view, or finally, simply from a single axis, but with two different lenses. An insistence that becomes obsessive is born from this: as a myth of the anguishing substantial and autonomous beauty of things. (Pasolini, 1982, p. 147)

The second characteristic cinematographic element of *the cinema of poetry cinema* is the interior monologue, in short, a discourse "revived by the author through a character who is, at least ideally, of his class, his generation, his situation social [...]" (Pasolini, 1976, p. 144). The last element to be described is the indirect-free style, a central component in the formation of the language *the cinema of poetry*, as it is with this that the filmmaker dissolves into a kind of imagery of the lyrical self. In Pasolini's words, indirect-free speech

> is an 'inner monologue' in images [...]. When a writer "relives the speech" of one of his characters, he immerses himself in his psychology but also in his language: Free Indirect Speech is therefore always linguistically differentiated in relation to the

language of the writer [...]. However, [...] an "institutional language of cinema" does not exist; or, if there is, it will be infinite; and the author has to remember his own vocabulary in such strange a language. However, even in this vocabulary, the language perforce remains interdialectal and international because eyes are the same everywhere in the world. (Pasolini, 1982, p. 145)

In the pantheon of filmmakers in *the cinema of poetry*, Pasolini (1982, p. 146) includes names such as Michelangelo Antonioni, Glauber Rocha and Jean-Luc Godard. The final one, mentioned above, has influenced Marília Garcia's production in a special way and is even occasionally mentioned by name, as in the following excerpt from "Blind light":

> the film *Pierrot le Fou* by Jean-Luc Godard
>
> There is a scene in which the lovers Ferdinand and Marianne
>
> are fleeing in a red convertible car
>
> [...]
>
> at that moment ferdinand turns around
>
> looking back toward the camera
>
> and says - *are seeing*
>
> *she only thinks about having fun*
>
> [...]
>
> this short dialog by *pierrot le fou*
>
> contributes to give the film its film dimension
>
> somehow this mention to the spectator
>
> holes in the film and inserts into it a kind of
>
> *cut*
>
> [...]
>
> if I think of poetry
>
> what other resources next to the cut
>
> could contribute to making the poem
>
> a poem?
>
> (Garcia, 2016, p. 13-15)[5]

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[5] Original: "o filme *pierrot le fou* de jean-luc godard/ tem uma cena em que os amantes ferdinand e marianne/ estão fugindo em um carro conversível vermelho/ [...] nesse momento ferdinand se vira/ olhando para trás na direção da camera/ e diz – estão vendo ela só pensa em se diverter/ [...]/ esse curto diálogo de pierrot le fou contribui para dar ao filme sua dimensão de filme/ de algum modo essa menção ao espectador/ fura o filme e insere nele uma espécie de/ corte/ [...]/ se penso na poesia/ quais outros recursos ao lado do corte/ poderiam contribuir para tornar o poema/ um poema?"

Next, we examine the resources that allow this reverberation of the *cinema of poetry* in the poetics of Marília Garcia. In the poem "stereophony", the lyrical subject and his interlocutor (the "he") are inside a car; perhaps we can assume this is the same person involved in the accident described in the preceding poem: "It is a love story and it is about an accident". Inside this vehicle, one scene is repeated a few times—the lyrical self looks up, exchanges words with the "he", and sees raindrops on the windshield:

> *I have never been so serious*, I said and looked
>
> up: your face in the middle of the drops.
>
> (Garcia, 2017, p. 30)[6]

Suddenly, a cut leads to what could be read as a *flashback* or daydream in which the lyrical subject observes the departure of his interlocutor:

> I looked up and you were gone
>
> by the stairs. on the last step
>
> no longer turns around.
>
> (Garcia, 2017, p. 31)[7]

In the end, a short dialog seems to bring the lyrical self back to the initial *loop*, whose scenario is the interior of a car:

> - Do you always go by the sound?
>
> - what sound?
>
> (Garcia, 2017, p. 31)[8]

In this poem, we therefore observe a series of characteristic elements of *the cinema of poetry*, such as indirect-free speech. For example, in the opening verses, the lyrical self seems to promote a kind of poetic delegation in the imagery's flow:

> the black umbrella as a round frame
>
> and you standing, singing, facing the glass
>
> from the car, without hearing anything else
>
> only the voice singing in the middle of the rain.
>
> (Garcia, 2017, p. 30)[9]

In the above fragment, a certain state of melancholy in Marília Garcia's lyrical subject harmonizes with the monochromatism of the images projected throughout the poem: a black umbrella, a mauve color "or almost mauve", as one says, of the verses, and a cloudy sky:

> but that day I only remember of the **color of lead** and the voice echoing off the car window.
>
> (Garcia, 2017, p. 31, emphasis added)[10]

This association between the *spleen* (theme raised in the first poem of the work) and the "stereophony" palette configures one reading proposal among many other possible ones. It is evident that in the construction of meanings, other paths will be taken according to the variations among reading subjects and their places in time and space. In summary, the displacements of languages performed by Marília Garcia critically expand the semantic fields of the poems in *Slow Camera* and challenge the reader to assume an active posture during their reading. In this sense, the consideration of the pole of reception leads us to the category of *thinking literature* developed by Evando Nascimento (2016). According to this Brazilian researcher, in literature, the question of thought only exists "in the tense and decisive relationship [among] author, text and reader", whereby every literary text can be a *thinker*, "but some bring more sharp devices to the inventive approach" (Nascimento, 2016, p. 10). Accordingly, this is evident in Marília Garcia's literature, where the alterity derived from a hybrid aesthetic language invites readers' alterity to walk through a veredum of *bifurcating paths*, to evoke an expression from the Borgesian universe.

Thus, a high degree of plurality of meaning is another trait that approximates the stereophony of the films contemplated in the *cinema of poetry*, whose images are "objects and things that are loaded with meaning and therefore brutally 'speak' through their presence" (Pasolini, 1982, p. 138). In this *thinking* space consolidated in the poetry of Marília Garcia, readers move from their realities to touch the literary images of cinematographic syntax. For Wolfgang Iser (1999), in these displacements in the act of reading, the subject-reader can experience an "awakening" when, after closing the book, he or she returns to the experiential reality:

> The represented image and the reader-subject are indivisible. [...]. If the objects of

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[6] Original: "nunca falei tão sério, disse e olhei/ pra cima: seu rosto no meio das gotas"

[7] Original: "eu olhei para cima e você ia embora/ pelas escadas. no último degrau/ não se vira mais."

[8] Original: "- você vai sempre pelo som?/ - que som?"

[9] Original: "o guarda-chuva preto como uma moldura redonda/ e você parado, cantando, virado para o vidro/ do carro, sem ouvir mais nada/ só a voz/ cantando no meio da chuva"

[10] Original: "mas daquele dia só me lembro/ da cor de chumbo e a voz/ em eco no vidro do carro."

representation that we create in reading are characterized by making something absent or nongiven present, this means that we are always in the presence of what is represented. However, being affected by a representation, we are not in reality. Being present in a representation therefore means experiencing a certain unfulfillment, in the sense that we are concerned with something that separates us from our given reality. [...]. If the fictional text unfulfills the reader through the representations it causes, even during reading, then it is only consequent that at the end of reading something such as an "awakening" occurs. [...]. Regardless of the quality that such awakening may have, we awaken to a reality from which we have been temporarily removed because of the formation of representations. (Iser, 1999, p. 63)

Importantly, for the purposes of this article, this "awakening" highlighted by Wolfgang Iser (1999) can lead the reader to resignify his or her relationship with the imagetic world. This subject is also relevant due to the development of pathological relationships between subjects and images in contemporary society: "the imagery shock produced by a society excited and consumed uncritically causes addiction to audiovisual stimuli that has contributed to the weakening of experience and critical awareness as well as for the ability to stay focused" (Castro; Zuin, 2019). This *imagery shock* is forged by the excessive proliferation of images in the media, spaces where "those who do not constantly draw attention to themselves, who do not cause a sensation, run the risk of not being noticed" (Türcke, 2010, p. 37). Therefore, the dialogs among aesthetic languages can also invite us to reflect on the importance of artistic images for the education of the contemporary subject's gaze.

IV.   CONCLUSION

In this article, we have discussed the intertwining of poetic language and cinematographic language in the poetry of Marília Garcia. In the first section, we reviewed the reasons for the ontological dialog between poetry and cinema in the poem "stereophonia". In the second section, based on this reading of the aforementioned poem, we observed how elements belonging to the *poetry of cinema* genre reverberate in the lyrical production of this Brazilian poet. Hence, finally, we can indicate that the word images present in the poem by Marília Garcia are organized according to a cinematographic syntax. In other words, cinematographic syntax is presented in poetic discourse

through cuts and repetitions, compositional procedures shared by poetry and cinema. As Walter Benjamin (2017, p. 55) recognizes, "nature that speaks to the camera is different from that that speaks to the eyes. It is different above all because a space consciously explored by man is replaced by a space he has unconsciously penetrated". In the syntax of Marília Garcia's poetry, then, we propose that these images are collected as if the poet is observing the world through a camera. Specifically, in "stereophony", the image of the umbrella provides the *frame* that delimits the scope of vision for the scenes projected throughout the poem. These experiments in *filmic writing*, in the weaving of poetic images as if seen through a lens rather than the naked eye, open space for poetic works on the image based on processes of hybridization of aesthetic language.

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Absurdism Unveiled: The Intersection of the Absurd and Modern Realities

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Abstract— This study delves into the intersection of Theatre of Absurd and modern realities, aiming to uncover the enduring relevance and applicability of absurdist concepts in understanding contemporary socio-cultural landscapes. Drawing from a qualitative framework, the research examines the philosophical underpinnings of Absurdism and its manifestations in major key playwrights' works. Primary data comprises selected Absurdist plays, analyzed through thematic lenses, while secondary sources enrich contextual understanding. The study navigates the complexities of modern existence, characterized by rapid technological advancements, socio-political shifts, and existential uncertainties. It explores how Absurdism offers unique insights into contemporary challenges, fostering a dialogue that illuminates the complexities of the human condition amidst the absurdities of the modern world. Moreover, the study addresses the gap in existing research by focusing on the contemporary relevance of Absurdist Theatre, particularly in the context of 21st-century challenges. By bridging the gap between historical analysis and present-day realities, this research aims to provide a comprehensive understanding of how Absurdist philosophy continues to inform contemporary discourse and artistic expression. Through careful analyses and cultural contextualization, this research aims to unravel the intricate relationship between Theatre of Absurd and modern realities, contributing to a refined understanding of the human experience in the 21st century.

Keywords— Absurdism, Modern Realities, Technological Alienation, Existence, Globalization, Bureaucracy, Communication.

I. INTRODUCTION

The Theatre of Absurd emerged in the mid-20th century, and often reflects the absurdities and challenges of the human condition. Despite its origin in a different historical and cultural context, there are several similarities between the elements of Absurdist plays and aspects of today's modern life. Some key parallels are Communication Breakdown, Loss of Meaning and Purpose, Isolation and Alienation, Bureaucratic Absurdities, Quest for Identity, and Surreal and Unpredictable Events. The Theatre of Absurd originated in response to specific historical and philosophical contexts such as World War|, Existentialism, Post-war Disillusionment, Nihilism, Totalitarianism, Oppression, Post Colonialism and Cultural Shifts. Its exploration of universal themes makes its elements resonate with aspects of today's modern life. The existential questions, absurdities of communication, and challenges of navigating complex systems depicted in Absurdist play find echoes in the complexities of contemporary existence. This exploration seeks to unveil how the fundamental elements of Absurdist drama – the questioning of meaning, the breakdown of communication, the portrayal of surreal and illogical situations, and the examination of existential angst resonate with and offer insights into the challenges, paradoxes, and absurdities of our modern era. From the impact of technology and environmental crises to societal norms and the complexities of human relationships, the intersection of Absurdist theatre and contemporary realities provides a lens through which to critically examine and understand

the perplexing aspects of our world. By shedding light on the convergence of Absurdist themes with the complexities of today's realities, "Absurdism Unveiled" aims to provoke thought, inspire discussion, and illuminate the enduring relevance of Absurdist theatre in interpreting and dissecting the enigmatic nature of our contemporary existence. By scrutinizing how Absurdist elements align with, challenge, or magnify the absurdities of the present age, "Absurdism Unveiled" ventures into a terrain where the theatre becomes a mirror, reflecting and refracting the intricate dance between the absurdity of stage and the absurdity of life.

Absurd Theatre, a revolutionary artistic movement emerging in the mid-20th century, challenges conventional norms and narrative structure, offering a distinctive lens to explore and understand human experiences. The genre exemplified by playwrights like Samuel Beckett and Eugene Ionesco, rejects conventional theatrical norms, presenting characters trapped in bewildering, nonsensical situations, that mirror the inherent chaos and meaninglessness of human existence. Marked by its lack of logical plot progression and emphasis on the irrational, absurd theatre captures the disorienting nature of modern life. In an era defined by rapid technological advancement and societal shifts, the genre's portrayal of meaninglessness and characters questioning their existence appropriately resonates with modern individuals navigating an increasingly complex and unpredictable world. The breakdown in communication within absurd plays reflects the challenges of conveying meaning in an era of information overload and digital communication. Moreover, the theme of isolation in absurd theatre aligns with the contemporary sense of disconnection, despite the paradoxical interconnectedness facilitated by technology. Absurd Theatre's relevance to timelessness is also evident in its critique of bureaucratic systems and societal expectations, addressing the dehumanizing aspects of modern structures and the pressures to conform. By rejecting the traditional narrative structure which gives way to diverse perspectives, absurd theatre embraces the postmodern ethos, challenging the notion of a singular, overreaching truth, making it a relevant and thought-provoking lens to explore the complexities of contemporary existence, In essence, the enduring significance of absurd theatre lies in its ability to articulate and confront the perplexities, absurdities, and existential dilemmas inherent in the contemporary human condition.

The literal meaning of the word 'absurd' means ridiculously unreasonable, unsound or incongruous, in simple terms which has no meaning. The term 'Theatre of Absurd' was coined by Martin Esslin in his book with the same title published in 1961, for the works of several playwrights mostly written between the period of 1950s and 1960s. The term is derived from an essay "*The Myth of Sisyphus*" (1942) by French author Albert Camus. This was a literary and theatrical movement, which brought forth a revolutionary approach to drama that challenged traditional norms. Central figures in this movement include Samuel Beckett, Albert Camus, Eugene Ionesco, Jean Genet, and Arthur Adamov. All these playwrights were deeply engaged in creating extremely peculiar plays both in form and content, to show the reality of life and human conditions. As the word 'absurd' itself means meaningless but it has given a wide variety of meanings to our lives. The plays included in this genre have a tends towards being different from traditional plays, it as anti-plot, anti-characters, anti-language, anti-tradition overall being an anti-drama, and after being everything anti it has the most impactful way of giving a different perspective to human lives. The Theatre of Absurd not only revolutionized the theatrical landscape but also served as a reflection of the uncertainties of the post-war era. One of the quintessential works of the Theatre of Absurd is "*Waiting for Godot*" by Samuel Becket (1953) exploring the themes of existentialism and the meaning of life. The play's characters, Vladimir and Estragon, wait endlessly for someone named Godot, reflecting the human condition of uncertainty and the search for purpose. As a French-Algerian philosopher and writer, Albert Camus is renowned for his exploration of existentialism and the absurdity of human existence. While not a playwright associated with the Theatre of Absurd, made significant philosophical contributions that influenced the movement. His philosophical ideas, particularly those expressed in his essay, "*The Myth of Sisyphus*" and his novel "*The Stranger,*" had a profound impact on the intellectual climate that nurtured the Theatre of Absurd. "*The Bald Soprano* (1950)", "*The Lesson* (1951)", and "*The Chairs* (1952)" by Eugene Ionesco depict characters struggling with communication breakdown, which is one of the major themes of absurdist plays, In which dialogues often lack meaningful contents and characters have superficial interactions leading to a sense of disconnection. "*The Hothouse* (1958)" by Harold Pinter satirizes bureaucratic absurdities and the degrading consequences of institutional power, where characters navigate illogical rules and face dehumanizing processes. Edward Albee, an American playwright best known for his plays "The Zoo Story (1958)" and "Who is Afraid of Virginia Woolf?" (1962), is often associated with the Theatre of Absurd because of his dealings with existential themes and unconventional use of language.

Emerging in the post-World War II era, the Theatre of Absurd is characterized by its departure from traditional

theatrical conventions. Playwrights associated with this movements, such as Samuel Beckett, Eugene Ionesco, and Harold Pinter, intentionally rejected established norms in favor of a more experimental and existential approach. Existential themes permeate the Theatre of Absurd, reflecting the anxieties and uncertainties of the post-war period. Absurdist plays often deviate from traditional narrative arcs, coherent dialogue, and logical plot development, this deviation encourages a re-evaluation of established norms in theatre, fostering an environment where unconventional ideas and forms can be explored. These plays delve into the sense of despair, alienation, and the quest for meaning in a seemingly chaotic and indifferent world. Language and communication are one of the central elements in Absurdist plays, playwrights manipulate language to highlight its limitations and inadequacies. Dialogue may become fragmented, nonsensical, or repetitive, emphasizing the breakdown of communication. This linguistic experimentation encourages audiences to question the nature of communication itself. In terms of performance, the Theatre of Absurd necessitates innovative staging and interpretations. Directors and actors explore new ways of presenting these plays, pushing the boundaries of theatrical expression. Furthermore, the Theatre of Absurd is not merely an intellectual exercise; it also serves as a tool for cultural and social critique. Through humor, exaggerations, and absurd situations, absurdist critiques societal norms and institutions, drawing attention to the inherent absurdity of certain aspects of human behavior and societal structure. While not universally embraced, the Theatre of Absurd remains an important and influential movement in the history of drama, offering a unique perspective on the human condition and pushing the boundaries of what theatre can express and explore.

The Theatre of Absurd, originating in Western Europe in the mid-20th century, has left an indelible mark on the global evolution of drama. Its impact transcended geographical boundaries as the works of key Absurdist playwrights gained international recognition and translations of their plays facilitated a cross-cultural dissemination of Absurdist philosophy and theatrical style, contributing to its global influence. The universal themes of existential angst, communication breakdown, and the absurdity of human existence resonated with artists from different cultural backgrounds, inspiring them to infuse their works with Absurdist elements while incorporating local perspectives and flavor. Beyond the stage, the influence of the Absurdist movement extended to film and literature. Filmmakers and writers drew inspiration from Absurdist themes and techniques, contributing to the overall evolution of narrative and storytelling. This interdisciplinary influence helped Absurdism pervade different artistic mediums, further solidifying its impact on the broader cultural landscape. Furthermore, the Absurdist tradition of using theatre as a medium for cultural critique and social commentary has influenced artists globally. Playwrights and performers from different cultural backgrounds have embraced the power of theatre to challenge societal norms and question established structures, contributing to a broader conversation about the role of art in social change. The Theatre of Absurd although initially rooted in Europe, found resonance in various parts of the world, influencing playwrights from different cultural backgrounds, showcasing a global adaptation of absurdist themes. Eugene Ionesco, originally from Romania and later a French citizen, made significant contributions to the Theatre of Absurd. His plays offer a satirical critique of conformity, explore the breakdown of communication and the emptiness of modern existence. Kobo Abe, a Chinese playwright, contributed to the movement with his play, "*The Man Who Turned into a Stick*". This work explores identity and the alienating effects of modern society, reflecting the universal themes of the absurd. Fredric Durrenmatt, a Swiss playwright, wrote "*The Visit*", a tragicomedy that, while not strictly absurdist, explores moral decay and the consequences of greed. The play reflects engagement with themes that resonate with the Theatre of Absurd. Tawfik-al-Hakim, an Egyptian playwright, is regarded as a pioneer of the Absurdist movement in Arabic literature. His adaptation of Ionesco's technique is seen in his play "*The Tree Climber*". These works showcase the diverse ways in which the Theatre of Absurd has transcended geographical boundaries, offering a universal language to explore existential questions, communication breakdown, and social critique. The global impact of the movement highlights its adaptability, and enduring relevance in different cultures and linguistic landscapes. The Theatre of Absurd has an impact on the evolution of theatre and its role in shaping discussions about the human condition cannot be denied. It remains an important and influential movement in the history of drama.

While there has been extensive exploration of the Theatre of Absurd as a distinctive dramatic movement and its historical context, there exists a notable gap regarding the intersection of the Theatre of Absurd and contemporary realities. Existing studies predominantly focus on the movement's origins, key playwrights and the philosophical underpinnings that influenced their works. However, there is a need for a more nuanced examination of how the principles of the Theatre of Absurd resonate with and reflect the complexities of modern societal, political and technological landscapes. The evolving nature of modern

realities, characterized by technological advancements, socio-political shifts, globalization and existential uncertainties, demands a re-evaluation of the Theatre of Absurd within this context. There is a dearth of research exploring the potential of the Theatre of Absurd as a tool for contemporary playwrights and directors to engage with and comment on the challenges, contradictions and absurdities of the 21st-century world. This highlights the need for studies that investigate how the absurdism inherent in the plays of the mid-20th century can be interpreted and applied to illuminate and critique the absurdities of the present day. Additionally, an exploration of how the original absurdist themes and techniques resonate with modern audiences and contribute to a deeper understanding of the complexities of our time is warranted.

This study aims to explore and analyze the resonances and intersections between the philosophies of the Theatre of Absurd and modern realities. This research seeks to unravel how the absurdist theatrical movement, which emerged in the mid-20th century, continues to hold relevance in our present socio-cultural landscape. Through an in-depth examination of key absurdist works and their thematic elements, as well as an exploration of contemporary issues, the study aims to shed light on the enduring significance and applicability of absurdist concepts in understanding and navigating the complexities of the modern world. This study aspires to investigate how the absurdist perspective, characterized by its existential questioning, alienation, and sense of the absurdity of human existence, can offer unique insights into the challenges, paradoxes and anxieties of modern society. Ultimately, the study strives to contribute to a refined understanding of the connections between absurdist philosophy and modern realities, fostering a dialogue that illuminates how absurdist insights continue to enrich our comprehension of the human condition in the face of the absurdities of the modern world.

Embarking on an exploration of the intersection between Theatre of the Absurd and modern realities necessitates a carefully crafted research design and methodological approach. In this study, a qualitative framework is employed to delve into the philosophical underpinnings of Absurdism and its manifestation in the works of key playwrights. Primary data encompasses the selected Absurdist plays, each serving a unique lens through which to examine the absurdity of human existence. Additionally, secondary sources, including critical essays and theoretical writings on Absurdism, supplement primary data, enriching the contextual understanding of the philosophical foundations of the Theatre of Absurd. In conclusion, the research design and methodology employed in this study are poised to unravel the intricate

relationship between the Theatre of Absurd and modern realities. Through a careful selection of plays, thematic analysis, and cultural contextualization, this research aims to unveil the enduring relevance of Absurdism in illuminating the complexities of contemporary human existence.

we are living in the 21st- century, it is a time of rapid growth and advancement. The condition of modern life intertwines with the complex tapestry of the human condition, reflecting both the marvels and challenges of our contemporary existence. The rapid pace of change, a hallmark of the contemporary era, thrusts the human condition into a perpetual state of flux. Technological, cultural and societal shifts unfold at an unprecedented speed, prompting individuals to navigate an ever-evolving landscape. This constant state of adaptation and the accompanying existential questions about identity, purpose and the stability of values create a profound state of uncertainty. The human condition becomes a narrative of perpetual change, challenging traditional notions of stability and continuity. Amidst the challenges, the human condition in the modern era also bears witness to remarkable resilience and adaptability. Individuals harness technology for creative expression, forge global connections, and mobilize for social change. The digital age, with its democratization of information and opportunities, provides a platform for diverse voices to be heard, shaping a dynamic and inclusive narrative of the human experience. However, the condition of modern life and the human condition are not without their inherent contradictions. The pursuit of progress, often synonymous with economic and technological advancement, brings both unprecedented comforts and environmental challenges. The juxtaposition of abundance and inequality raises ethical questions about the distribution of resources and the collective responsibility toward the planet and its inhabitants. The complexity of modern life mirrors the intricate facets of the human condition, marked by technological advancements and existential challenges. While technology enhances connectivity, it paradoxically fosters alienation as virtual interactions substitute genuine connections. Bureaucracy, a pervasive element, introduces complexity and dehumanization, reducing individuals to statistics and eroding agency. The rapid pace of change prompts perpetual adaptation, generating existential questions, about identity and values. Amid challenges, modern life showcases human resilience through technology's creative use and global connections. However, contradictions emerge in the pursuit of progress bringing both comforts and discomforts. In essence, modern life encapsulates the marvels of progress alongside challenges like alienation, dehumanization, lack of

communication, and existential uncertainties, sparking a perpetual quest for meaning and balance.

II.   MEANINGLESSNESS AND EXISTENTIAL ANGST

In the tapestry of modern life, the threads of meaninglessness and existential angst are woven intricately, creating a complex narrative that resonates with the uncertainties of contemporary existence. One prevailing problem is the quest for meaning in a world that often appears indifferent, marked by a relentless pursuit of material success, technological advancement, and societal expectations. The very advancements designed to enhance our lives paradoxically contribute to a sense of emptiness, as individuals grapple with the question of what truly gives their lives significance. Technological connectivity, while fostering global communication, also amplifies feelings of isolation and detachment. Social media platforms, despite offering constant connectivity, also create a virtual reality where curated images and superficial interactions mask the deeper yearning for genuine connection and purpose. The bombardment of information and stimuli in the digital age obscures the search for authentic meaning, leaving individuals adrift in a sea of noise and distraction. Meaninglessness and Existential angst characterize the contemporary human experience, shaped by technological advances, societal changes, and the pursuit of individual identity. As society grapples with these challenges, there is an ongoing exploration of how individuals can carve out authentic meanings in a world that often seems both connected and isolated, advancing and uncertain. The quest for meaning persists as a poignant and complex theme in the outgoing narrative of modern life.

Albert Camus, a prominent figure in absurdist philosophy and literature, delves into themes of meaninglessness and existential angst in his works, reflecting the human condition in a world seemingly devoid of inherent purpose. Two of his notable works, "*Caligula*" and "*The Myth of Sisyphus*," offer profound insights into the absurdity of existence and the search for meaning. In "*Caligula*," Camus presents the eponymous Roman emperor, who gripped by the realization of life's inherent lack of meaning, adopts a nihilistic perspective. Caligula's tyrannical actions stem from a belief that life is arbitrary and devoid of purpose. His pursuit of absolute power becomes a manifestation of his rebellion against a universe indifferent to human concerns. Caligula's existential angst arises from his confrontation with the absurdity of existence. He grapples with the notion that life's inherent lack of meaning necessitates the creation of one's values and actions. The play explores the consequences of such a

confrontation, highlighting the challenges of navigating a world that lacks inherent purpose. While not a play, Camus' essay, "The Myth of Sisyphus" delves into the concept of the absurd and the philosophical question of suicide in the face of life's apparent meaninglessness. Sisyphus, condemned to roll a boulder uphill for eternity, symbolizes the human condition. The essay suggests that the search for ultimate meaning in life may be futile, but embracing the absurdity and continuing the struggle can give life its subjective meaning. Camus discusses the absurdity of the human condition, wherein individuals seek meaning in a universe that remains silent. In his own words, "The struggle itself toward the heights is enough to fill a man's heart. One must imagine Sisyphus happy (Camus 24)." This quote speaks to the Absurdist idea of embracing the meaninglessness of life and finding meaning in the struggle itself. In modern life, characterized by constant challenges and uncertainties, this quote resonates with the notion that the pursuit of goals and aspirations, despite their inherent meaninglessness, can bring a sense of fulfillment and purpose.

The existential angst emerges from the tension between the human desire for order and meaning and the indifferent, chaotic nature of the world. The essay encourages individuals to embrace the absurd, rebel against the meaninglessness, and find fulfillment in the act of defiance itself. Camus' work challenges individuals to confront the absurdity of existence, grapple with the lack of inherent meaning, and find a personal response to the existential angst that accompanies such awareness. Amid of a complex and rapidly changing world, Camus' exploration of the human condition serves as a thought-provoking guide for those navigating the challenges of contemporary existence.

III.   COMMUNICATION BREAKDOWN

In the intricate landscape of modern life, the theme of communication breakdown stands out as a poignant and pervasive phenomenon. Despite living in an era of unprecedented connectivity, the essence of meaningful communication often eludes us. The rise of digital communication platforms and the dominance of social media have paradoxically led to a deterioration in the quality of interpersonal connections. While these mediums provide instant access to a global audience, they often foster a superficial mode of interaction, characterized by abbreviated texts emojis, and fleeting online engagements. The nuance and depth inherent in face-to-face communication can be lost in digital translation, resulting in a sense of alienation and a dilution of genuine human connection.

Eugene Ionesco's play "*The Bald Soprano*" serves as a poignant exploration of the breakdown of communication, a theme that resonates profoundly in modern life. The play unfolds a series of disjointed and absurd conversations among seemingly ordinary characters, the Smiths and the Martins, highlighting the challenges and absurdities inherent in human communication. In the play, the characters engage in seemingly banal and repetitive dialogues that lack coherence and meaningful connection. The recurring exchanges about trivial topics like the consistency of butter or the proper way to sit in an armchair serve as the metaphor for the breakdown of genuine communication. We can observe these lines from the text, "Well, this is how it was. It is difficult for me to speak openly to you, but a fireman is also a confessor (MRS. SMITH 9)." This statement by Mrs. Smith states a sense of alienation and communication breakdown in interpersonal relationships. She feels unable to express herself openly and honestly to those around her, even to her spouse. Instead, she compares the role of a fireman to that of a confessor, implying that she can only confide in someone outside of her immediate circle. Here, characters struggle to connect on a deeper level, despite their physical proximity and shared experiences, they remain emotionally distant. Mrs. Smith's reluctance to speak openly highlights the barrier to genuine communication in modern society. This breakdown is not limited to the verbal realm but extends to non-verbal communication as well. Actions and reactions become detached from their expected meanings, leading to a surreal and absurd atmosphere. For instance, the Smith's maid, Marry, enters the scene but is unrecognized by her employers, emphasizing the breakdown in even the most fundamental forms of human recognition and interaction.

The play's title itself, "*The Bald Soprano*," introduces an element of confusion and miscommunication. The nonsensical nature of this title is emblematic of the broader theme, as it underscores the arbitrary and perplexing aspects of language and communication. In the context of modern life, Ionesco's exploration of communication breakdown finds resonance in the digital age. The prevalence of short, fragmented messages in text messages and social media often leads to a lack of depth and understanding. Miscommunication arises from the limitations of language in conveying complex emotions and ideas, mirroring the absurdity depicted in "*The Bald Soprano*." Moreover, the play's critique of societal norms and expectations in communication aligns with contemporary challenges. In an era of information overload, individuals may find themselves engaging in seemingly endless, inconsequential conversations, contributing to a sense of alienation and disconnect. The

play's depiction of the breakdown in communication serves as a cautionary reflection on the potentially dehumanizing effects of modern communication technologies.

IV.   TECHNOLOGICAL ADVANCEMENTS AND ISOLATION

In the context of modern life, the inexorable march of technological advancement has transformed the way we live, work, and interact with the world around us. From the invention of the internet to the proliferation of smartphones, these advancements have revolutionized nearly every aspect of human existence. One of the most significant developments is the internet, which has become a cornerstone of modern communication and information sharing. This interconnectedness has reshaped industries, enabling the rise of e-commerce, remote work opportunities and digital entertainment platforms. Moreover, the advent of smartphones has put immense computing power in our hands. These devices serve as multifunctional tools, allowing us to communicate, navigate, access information, and perform a myriad of tasks on the go. The integration of advanced features such as artificial intelligence, augmented reality, and biometric authentication further enhances the capabilities of modern smartphones, shaping the way we interact with technology daily.

The omnipresence of smartphones, virtual communication and social media exemplifies the complex interplay between connectivity and isolation. The glow of screens often replaces the warmth of face-to-face interactions, leading to a nuanced landscape of fragmented relationships and superficial connections. The quest for likes and validation becomes a digital pursuit, potentially overshadowing the authenticity of human connection. The convenience of instant messaging and video calls often replaces the nuanced cues of body language and the emotional depth conveyed through physical presence. As a result, the very technologies designed to bridge distances contribute to a sense of emotional distance and isolation. The rapid evolution of digital technologies has bestowed unprecedented connectivity, yet within this realm of constant virtual connection, paradoxical isolation has taken root, echoing the sentiments often found in works of Absurdist literature. Absurdist plays such as Harold Pinter's "*The Birthday Party*" and Samuel Beckett's "*Waiting for Godot*" often delve into the isolating effects of societal mechanisms and interpersonal dynamics.

In "Waiting for Godot," the characters Vladimir and Estragon are trapped in a cycle of waiting, isolated in a desolate landscape. Despite, having each other's company,

they struggle to communicate effectively and feel disconnected from the world around them. A profound expression encapsulating this essence of isolation is in these words, "Nothing happens, nobody comes, nobody goes, it's awful! (Estragon 34)." The quote reflects the sense of stagnation and futility experienced by the characters as they wait endlessly for something to happen. A sense of emptiness and lack of change is also shown here, the characters find their situation unbearable, but they are unable to change it. The repetition of "Nobody comes, nobody goes" emphasizes the static nature of their situation, it reflects the idea that they are trapped in a state of waiting, with no progress or resolution in sight. The phrase encapsulates the existential themes of the play, highlighting the characters' futile attempts to find meaning and purpose in their lives.

In "The Birthday Party," the character Stanley is isolated in a boarding house, surrounded by mysterious characters who seem to be monitoring his every move. Throughout the play, Stanley appears disconnected from the world around him, the arrival of two strangers disrupts Stanley's routine, leading to a surreal and unsettling experience. This enigmatic figure represents an external force that disrupts the fragile equilibrium of the boarding house, thrusting Stanley further into a state of isolation. Overall, both plays use the theme of isolation to highlight the absurdity of the human condition and the challenges of communication in a modern world that often feels disconnected and alienating. In essence, technological advancement in modern life, while promising increased connectivity, paradoxically weaves a narrative of isolation, reminiscent of Absurdist themes. The digital realm, akin to the surreal and absurd setting of Absurdist plays, becomes a stage where individuals grapple with the absurdity of waiting for meaningful connections, all while navigating the breakdowns in communication that contribute to a profound sense of isolation in the contemporary human experience.

V.   BUREAUCRACY AND DEHUMANIZATION

Bureaucracy, an omnipresent force in modern life, has embedded itself in various facets of society, ushering in both efficiency and, paradoxically, dehumanization. The labyrinthine structures of bureaucratic systems, characterized by rigid procedures and impersonal interactions, often reduce individuals to mere entities, eroding their sense of agency and personhood. In the contemporary workplace, bureaucratic processes can manifest as intricate hierarchies, rigid protocols, and extensive paperwork, contributing to a dehumanizing work environment. Employees may find themselves entangled in

a web of rules and regulations that prioritize procedural adherence over individual needs and creativity. The emphasis on qualitative metrics and efficiency measures can overshadow the qualitative aspects of work, neglecting the intrinsic value of individual contributions. In government institutions, the dehumanizing effects of bureaucracy are evident in the experiences of citizens navigating complex administrative procedures. Lengthy waiting times, convoluted forms, and impersonal interactions with government officials can foster frustration and a sense of powerlessness among individuals seeking assistance. The bureaucratic machinery, despite its intentions to streamline processes, may inadvertently devalue the individual experiences and unique circumstances of those it serves. Moreover, technology, while intended to streamline, bureaucratic processes, can contribute to further dehumanization. Automated systems and artificial intelligence may replace human interactions, leading to a loss of empathy and understanding. The digitization of bureaucratic functions, while enhancing efficiency, can distance individuals from the personalized assistance and nuanced understanding that human interactions provide. It is not limited to institutional settings, the rise of customer service chatbots, and automated helplines exemplifies how technology-driven solutions, while efficient, may lack the empathy and understanding inherent in human interactions.

The exploration of bureaucracy and dehumanization within the context of modern life finds striking parallels in two influential Absurdist plays, Franz Kafka's "*The Trial*" and Samuel Beckett's "*Endgame*." These works illuminate the absurdities embedded in bureaucratic systems and the dehumanizing consequences experienced by individuals caught within their intricate web. In Kafka's "*The Trial*," protagonist Joseph K. is ensnared in a nightmarish bureaucratic process, symbolized by the opaque and labyrinthine legal system. As he navigates a surreal world of faceless officials and elusive rules, the play encapsulates the dehumanization intrinsic to bureaucratic structures, portraying Joseph K. as a mere cog in a machine that operates beyond comprehension. The unfolding events highlight the erosion of individual agency and the sense of helplessness in the face of an indifferent and incomprehensible bureaucracy. The protagonist, Joseph K., is arrested and put on trial, but he is never informed of the charges against him, nor is he given a chance to defend himself adequately. The authorities are faceless, impersonal entities that wield immense power over Joseph K. yet, they remain distant and inscrutable, refusing to engage with him on a human level. Despite his efforts to navigate the legal system and assert his innocence, Joseph K. ultimately finds himself powerless

against the forces arrayed against him. His attempts to challenge the authority of the court are met with indifference or hostility, highlighting the futility of resistance in the face of entrenched bureaucratic power. Throughout the novel, Kafka portrays a world where individuals are at the mercy of an indifferent bureaucracy, which strips them of their agency and humanity.

Similarly, Beckett's "*Endgame*" paints a bleak picture of a world characterized by entropic decay and an inscrutable governing force. The characters, Hamm and Clov, exist in a confined and desolate space, their lives governed by rituals and routines that echo bureaucratic absurdities. The absurdities lie not only in the meaninglessness of their actions but also in the cyclical nature of their existence, mirroring the repetitive and dehumanizing aspects of bureaucratic processes. The character Hamm, who occupies a position of authority within the confined space of the play, dictates orders to his subordinate Clov, who carries them out mechanically. This relationship reflects the hierarchical structures found in bureaucratic organizations, where individuals are often reduced to mere cogs in a bureaucratic machine. Similarly, the character of Nagg, confined to a dustbin, represents those marginalized by bureaucratic systems, rendered voiceless and insignificant. Hamm, in particular, embodies the bureaucratic figure, exercising control over others with his arbitrary commands and maintaining a sense of authority within the enclosed space. The character's adherence to repetitive tasks and rituals mirrors the efficiency and absurdity associated with bureaucratic systems. Furthermore, the physical as well as emotional decay of the characters symbolizes their gradual dehumanization, as they become isolated from each other and the outside world, stripped of individuality and autonomy. The play's minimalist landscape underscores the existential despair and futility of existence within a world governed by bureaucracy, where humanity is reduced to mere semblances of its former self, trapped in an endless cycle of meaningless actions. Overall, "Endgame" serves as a poignant critique of bureaucracy and dehumanization, themes that are relevant in the contemporary world. By highlighting the absurdity of rigid systems and the erosion of human dignity, "The Trial" prompts audiences to reflect on how which modern society can dehumanize individuals and the importance of resisting such dehumanization in pursuit of a more humane world. In conclusion, both these works offer profound insights into the dehumanizing impact of bureaucracy and the absurdities inherent in the human condition. These Absurdist plays serve as poignant mirrors, reflecting the challenges and absurdities of modern life, where individuals grapple with bureaucratic complexities, existential questions, and the erosion of their

humanity with the intricate systems that govern their existence.

VI. CONCLUSION

The resonating themes of the Theatre of Absurd persistently echo in the corridors of contemporary society, underscoring the enduring relevance of this avant-garde movement. As individuals navigate the complexities of modern existence, they confront the existential angst and alienation emblematic of Absurdist plays. In an era dominated by digital communication, the breakdown of meaningful connections, a central tenet of the Absurdist tradition, finds parallels in the challenges of miscommunication in the age of instantaneous messaging. Bureaucratic dehumanization, a recurrent motif in Absurdist works, still permeates contemporary life, with individuals contending against the impersonal machinery of administrative processes. Moreover, the impact of technology on human connection and the resultant sense of isolation portrayed by Absurdist playwrights find a stark reflection in the age of smartphones, social media, and virtual communication. The critique of consumer-driven pursuits and the search of meaning within materialism resonates in a society where identity and purpose are often sought amidst a backdrop of societal expectations and material possessions. Furthermore, the Absurdist lens remains adept at dissecting political and societal absurdities, providing a nuanced critique of authoritarianism, conformity, and the erosion of individual freedoms evident in the modern political landscapes. In this ever-globalizing world, themes of displacement and cultural identity loss, explored by the Absurdist movement, are mirrored in the struggles of individuals grappling with the homogenizing effects of globalization. The pursuit of progress often entails a relentless march forward without a clear destination or understanding of the consequences. The absurdity lies in the blind adherence to the notion of progress, with individuals and societies hurtling forward without a comprehensive reflection on the implications of this rapid change.

In conclusion, the absurdity present in modern life, stemming from the alienation caused by technology, the dehumanizing effects of bureaucracy, and the existential questions raised by the rapid pace of change, serves as a poignant reflection of the timeless themes explored by the Theatre of Absurd. The movement's insights into the human condition continue to find resonance in contemporary society, offering a critical lens through which to examine the paradoxes and absurdities inherent in modern life.

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Meursault as an Embodiment of *Markata Vairagya* (Monkey Detachment) in Albert Camus's *The Outsider*

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Abstract— *Meursault, the protagonist in Albert Camus's The Outsider, is emotionally detached. He shows very less concern for life, death, relationship and everything. He intends to get happiness and peace of mind being detached. He holds the belief that emotions are no source of pleasure, but rather a source of trouble. He also regards all emotional expressions as absurd and meaningless. But his detachment turns into emotional involvement and attachment in many cases in the novel. The feeling of unintentional attachment and intentional detachment run parallel in case of Meursault. He shows unintentional attachment and emotion. He is again and again drawn towards sensual pleasure. He carves for physical relation with his beloved Marie. He also possesses the felling of anger, sadness, anxiety, fear etc. which are the outcome of attachment. He is unconsciously enforced to get emotionally involved with people. He sharpens his physical senses through focusing on their satisfaction. The article discusses how Meursault embodies a type of 'Vairagya' (Detachment) which is described as "Markata Vairagya" (Monkey Detachment) in Hindu Philosophy. Such type of detached person deliberately detaches himself emotionally from people to gain happiness, but unaware, he is drawn into emotional involvement with others.*

Keywords— *Camus, The Outsider, Meursault, emotional detachment, emotional attachment*

I. INTRODUCTION

Albert Camus was a French novelist, essayist, dramatist regarded as one of the finest philosophical writers of modern France. He earned a worldwide reputation as a novelist and essayist and won the Nobel Prize for literature. He became the leading moral voice of his generation during the 1950's. One of the greatest modern writers, he expresses the moral concerns of 20th century. His writings describe the contemporary feeling that life has no ultimate meaning beyond immediate experience and explores the various philosophical schools of thought such as absurdism, nihilism and existentialism. Detachment and indifference towards life is one of the concepts of absurdism. The protagonist Meursault in *The Outsider* by Albert Camus is a detached and indifferent character. But he also shows some unintentional attachment in his action and behavior. He does not seem absolutely detached. He is seen in pursuit of physical pleasure. He is also seen with fear, sadness, anxiety and anger which are the signs of emotional attachment. The state of intentional detachment and unintentional attachment in a person at the same time is termed as *Markata Vairagya* (Monkey Detachment) in Hindu Philosophy. Meursault in *The Outsider* by Albert Camus is an embodiment of such detachment. So there should a brief discussion on terms 'detachment' and 'attachment' before analyzing how Meursault is both attached and detached in *The Outsider*.

1.1. *VAIRAGYA* (DETACHMENT) IN HINDU PHILOSOPHY

The concept of detachment (vairagya) is common to Hinduism, Buddhism and Jainism. "In Hindu philosophy and spirituality, the concept of "Vairagya" holds a central place, signifying the practice of dispassion or detachment from the material world."(Sitaramananda) "Vairagya is a Sanskrit term that roughly translates as dispassion or renunciation, in particular – renunciation from the pains

and pleasures in the temporary material world". (Wikipedia)

"*Vairagya* is an abstract noun derived from the word *viraga* (*vi* meaning "without"   + *raga* meaning "passion, feeling, emotion, interest"). *Vairagya* is considered an essential quality for spiritual seekers aiming to attain higher states of consciousness and liberation (moksha). It involves cultivating a sense of non-attachment to material possessions, desires, and the outcomes of one's actions. Contrary to a misconception, practicing *vairagya* does not necessitate avoiding responsibilities or abandoning duties. Instead, it encourages individuals to develop an inner state of detachment while actively engaging in the world". (Rashinkar)

1.2. TWO FACETS OF VAIRAGYA (DETACHMENT):

According to Vinita Rashinkar; "In Karma Yoga, there are two facets of *Vairagya* (Detachment). The first one is known as *Phalavairagya* (Detachment from the Fruit of Actions). It is associated with the path of selfless action. The practitioners of this perform duties without attachment to outcomes. The focus is given on the present moment and the process of performing responsibilities. The second one is *Sakamavairagya* (Detachment with Desires). This involves desires for material possessions and sensory pleasures. This type of *vairagya* cultivates contentment. Practitioners engage in gradually reducing and eliminating desires for material possessions and sensory pleasures."

1.3. THE FOUR TYPES OF VAIRAGYA THAT WE EXPERIENCE IN EVERY-DAY LIVING

Vinita Rashinkar mentions that there are four types of *Vairagya* we experience in every-day living. The first type is *Shamshana Vairagya*. It is a term that is often used to describe a form of detachment or dispassion associated with the realization of the impermanence of life and the transient nature of the material world. The second type is *Markata Vairagya*. It is used to present the paradoxical nature of detachment or renunciation. The third type is *Prasava Vairagya*. It is a term that relates to a specific form of detachment or dispassion associated with the process of childbirth. The fourth type is *Abhava Vairagya*. It refers to a type of detachment characterized by a lack of interest or desire due to unavailability or absence.

1.4. MARKATA *VAIRAGYA* (MONKEY DETACHMENT)

"The *Markata Vairagya* is used to illustrate the paradoxical nature of detachment in which the practitioners are both attached and detached. The analogy *'Markata'* refers to a monkey, which is known for its restlessness and constant movement. *Markata Vairagya* represents a kind of detachment where the mind may appear to be renouncing, but in reality, it is still actively engaged in seeking for sensual and material pleasures. The idea is that, like a monkey, the mind can be seemingly detached from one thing but quickly moves on to another, never truly achieving a state of profound stillness or lasting detachment. It suggests a form of detachment in which individual may still be entangled mentally or emotionally with the objects of desire" (Rashinkar). The protagonist Meursault is an embodiment *Markata Vairagya* in Albert Camus's *The Outsider*. He is a person who shows both emotional attachment and intentional detachment in his action and behavior.

1.5. (*RAGA*) ATTACHMENT:

According to the *Bhagavadgita* contact with sense objects results in attachment. From attachment arises desire for sensual pleasure, material pleasure, anger, anxiety and fear and so on. "Attachment means holding on to things dearly as if one cannot live without them or as if one's very happiness and existence depend upon them. These are the mental bonds one develops with things and objects one believes are important for his/her happiness. They are the invisible strings that tie one to the external world and its myriad attractions through one's sense organs. One's attachments are part of his/her consciousness as well as unconsciousness. They bind one to the sensory world and limit his/her vision, knowledge and awareness. They determine one's actions, reactions, inactions, joys, sorrows, successes and failures. When one is attached to things, they take control of his/her life, body, mind and senses and define his/her life, personality and destiny. A person may be physically, mentally and spiritually attached. The physically and mentally attached person is attached to body, colour, shape, physical fitness, health, sexual desire and all material things. The spiritually attached person is attached to one's guru, religious leader, beliefs, God, gods and goddesses, saints, religious tradition, methods of worship, spiritual practices, places of worship, scriptures, ideals, virtue, morality, spiritual life, afterlife, knowledge, symbols etc". (Jayram)

II.   ATTACHMENT IN MEURSAULT

From a simple study of Meursault, the protagonist of Albert Camus's *The Outsider* it seems he is rather a normal individual. Camus tries to portray him as a common person. Meausault also acknowledges being an ordinary individual: "I wanted to tell him that I was just like everybody else, exactly like everybody else." (Camus, 59) He is a man with physical attachments. Again and again in the novel he is drawn towards the sensual pleasure. For

example, he has a lover named Marie who works in the same office. Meursault meets Marie Cardona the day after his mother's funeral, and he shows his readiness for physical intimacy. Meursault fully acknowledges physical sensations. He and Marie swam together and went to watch cinema. Then they came to Meursault's house and had physical relation:

> "The movie was funny in parts but then got really ridiculous. She pressed her leg against mine. I stroked her breasts. Towards the end of the movie, I kissed her, but awkwardly. After we left, she came back to my place. When I woke up, Marie had gone……I turned over in my bed to see if I could still smell the salt from Marie's hair in the pillow and went back to sleep until ten o'clock".(Camus,18)

There are also some other instances in the novel showing Meursault's extreme desire and act of having physical relation with Marie:

> "Yesterday was Saturday and Marie came over as we'd arranged. I really wanted to sleep with her because she was wearing a pretty dress with red and white stripes and leather sandals. You could see the outline of her firm breasts and her sun-tanned face made her look radiant". (Camus, 31)

> "After we got dressed on the beach, Marie looked at me; her eyes were shining. I kissed her. We didn't say anything more. I held her close and all we wanted to do was catch a bus, go home and throw ourselves down on my bed…… She was wearing one of my pyjama tops with the sleeves rolled up. When she laughed, I wanted her again". (P.32)

> "We ran and splashed through the shallow little waves. We swam for a while and then she pressed her body against mine. I felt her legs wrapped around mine and I wanted her". (Camus, 47)

Even when Meursault was in prison after killing Arab, he shows his attraction towards women and Marie:

> "….For example, I was tormented by the desire to have a woman. It was natural, I was young. I never specially thought about Marie. But I thought so much about a woman- women, about all the women I'd known, all the circumstances in which I'd made love to them – that I could feel their living presence in my prison cell, their faces arousing my desire".(Camus, 69-70)

> "I'd waited eagerly for Saturdays so I could press Marie's body close to mine". (Camus, 69)

As in the case of the attached person, Meursault was also haunted by feeling of fear, sadness, anxiety, emotion, desire for freedom and love for life. The following passages from the novel show it:

> "…..the chaplain arrived. When I saw him, I started shaking a little. …. I explained that I wasn't in despair. I was just afraid, which was completely natural". (Camus, 105)

> "That day, after the guard had gone, I looked at myself in my metal dish. It seemed as if my reflection remained grave even when I tried to smile at it. I moved it about in front of me. I was smiling but my face still had the same sad, harsh expression".(Camus, 73)

> "At the beginning of my imprisonment, however, what I found most difficult was that I had the thoughts of a free man. For example, I was obsessed by a desire to be on a beach and to walk down to the sea". (Camus, 69)

> "What I'm concerned about at present is how to avoid the guillotine, finding out if it is possible to escape the inevitable". (Camus, 98)

> "Then I explained that one of the characteristics of my personality was that physical sensations often got in the way of my emotions". (Camus, 59)

Meursault is an ordinary man who is prone to pain and anger. The heat and sun are triggers for Meursault to become furious. The blaring sun makes Meursault act in an irrational and absurd manner. This motif is first introduced at Meursault's mother's funeral. Even though his mother just passed away, all Meursault can think about is the heat and that "the sun bearing down, making the whole landscape shimmer with heat, it was inhuman and oppressive" (Camus, 15). Meursault calls the sun inhuman and oppressive. It demonstrates how the sun weakens him and fogs his mind. Instead of focusing on the death of his mother, Meursault is worried about walking in the sun that creates dizziness in his head. The force of the sun also becomes a main motivation for Meursault's downfall. When facing the Arab alone on the beach, all Meursault had to do was turn away "but the whole beach, throbbing in the sun, was pressing on his back" (Camus, 54). As he walks closer to the Arab the rays of the sun becomes physically painful to him and worsens as the Arab draws his knife. The brightness reflecting off the knife blinds Meursault into not knowing what he was about to do. It was at this point that "it seemed to me as if the sky split open from one end to the other to rain down fire" (Camus, 54). The hostile force was too much for Meursault and the sun forces him to fire the revolver, killing the Arab. The sun represents the domineering power of the natural world over human

actions. Meursault is unable to control himself when the sun and heat are strong.

Meursault celebrates every sense of his five senses as harbingers of pleasure in life. He suppresses his mental detachment to enjoy sensory pleasure. He enjoys the *smell* of brine and earth, the *taste* of coffee, cigarettes, and Celeste's meals at the time of mourning, the *touch* of Maries's body a day after his mother's funeral, the *sight* of the countryside:

> "Reddish streaks filled the sky high over the hills that separated Marengo from the sea. And the wind blowing from that direction carried with it the scent of salty air. It was going to be a beautiful day. It had been a long time since I'd gone to the countryside and I thought how nice it would be to go for a long walk, if it hadn't been for Mama". (Camus, 13)

When Meursault is sentenced to death and in jail he comes to real realizations. He is an ordinary man with passion. He makes him less of a stranger to himself and others. Being physically isolated from the world allowed him to see how he had isolated himself before. His passion is awoken when he screams at the chaplain and does so with both cries of anger and cries of joy. Meursault has stopped being passive. Now, through words and actions he makes active choices. His perception of people also changed. Instead of isolation, Meursault hopes that a large crowd attends his execution. All these changes are due to a revelation that everyone is elected to the same fate. He concludes that the universe is similar to him, in that it is indifferent to human life. He decides that life has no grand meaning or importance and that everybody knows life isn't worth living. Death is inevitable and the life one lives on Earth has no purpose. He concludes that regardless of his impending death, he does not regret anything from his life and is ready to live it over again.

> "I always assumed the worst: my appeal would be denied. 'Well the, I'll die.' Sooner than other people, that much was obvious. But everyone knows that life isn't really worth living. In the end, I knew that it didn't matter much whether you died at thirty or at seventy, because in either case other men and women would of course go on living, and it would be like that for thousands of years". (Camus, 103)

III. DETACHMENT IN MEURSAULT

In the novel, Camus presents the protagonist, Meursault, as an emotionally detached young man. His principal features are his lack of empathy and affection equally in happy or sad times. This detachment allows Meursault to avoid developing emotional relationships and to react shallowly to different problems. Meursault, a young French Algerian lives, works and loves without passion. The book opens with the death of Meursault's mother and introduces the strange character of Meursault who maintains an absolute silence even on the news of his mother's death. He does not show the least sign of morning. The news of his mother's death is spoken in a matter of fact tone: "My mother died today. Or may be yesterday, I don't know. I received a telegram from the old people's home: 'Mother deceased. Funeral tomorrow. Very sincerely yours'. That does not mean anything. It might have been yesterday" (Camus, 3). There is no expression of sorrow or remorse on the receipt of the telegram. He rather seems to be concerned with details like when did his mother die. During the funeral procession, he says that the hearsay makes him think of "pen trays in the office" which is yet another emotional detached reaction. Even with the caretaker at the funeral home Meursault diligently focuses on trivial details: "I like milk in my coffee, so I said yes, and he came back a few minutes later with a tray. I drank it. Then I wanted a cigarette. But I hesitated, because I didn't know if I should smoke in front of Mama. I thought about it; it was no importance whatsoever. I offered the caretaker a cigarette and we both smoked" (Camus, 8). Meursault's social interactions thus inform only on events rather than emotions.

Even in the matters of love and marriage, Meursault shows the lack of emotional attachment. He seems to be exceptionally apathetic to women. Meursault seems to be associated with Marie because of his physical needs but the existence in real hardly matters to him. "Meursault is a man that does not follow defined rules of bad and good, and he does not fit into social categories. He only lives sensual experiences and rejects all phenomena related to the state of mind. He does not even love Marie who has developed strong feelings for him. Meursault only considers her to be a sexual object to satisfy his demands" (Hernandez). When his mistress Marie asks him about marriage, he says that he would marry her but that he does not love her and it does not make any difference to him:

> "That evening, Marie came to see me and asked me if I wanted to marry her. I said that it was all the same to me and that we could get married if she wanted to. Then she wanted to know if I loved her. I replied as I had once before that that didn't mean anything, but said I was pretty sure I didn't love her". (Camus, 38)

Meursault simply does not make the distinction between good and bad in his own mind. When Raymond

asks him to write a letter that will help Raymond torment his mistress, Meursault indifferently agrees because he "didn't have any reason not to." He does not place any value judgment on his act, and writes the letter mainly because he has the time and the ability to do so. He accepts the friendship of Raymond when he proposes:

> "It only struck me when he said: 'Now we're really pals'. He said the same thing again and I said: 'Yes.' It didn't matter to me one way or the other whether we were friends or not, but it really seemed to matter to him". (Camus, 30)

Meaursault show his utter detachment in another incident in the novel. He visits an acquaintance Raymond, who is busy drinking and beating his girlfriend all day long. A group of young Arabs, whose leader is the brother of Raymond's girlfriend, follow Meursault and Raymond, strolling on a beach on a weekend. The Arab is all set to kill Raymond and stabs him in a fight. Hours later, Meursault returns to the beach and with Raymond's pistol. He does not make any distinction between wrong or right and good or bad. He senselessly murders his friend's enemy. When asked whether he regrets the action, he merely replies that he felt annoyed. He does not find his action to be wrong instead he shows an attitude that people do not matter dead or alive and that even a cold-blooded murder is free from the shackles of wrong or right. In the possession of his friends' revolver, Meursault is suddenly afflicted by the physically unbearable weather. The scorching sun and bright sand cause a burning sweat in his eyes. At the moment of utmost vexation the Arab reveals a knife. Its glaring shine falls on Meursault's face which prompts him to pull the trigger and shatter the harmony of the day. With the Arab dead, Meursault indifferently fires four more rounds at the motionless body. As he describes:

> "All I could feel was the sun crashing like cymbals against my forehead, and the knife, a burning sword hovering above me. Its red-hot blade tore through my eyelashes to pierce my aching eyes. It was then that everything started to sway. The sea heaved a heavy, scorching sigh. The sky seemed to split apart from end to end to pour its fire down upon me. My whole body tensed as I gripped the gun more tightly. It set off the trigger. I could feel the smooth barrel in my hand and it was then, with that sharp, deafening sound that it all began. I shook off the sweat and the sun. I realized that I had destroyed the natural balance of the day, the exceptional silence of a beach where I had once been happy. Then I fired four more times into the lifeless body, where the bullets sank without leaving a trace. And it was as if I had rapped

sharply, four times on the fatal door of destiny". (Camus, 53-54)

Meursault is arrested for the crime and during the trial, he makes no effort to defend himself or explain his action. He does not plead for clemency and does not even try a hand at saying a line. In the end, he is sentenced to death, not for killing an Arab in colonial Algeria but because in our society any man who does not weep at his mother's funeral runs the risk of being sentenced to death:

> "Then he wanted to know if I had a lawyer. I said I didn't and asked if it was absolutely necessary".(Camus, 57)

> "My lawyer placed his hand on my wrist. My mind was a total blank. The presiding judge asked me if there was anything I wanted to say. I thought about it. I said: 'No'. Then I was taken away. (Camus, 97)

Meursault, the protagonist and narrator, is a young man living in Algeria slightly before the Second World War. He finds out that his mother has died and takes a bus to her old people's home. However, he declines the offer of seeing his mother in her coffin; he instead smokes and sleeps until her funeral the following day:

> "The undertakers have just arrived. I'm going to ask them to close the coffin. Do you want to see your mother one last time before they do? I said no". (Camus, 11)

> "It was cooler now; the coffee had warmed me up and the night air drifted in through the open door, bringing with it the sweet scent of flowers. I think I fell asleep for a while". (Camus, 8)

Having returned to Algiers, he bumps into Marie, who used to be his co-worker, and they go on a date to see a comedy film which shows his indifference towards his mother's death:

> "I asked her if she wanted to go to the movies that night. She laughed again and said she wanted to see a film with Fernandel in it. After we were dressed, she seemed very surprised to see me wearing a black tie and asked if I was mourning. I told her that Mama had died. She wanted to know when it had happened, so I said: 'Yesterday'". (Camus, 18)

Meursault shows his detachment towards any prosperity in life. When he is given proposal by Raymond to go to Paris to work in his company there and change his life, Meursault shows no interest. For him life either in adversity of prosperity is the same:

"Then he asked me whether I would be interested in changing my life. I replied that you can never really change your life and that in any case, every life was more or less the same and that my life here wasn't bad at all". (Camus, 38)

IV.   CONCLUSION

Meursault believes life is absurd and has no meaning, and he remains an outcast because he shows no compassion towards humanity. He is only going through the motions of life without any real feelings or passions. His emotionlessness, indifference and detachment make him a stranger to others**.**   After his trial, Meursault finally acknowledges his position as an outsider or a 'stranger' in society. The concluding lines of the novel are:

"I opened myself for the first time to the tender indifference of the world. To feel it so like me, so like a brother, in fact, I understood that I had been happy, and I was still happy. So that it might be finished, so that I might feel less alone, I could only hope there would be many, many spectators on the day of my execution and that they would greet me with cries of hatred". (Camus, 111)

The above lines suggest Meursault has at last, come to terms with his emotions. He is also holding him back from knowing who he really is. According to Sartre, "man first exists: he materializes in the world, encounters himself, and only afterward defines himself" (22). Meursault in the novel existed in the society as an individual. He had some obsessions and physical attachments. He was attached to physical pleasure. He was also prone to anger, sadness, anxiety and fear like a common human being. But he could not reach the point where he can define who he is since he is detached from himself and does not quite understand what means to be human is. He isolated himself out of passivity or simply not making choices and letting life just happen. Thus, Meursault in *The Outsider* by Albert Camus is an embodiment of *Markata Vairagya* (Monkey Detachment) as described in Hindu philosophy. He is observed both attached unaware as well as emotionally detached.

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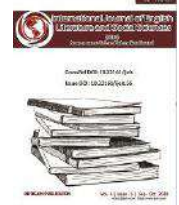
Indian English Fiction: Seeding to Efflorescence

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Abstract— Indian English literature began as an interesting by-product of an eventful encounter in the late eighteenth century between a vigorous and enterprising Britain and a stagnant and chaotic India. As a result of this encounter as F.W. Bain puts it 'India a withered trunk… suddenly shot out with foreign foliage'. The first problem that confronts the historian of Indian English literature is to define its nature. The question has been made rather complicated owing to two factors: first this body of writing has, from time to time, been designated variously as 'Indo-Anglian literature', 'Indian Writing in English' and 'Indo-English literature'. Secondly the failure to make clear-cut distinctions has also often led to confusion between categories such as 'Anglo-Indian literature', literature in the Indian languages translated into English and original composition in English by Indians. Thus, in his A Sketch of Anglo-Indian Literature (1908), E.F. Oaten considers the poetry of Henry Derizio as a part of 'Anglo-Indian literature' the same critic in his essay on Anglo-Indian literature in the Cambridge of English Literature includes Toru Dutt, Sarojini Naidu, Rabindranath Tagore and Arvindo Ghose among 'Anglo-Indian writers along with F.W. Bain and F.A. Steel.

Keywords— Indian literature, Anglo-Indian literature, Drama and Fiction.

Indian English literature may be defined as literature written originally in English by authors Indian by birth, ancestry or nationality. It is clear that neither 'Anglo-Indian Literature', nor literal translations by others (as distinguished from creative translations by the authors themselves) can legitimately form part of this literature.

The former comprises the writings of British or Western authors concerning India. Kipling Foster, F.W. Bain, Sir Edwin Arnold, F.A. Steel, John Masters, Paul Scott, M.M. Kaye and many others have all written about India, but their work obviously belongs to British literature.

Similarly, translations from the Indian languages into English cannot also form part of Indian English literature, except when they are creative translations by the authors themselves. If Homer and Vigil, Dante and Dostoevsky translated into English don't become British authors by any stretch of the imagination there is little reason why Tagore's novels, most of his short stories and some of his plays translated into English by others should form part of Indian English literature. On the other hand a work like *Gitanjali* which is creative translation by the author himself should qualify for inclusion. The Crux of the matter is the distinctive literary phenomenon that emerges when an Indian sensibility tries to express itself originally in a medium of expression which is not primarily Indian. There is, of course, that infinitesimally small class of Indian society called the 'Anglo-Indian', i.e. the Eurasians who claim English as their mother tongue but with notable exceptions like Henry Derizio, Aubrey Menen and Ruskin Bond, few of them have tried to express themselves creatively in English. But even in their case, the Indian strain in them is bound to condition the nature of both their artistic sensibility and their way of expression. (In fact, the poetry of Derozio is a copybook example of this.)

It is obvious that Indian English literature, thus defined is not part of English literature, any more than American literature use and can be said to be branch of British literature. It is legitimately a part of Indian literature, since its differentia is the expression in it of an Indian ethos. Its use of English as a medium may also give it a place in Commonwealth literature, but that is merely a matter of

critical convenience, since the Commonwealth is largely a political entity and, in any case, this does not in the smallest measure affect the claim of Indian English literature to be primarily a part of Indian literature.

Another problem which the historian of this literature has to face is that of choosing from among the various appellations given to it from time to time viz, 'Indo-Anglian literature', 'Indian Writing in English', 'Indo- English literature' and 'Indian English literature'. The first of these terms was used as the title of the *Specimen Composition from Native Students,* published in Calcutta in 1883. The phrase received general currency when K.R. Srinivasa Iyengar, the pioneer of this discipline, used it as a title to his first book on the subject: Indo Anglian Literature (1943). The advantage with 'Indo-Anglian' is that it can be used both as adjective and as substantive, but 'Indo-Englishman' would be unthinkable. 'Indo-Anglian', as pointed out by Alphonso-Karkala, is that it would suggest 'relation between two countries (India and England) rather than a country and a language'. Indo- Anglian is thus hardly an accurate term to designate this literature. Apart from that, 'Indo-Anglian' also appears to be cursed with the shadow of the Anglican perpetually breathing ecclesiastically down its slender neck, and threatening to blur its identity. (In fact, Professor Iyengar has noted how, in his book, Literature and Authorship in India, 'Indo-Anglian' was changed to 'Indo-Anglican' by the enterprising London printer who, puzzled at so odd an expression, transformed it into something familiar.) For his first comprehensive study of the subject, published in 1962, K.R. Srinivasa Iyengar used this phrase, 'Indian Writing in English'. Two pioneering collections of critical essays on this literature, both published in 1968, also followed his example: Indian Writing in English. But the term 'Indian Writing in English' has been accused of having a rather circumlocutory air, and while 'Indo-English literature' possesses an admirable compactness, it has, as noted earlier, been used to denote translations by Indians from Indian literature into English. The Sahitya Akademi has recently accepted 'Indian English Literature' as the most suitable appellation for this body of writing. The term emphasizes two significant ideas: first that this literature, which though written in different languages, has an unmistakable unity and secondly, that it is an inevitable product of nativization of the English language to express the Indian sensibility.

The British connection with India was effectively established in the beginning of the seventeenth century, though the first Englishman ever to visit India did so as early as A.D. 883, when one Sigelm, as the Anglo-Saxon Chronicle notes, was sent there by King Alfred on a pilgrimage, in fulfilment of a vow.

The rise of Indian English literature was an aspect of this Indian renaissance. As Sri Aurobindo points out, the Indian renaissance was less like the European one and more like the Celtic movement in Ireland, 'the attempt of a reawakened national spirit to find a new impulse of self-expression which shall give the spiritual force for a great reshaping and rebuilding'.

More than two decades prior to Macaulay's Minute of 1835, Indians had already started writing in English. Cavelly Venkata Boriah's Account of the Jain's published in Asiatic Researchers or Transactions of the society in Bengal for inquiring into the History and Antiquities, the Art, Sciences and Literature of Asia, Vol. IX (London, 1809, written in c. 1803) is perhaps the first published composition in English of some length by an Indian Boriah (1776-1803), as assistant to Col. Colin Mackenzie (1753-1821) the first Surveyor General of India and well-known in South Indian history for the collection, Mackenzie Manuscripts was described by Mackenzie as a youth of the quickest genius and disposition.

Raja Rammohun Roy's essay on 'A Defence of Hindu Theism' (1817) may be regarded as the first original publication of significance in the history of Indian English literature. Raja Rammohun Roy (1772-1833), aptly described by Rabindranath Tagore as 'the inaugurator of the modern age in India' was indeed the morning star of the Indian renaissance. Rammohun Roy wrote extensively in Bengali and English. [His collected writings The English Works of Raja Rammohun Roy (6 vols, 1945-51) were edited by Kalidas Nag and Debajyoti Burman. Selected Works of Raja Rammohun Roy, in 1977]. The earliest of his writings on religion were in the form of translations: An Abridgement of the vedant (1816) and renderings of the Kena and Isa Upanishads (1816).

In Bengal, Krishna Mohan Banerji (1813-85), a pupil of Henry Derozio, the poet, and one of the prominent Christian converts of the day, wrote strong articles exposing the errors and inconsistencies of Hinduism in The Enquirer in 1831. His Dialogues on Hindu Philosophy (1861) is a potted handbook for missionaries and his Aryan Witness (1875) seeks to prove that the Prajapati of the Vedas in Jesus Christ.

The first name that comes to mind when one turns from Bengal to Bombay is that of Bal Shastri Jambhekar (1812-46), a great pioneer of the new awakening in the Bombay presidency. Perhaps the first Sanskrit pundit of note to study English. Jambhekar is best remembered as the founder of the first English-cum-Marathi journal in Maharashtra. The Durpan (1832), the aim of which as described in its Prospectus was, to encourage among their countrymen the pursuit of English literature.

In contrast with Bengal and Bombay the north India of the period shows little sustained interest in Indian English literature. But as if to compensate for this, it can boast of having produced the first extensive Indian English autobiography (Rammohan Roy's autobiographical sketch is an all too brief affair): Autobiography of Latufullah: A Mohamedan Gentleman. Latufullah's book is the expression of a man enterprising, observant and broad-minded. His boldness of judgement is revealed in his description of the character of the English literature.

The first Indian English poet of note, Henry Louis Vivian Derozio (1809-31). In his all too brief poetic career lasting hardly half a dozen years, Derozio published two volumes of poetry: Poems (1827) and The Fakeer of Jungheera: A Metrical Tale and Other Poems (1828). The shorter poems show a strong influence of British romantic poets in theme (e.g. 'Sonnet: To the Moon'. 'The Golden Vase'. 'Sonnet: Death, My Best Friend'), sentiment, imagery and diction, with some traces of neo-classicism (e.g. 'The heart…. Where hope eternal springs', with its obvious echo of Pope). His satirical verse (e.g. 'Don Juanics') and the long narrative poems (The Fakeer of Jungheera) clearly indicate his special affinity with Byron. In sharp contrast to the writing sentimentality of his romantic lyrics Derozio's satirical verses give evidence of energy and vigour, as in the lines: 'That sponging is the best of all resources/ For all who have no money in their purses'. The Fakeer of Jungheera is an extremely competent narrative of the tragic life of Nuleeni, a high caste Hindu widow, rescued from the funeral pyre by a young robber-chief, whose love she returns. Her relatives, however, are determined to reclaim her. In the ensuing battle, the lover is killed and is finally united in death with the heart-broken Nuleeni. In this fast moving tale, Derozio skilfully employs different metres to suit the changing tone and temper of the narrative. He uses the iambic four-foot couplet for straight-forward narration, but adopts a slower line for the descriptive passages and the anapaestic metre for the spirited account of the battle, while the choruses of the chanting priests and the women round Nuleeni's funeral pyre are in trochaic and dactylic measures.

The first period of Indian English literature may be said to end in the 1850's, a few years before the Indian Revolt of 1857- that great watershed in the relationship between India and Britain. During this period British rule in India was generally accepted by most Indians as a great boon divinely delivered. The holocaust of the Revolt ushered in different ideas. Winds of change soon began to blow over the land, affecting accepted attitudes. It was ultimately as a combined result of these changes that Indian English literature slowly struggled during the next two generations from psittacism to authentic utterance.

During the period from 1857-1920, the Indian ethos gradually underwent a sea-change from the shock of defeat and frustration and the trauma of inferiority feeling to a new-found self-awareness and self-confidence. It is against this background that the work of the prominent writers of this period must be viewed and it now becomes clear why the different psittacism of Kashiprasad Ghose should make room for the confident authenticity of Toru Dutt, Sri Aurobindo and Rabindranath Tagore, and also why, while we have a solitary Rammohun Roy a genius well ahead of his times before 1857, the next sixty years produced a Ranade and a Gokhale, a Tilakananda and a Vivekananda. Indian English literature really came of age after 1857, when India's rediscovery of her identity became a vigorous all-absorbing quest and when she had learnt enough from the West to progress from imitation and assimilation to creation.

The Indian renaissance of the nineteenth century produced prose of many types of which, as in the earlier period, the two most prominent were historical-political and religious-cultural Prose., and understandably, what was earlier only a thin trickle has by now become a steady and even flow. The Prose was prompted by the two fold impulse of the re-discovery of the Indian past and a strong awareness of the problems of the day. Biography, autobiography, belles-lettres and criticism still remain areas comparatively sparsely cultivated.

Indian English drama dates from 1831, when Krishna Mohan Banerji wrote The Persecuted or Dramatic scenes illustrative of the present state of Hindoo society in Calcutta. In his preface, Banerjee claims that 'inconsistencies and the blackness of the influential members of Hindoo community have been depicted before their eyes. Michael Madhusudan Dutt, a poet translated three of his own Bengali plays into English: Ratnavali (1858) a version of Harsha's well known Sanskrit play, Sermista (1859) and Is This Called Civilization? (1871). Another play of his, Nation Builders, was posthumously published in 1922. Ramkinoo Dutt's Manipura Tragedy (1893) completes the all too brief tale of Indian English drama published in Bengal in the nineteenth century. In fact, even in Bengal the fountain-head of most forms of Indian English literature drama in English failed to secure a local theatrical habitation, in sharp contrast to plays in the mother tongue (both original and in the form of adaptations from foreign languages)., and the appetite for plays in English could more conveniently be fed on performances of established dramatic success in English by foreign authors. For instance, the first Bengali play to be staged (27 November, 1795) was an adaptation of a musical farce The Disguise by Jodrell and the Hindoo Theatre established by Prosannakumar Tagore on 21 December 1831 staged

portions of Julius Caesar. Owing to the lack of a firm dramatic in Bengal, as elsewhere in India, grew sporadically as mostly closet drama., and even later, only Sri Aurobindo, Rabindranath Tagore and Harindranath Chattopadhyaya produced a substantial corpus of dramatic writing.

As compared to Bengal, the story of early Indian English drama in Bombay is much briefer. Though the first theatre in Bombay. The Bombay Amateur Theatre, was built in 1776, dramatic activity was almost exclusively limited to performance by visiting European touring companies. With the rise of modern drama in Marathi and Gujarati heralded by Annasaheb Kirloskar's epoch-making production of Shakuntal in Marathi in 1880, the vernacular stage soon posed a formidable challenge to English drama. The only available examples of Indian English drama in Bombay during the nineteenth century are C.S. Nazir's verse play The First Par Baronet (1886), and D.M.Wadia's The Indian Heroine (1877), based on the events of 1857. And P.P. Meherjee's Dolly Parsen (1918) is the only other effort of note before 1920.

Madras began later than Bombay but soon surpassed it in playwriting. The most productive of the Madras dramatists of the period was V.V.Srinivasa Aiyangar (1871-1954), author of Blessed in a Wife (1911). The Point of View (1915), Wait for the Stroke (1915) and The Bricks Between (1918).

This brief chronicle of the growth of early Indian drama may be concluded with a mention of what is perhaps the only known English play to come from North India during the period: Death or Dishonour by an anonymous author published in Dehradun in 1914.

Though its growth in the later years far exceeded that most other forms, fiction was actually the last to arrive on the Indian English literary scene. The earliest fictional efforts-tales rather than novels properly appeared in journals, Kylash Chunder Dutt's A journal of 48 hours of the Year 1945 was published in The Calcutta Literary Gazette on 6 June 1835. In this literary fantasy, the author narrates the story of an imaginary unsuccessful revolt against the British rule a hundred years later. Cast in the same mould, Shoshee Chunder Dutt's Republic of Orissa: Annals from the pages of the Twentieth Century appeared in the Saturday Evening Hurkaru on 25 May 1845. Set in the second decade of the twentieth century, this fantasy depicts a British defeat leading to the establishment of a democratic republic in Orissa. Bankim Chandra Chatterjee's (1838-94) first and only novel in English, Rajmohan's Wife was serialized in the Calcutta Weekly, The Indian Field in 1864, though it appeared in book form only in 1935, (In this version, the first three chapters are translated from the author's later Bengali version by B.N. Banerji, since the English original

could not be traced the rest constitutes the author's serialized English text). An interesting feature of style is the liberal use of Indian words, creating local color.

From the sixties up to the end of nineteenth century, stray novels continued to appear mostly by writers from the Bengal and Madras presidencies, with Bombay, strangely enough, lagging far behind. (Some of these novels were, however, published not in India, but in London). And there are no novelists with a sizable output to their credit. A majority of these novels are social and a few historical, and their models are obviously the eighteenth and the nineteenth century. British fiction, particularly Defoe, Fielding and Scolt. An interesting development is the surprisingly early appearance of women novelists, though female education took a long time to spread. Novels by as many as three novelists appeared before the turn of the century. Toru Dutt's unfinished novel, Bianca or The Young Spanish Maiden, a romantic love story set in England (Calcutta, 1878., Krupabai Sathianadhan's Kamala, A Story Of Native Christian Life (Madras and Bombay, 1895) both thinly veiled exercises in autobiography and Shevantibai M. Nikambe's Ratanba: A Sketch of a Bombay High Caste Hindu Young Wife (London, 1895).

B.R. Rajam's Iyer's fragment of a religious novel, True Greatness or Vasudeva Sastri (serialized in Prabuddha Bharata, 1896-98., published in book form, London, 1925).

With the turn of the century, novelists with a somewhat more substantial output began to appear. Romesh Chunder Dutt, whose verse and prose have already been considered, translated two of his own Bengali novels into English.

The Slave Girl of Agra, an Indian Domestic Life (London, 1902) is set in the Mughal period. Sarath Kumar Ghose's Verdict of the Gods (N.Y.) 1905. Later published under the title, 1001 Indian Nights: The Trails of Narayan Lal. (London, 1906).

Apart from these novelists, there are again stray novels by many stray novels by many writers mostly from the Bengal and Madras presidencies with Bombay and the north bringing up the rear.

This survey of the period between the Great Revolt of 1857 and the first countrywide. Non-cooperation movement of 1920 has shown how these sixty-odd years produced a number of mature works in verse and prose, though drama was yet to establish a tradition and fiction still remained swaddling clothes. The Indian resurgence, which had already borne considerable fruit by now, was to receive an unprecedented momentum in the 1920's when the star of Tilak set and the sun of Gandhi rose on the Indian horizon.

The winds of change blowing steadily across the Indian subcontinent during more than a half century after the Great

Revolt of 1857 had left tell-tale marks on the political and social geography of the country. The end of the First World War a watershed in European history proved to be an equally significant period in Indian life, when the Gandhian whirlwind began to sweep over the length and the breadth of the land, upsetting all established political strategies and ushering in refreshingly new ideas and methods which shook Indian life in several spheres to the core. As Nehru puts it, Gandhi… Was like a powerful current of fresh air that made us stretch ourselves and take deep breaths.

The tempo of political agitation was admirably kept up after the War by Tilak, who emerged from the temporary retirement after his release from prison in 1914, rejoined the Congress, and founded the Home Rule League in 1916.

The entire period of nearly three decades of the Gandhian age was one of far-reaching changes of the Gandhian age was not only in the political scene but in practically all areas of Indian life also.

In the social sphere, the Gandhian movement led, among other things, to an unprecedented awakening among women, who responded whole-heartedly to Gandhi's call. This was unique in the entire history of India.

Indian English literature of the Gandhian age was inevitably influenced by these epoch making developments in Indian life. A highly significant feature is the sudden flowering of the novel during the thirties, when the Gandhian movement was perhaps at its strongest. It is possible to see the connection here. If one remembers that by this decade, the nationalist upsurge had stirred the entire Indian society to the roots to a degree and on a scale unprecedented earlier, making it acutely conscious of the pressures of the present in all fields of national life and it is out of this consciousness that fiction, in Lionel Trilling's words, 'for it, is constituted of 'very web and texture of society as it really exists' and hence finds a fertile soil in a society in ferment .The work of K.S.Venkataramani, Mulk Raj Anand and Raja Rao would not perhaps have been possible had the miracle that was Gandhi not occurred during this period. In fact, it was during this age that Indian English fiction discovered some of its most compelling themes: the ordeal of the freedom struggle, East-West relationship, the communal problem and the plight of the untouchables, the landless poor, the downtrodden, the economically exploited of prose, however, do not seem to keep pace with the great strides the novel took during this period., and that this should be so is an apt illustration of the fundamental irony of literary history which demonstrates time and again how the process of literary creation can be understood up to a certain point beyond which the logic of critical analysis begins to flounder. Thus, while the novel flourishes (to be followed by the short story soon), Indian English poetry

unaccountably fails to register any signal gains, though bliss it was for a poet in the Gandhian age to be alive, as the example of the poetry in many Indian languages of the period (like the fiery lyrics of Kusumagaraja in Marathi, for instance) conclusively demonstrates., and drama with a few exceptions continues to be the Cinderella it was earlier. Only prose especially political prose shows that continuing vitality which had already produced a number of notable works during the earlier periods as well.

As in the previous decades, political prose inevitably continues to predominate during the Gandhian age also. This pride here naturally goes to Mahatma Gandhi (1869-1948).

Gandhi's English writings fall into three periods. To the brief early London period (1888-91) belong to London Dairy, a chronicle of his sojourn in London, written at the age of nineteen, and ten brief essays contributed to The Vegetarian and The Vegetarian Messenger on subjects like 'Indian Vegetarians', 'Foods of India' and 'Some Indian Festivals'. To the aftermath of this period may be ascribed the Guide to London written probably during 1893-94 after his return to India. This essay of 55 pages is a rather colorless document based on Gandhi's own experience in London. None of these early writings is marked by an literary distinction.

The South African (1893-1915) reveals Gandhi blossoming, out as a disputationist, journalist and author. In the pamphlets, 'An Appeal to Every Briton in South Africa' (1895), 'The Indian Franchise' (1895) and 'Grievances of the British Indians in South Africa' (1896), Gandhi argues vigorously for the amelioration of the lot of the South African Indians. The Indian opinion (published in Gujarati and English 1903-14) was the first of the journal launched by him. Gandhi's first major work, Hind Swaraj appeared in its columns in 1909. Originally written in Gujarati, it was translated by the author himself into English in 1910. Hailed by John Middleton Murry as 'one of the spiritual classics of the world' and the greatest book that has been written in modern times.

During the thirty-three years of the Indian period (1915-48), Gandhi ran the two well-known journals, Young India (1919-32) and Harijan (1933-48), and all his writings henceforth appeared here in serial form. Most of these were written originally in Gujarati and were translated, not by the author, but by others into English, though the translation was mostly revised at places by Gandhi. It is therefore a moot point whether, unlike Hind Swaraj, they can legitimately form part of Indian English literature. Among these his autobiography, The Story of My Experiments with Truth (Vol. I, 1927 Vol II, 1928 translated by Mahadev Desai).

Gandhi's writings are a mine of stimulating thought on political, social. Economic, cultural and spiritual issues.

Unlike prose, the poetry of this period gives no evidence of any new major voices, the most significant verse being produced by earlier poets like Sri Aurobindo and Rabindranath Tagore, who had consolidated their reputation before the advent of the Gandhian age. In fact, as already pointed out, it is surprising that the impact of the Gandhian whirlwind produced no outstanding poetry of any kind, though numerically the poetic scene remains as thickly populated as earlier.

These writers of verse may conveniently be considered in two groups, practitioners of religious, mystical, philosophical and reflective verse, including the disciples of Sri Aurobindo, and poets mainly in the Romantic-Victorian tradition, who have a wider range of themes and who occasionally also try, rather half-heartedly, to experiment with modernism. The two groups are obviously not mutually exclusive, since the romantic banner flutters equally prominently over the heads of the poets of the first group also.

To the school of Sri Aurobindo belong K.D. Sethna (The Secret Splendor, 1941), Punjalal (Lotus Petals, 1943), Nolina Kanta Gupta (To The Heights, 1944), Nirodbaran (Sun-Blossoms, 1947) and Nishikanto (Dreams Cadences, 1947). Their verse faithfully echoes the master in theme and sentiment, diction and imagery, but hardly succeeds in transmuting the echo into individual voice.

Those who derive their light mainly from the sun of British Romanticism from a much larger group, many of them being academicians of note. G.K. Chettur (1898-1936) published five collections of verse including Sounds and Images (1921), The Temple Tank and other Poems (1932) and The Shadow of God (1934). S.K. Chettur (1905-1973), brought out a solitary collection: Golden Stair and other Poems (1961). Armando Menezes (1902-1983) experimented with the mock epic in The Fund (1923) and satire in The Emigrant (1933) before he found his lyrical voice in Chords and Discords (1936) Chaos and Dancing Star (1946) and The Ancestral Face (1951).

The variety and fecundity of the post-Independence novel are hardly evinced in the field of the short story, the writing of which still continues to be mostly a by-product of the novel workshop. Of the novelists, Bhattacharya, Khuswant Singh, Malgonkar, Nahal and Joshi have produced short story collections, while among the women writers, apart from Ruth Prawer Jhabvala, Anita Desai, Negris Dalal and Attiah Hosain, the number of the practitioners of this form is not very large, as compared to the novelists.

Among other short story collections of the period may be mentioned N.R. Deobhankar's Hemkumari and Other Stories (1949), A.D. Gorwala's The Queen of Beauty and Other Tales (1971) K.B. Vaid's Silence and other stories (1972), translated by the author himself from his Hindi original and Shiv K. Kumar's Beyond Love and Other Stories (1980).

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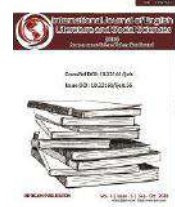
Reading Roy's *The Ministry of Utmost Happiness*: A Tale of 'subalternity' and 'New Women'

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Abstract— *Arundhati Roy's The Ministry of Utmost Happiness offers a profound exploration of the evolving roles and responsibilities of women in Indian society. As usual, Arundhati Roy showed us how to become a champion of the downtrodden. Her latest work The Ministry of Utmost Happiness is evidence of her promises towards society. Not only does she depict the inhuman condition of subalterns but she also projected them as new faces of subjugated people who fight against prejudice and unjust society. The faces which have defied the discriminatory social norms and set their journey of respect and identity. This research endeavour is taken to critically analyse the novel which reflects on the two different lives lived by the different women and transgender characters. It will analyse two different presentations of the same women's character. One character is, one who has lived a life of disrespect, humiliation, and oppression. Other characters are the same but the difference lies in their evolving personalities. The evolved women are more resilient, empowered, independent, publicly stand-alone and challenge societal norms. The perspectives of 'subalternity' will be analysed from Ranajit Guha, Gayatri Chakraborty Spivak and the other scholars of the Subaltern Studies Group and the concept of 'New Women' will be analysed from the theory given by Sarah Grand. After analysing two different theoretical concepts the proposed studies will show how women and transgender subalterns become New Women in society.*

Keywords— *Subalternity, New Woman, Empowerment, Discrimination, Identity*

I. INTRODUCTION

The term 'Subaltern' refers to marginalised groups or individuals, particularly those who are socially, politically, and economically oppressed. 'Subaltern Studies' took its root from an Italian thinker, Antonio Gramsci, who gave the concept of hegemony in his book *Prison Notebook*. Several thinkers from South Asia took inspiration from Gramsci's concept of hegemony and began the 'Subaltern Studies Group'. This group includes scholars like Ranajit Guha, David Arnold, Dipesh Chakrabarty, Partha Chatterjee, Gyanendra Pandey, Gyan Prakash, Sumit Sarkar, and others. These scholars focused on history and its making. The Subaltern Studies Group is a collective of postcolonial scholars who have primarily focused on analysing and challenging traditional power structures and hierarchies within society. While their work has predominantly centred

on issues related to class, caste, and race, the group also acknowledges the importance of gender and sexuality in understanding the position of subalternity. Concerning women, the Subaltern Studies Group recognizes the intersectionality of oppression, acknowledging that women from marginalised communities face multiple forms of discrimination based on their gender, class, caste, and other social identities. They argue that it is essential to analyse the specific challenges and experiences faced by women within subaltern communities, highlighting norms and structural marginalisation. When it comes to transgender individuals, the subaltern emphasizes the importance of recognizing and understanding the unique struggles faced by this marginalised group. For the Subaltern Studies group member, the major field of investigation was the peasants. The group's main concern was re-writing the history of

decolonized India. The discourse of subordination and resistance was limited to the peasants until Gayatri Chakraborty Spivak brought this into the field of literature and applied it to various groups of society. Gayatri Chakraborty Spivak's insemination of her idea in the concept of subaltern has led to many different semantics meanings to it. Spivak questioned the very methodology of the Subaltern Studies Group of historiographies. While dismantling their notions of methodology she says that the group have tried to present subaltern history which they think that they did not have. In Spivak's opinion, subalterns have a voice but either it is unheard or ignored by the mainstream. According to Spivak: "Subaltern is not just a classy word for oppressed, for Other, for somebody who is not getting a piece of the pie…In postcolonial terms, everything that has limited or no access to cultural imperialism is subaltern – a space of difference" (Kock 45).

In her groundbreaking Spivak claimed that the subaltern could not speak but nowadays she claims: "The subaltern must be rethought. S/he is no longer cut off from access to centre" (Spivak 326). In Spivak's view, due to the changing face of global political, economic, and social scenarios, the condition of subalterns has also changed. These concerns of Spivak are identical to Arundhati Roy's concerns of subaltern. Roy, who is very critical of government agencies, often criticises government schemes and development projects which directly or indirectly impact the lives of lower caste, tribal, women, labourers, peasants, and children. Roy's first novel *The God of Small Things* brought much commotion in the Indian political, social, and literary ground because this novel largely dealt with the issue of Gender, and Caste. It has denuded the stark reality of the Indian social structure of caste and the system of patriarchy. But in this novel, the subaltern group of people remained, most of the time, passive and inert. Characters of Roy's novel was less vigorous. They do not pave the way for themselves to remove the shackles of dominance and hegemony. Often, they spoke but with a timid voice. After twenty years Roy published *The Ministry of Utmost Happiness* which seems more promising to the Spivak view of 'New Subaltern'. This 'New Subaltern' will not remain silent on torture or any kind of dominance. The women and transgender subaltern who are presented in the latest novel *The Ministry of Utmost Happiness*, are resilient, empowering, and have bold voices to speak up. They are paving the way in the socially and politically dominated society. They use new strategies to navigate through dominance and hegemony. The women characters of *The Ministry of Utmost Happiness* are also the face of 'New Women' in the sense that they exhibit similarities such as gender oppression, resistance, and empowerment through education.

The concept of 'New Women' emerged in the late nineteenth century and early twentieth century in Western societies as a response to changing social, economic, and political conditions. 'New Women' were independent, educated, and participated actively in various aspects of society. They challenged traditional gender roles and expectations. The term 'New Women' was coined by the author Sarah Grand in her article *The New Aspects of the Woman Question* but it was Henry James who developed the phrase 'New Woman'. Sarah Grand's writings, particularly her novel *The Heavenly Twins* played a significant role in promoting the 'New Woman' concept. The label of 'New Woman' is essentially used for an educated-modern woman but the fact that every woman who protests dominancy, discrimination and ill-treatment by society is a 'New Woman'. According to Grand:

> Women were awaking from their long apathy, and, as they awoke, like healthy hungry children unable to articulate, they began to whimper for they knew not what. They might have been easily satisfied at that time had not society, like an ill-conditioned and ignorant nurse, instead of finding out what they lacked, shaken them and beaten them and stormed at them until what was once a little wail became convulsive shrieks and roused up the whole human household (Grand 271).

In the above sentences, Grand discusses the nuances of the 'New Women'. The traditional view of women as submissive and idealized is not what this new woman wants. Although times have changed, the issues faced by women have remained the same. Her works explored the challenges and constraints faced by women in the Victorian era and advocated for their right to self-determination and intellectual growth. 'The New Woman' is often depicted as assertive, career-oriented, and unafraid to challenge traditional gender roles. Other authors such as Juliet Gardiner, Elaine Showalter, George Egerton, and Grant Allen also supported this new concept.

II.   THE MINISTRY OF UTMOST HAPPINESS

Arundhati Roy's writing style is known for its lyrical and poetic quality, and she employs a wide range of characters, each with unique stories and backgrounds, to depict the diversity of India. The novel is a powerful commentary on the socio-political landscape of the country and delves into issues such as the conflict in Kashmir, the struggles of transgender and the lives of marginalised communities. The novel employs and intricately weaves together multiple storylines and diverse perspectives, offering a profound reflection on the multifaceted nature of

Indian society. Within its pages, two major plots unfold: one revolves around Anjum, a transgender woman, while the other centres on Tilo, a South Indian woman with mysterious characteristics. Through Roy's vivid prose and a cast of characters drawn from all corners of Indian society, and thus, novel delves deep into the struggles faced by marginalized communities in India, addressing complex issues such as gender identity, religious diversity, caste dynamics, patriarchy, and communal tensions. Roy's intent in writing this novel is to reveal how power dynamics, be they political or social conflicts, profoundly impact the everyday lives of ordinary people and how marginalized communities strive for social justice.

The Ministry of Utmost Happiness stands apart from Roy's debut novel, *The God of Small Things*. The latter primarily focuses on the lives of three female characters – Rahel, Ammu, and Baby Kochamma – as they navigate a patriarchal society in Kerala. It portrays the oppression and constraints imposed on women and the consequences they face when challenging societal norms. In contrast, *The Ministry of Utmost Happiness* encompasses a broader range of characters and perspectives, including transgender and intersex individuals. Roy endows the characters in this novel with greater agency and voice. They especially women and transgender, are more assertive in claiming their rights and asserting their identities. Our society conditions individuals based on their biological sex from birth. Girls are taught to adhere to certain behaviors, dress codes, and roles deemed appropriate for women, while boys are conditioned to display their masculinity, often suppressing their emotions.

The first character in *The Ministry of Utmost Happiness* who stands out for showcasing solidarity with the woman who she wants to be is Anjum. Anjum, born intersex but initially gendered as a boy by her mother, was known as Aftab during childhood. This decision was made not because she was born a male but because her mother, Jahanara, feared that revealing Aftab's true intersex identity would lead to her being stigmatized like other hijras. As transgender woman Anjum experiences multiple forms of marginalization and oppression. Her identity as a *hijra* puts her in a socially stigmatized and marginalised position. She is further marginalised due to her gender identity, socio-economic status, and her choice to live in a graveyard. Anjum represents a subaltern character through whom Arundhati Roy explores the position of subalternity offering a perspective that is often excluded from mainstream discourse. However, Anjum's character takes several turns and her life is met with numerous ups and downs leading her into self-discovery, and resilience, which can challenge traditional notions of subalternity.

Once Gudiya tried to tell her that Hijras had a special place of love and respect in Hindu mythology. She told Kulsoom Bi the story of how, when lord Ram and his wife, Sita, and his younger brother Laxman were banished for fourteen years from their kingdom, the citizenry, who loved their king went. When they reached the outskirts of Ayodhya where the forest began, Ram turned to his people and said, 'I want all you men and women to go home and wait for me until I return'. Unable to disobey their king, the men and women returned home. Only the Hijras waited faithfully for him at the edge of the forest for the whole fourteen years, because he had forgotten to mention them. So, we are remembered as the forgotten ones? Ustad Kulsoom Bi said. Wah! Wah! (Roy 51).

Kulsoom Bi's reply to Gudiya's story reflects the irony and complexity of the situation of Hijras. While the Hijras's loyalty and faithfulness to lord Rama are commendable, the fact that he forgot to mention them implies that they were marginalised or overlooked in society. If, even the scripture did not give place to transgender people how do we expect our society to respect them? The condition of transgender people has not changed since the beginning in the society where Anjum lives. She must face the very discrimination the other marginalised communities face. But her determination to change the things of traditional way. She was not the kind who would look at the unjust and turn her head to avoid any skirmishes. She was fearless since the beginning. She the very portrayal of Roy's New Woman. Once Anjum uttered a revolting statement regarding her name's spelling. While uttering she also targeted the unjust notions of society. she said:

It doesn't matter. I'm all of them, I'm Roni and Juli, I'm Laila and Majnu. And Mujna, why not? Who says my name is Anjum? I'm not Anjum, I'm Anjuman. I'm a mehfil, I'm a gathering. Of everybody and nobody, of everything and nothing. Is there anyone else you would like to invite? Everyone's invited (Roy 4).

Anjum rejects the notion that their identity is confined to a specific gender. She identifies with both male and female figures from literature and history, emphasizing the fluidity of gender. Also, Anjum's self-identification as 'Mujna' suggests a non-binary, which challenges the binary concept of gender. This challenges the conventional understanding of gender as strictly male or female.

The second character that is Tilo, short for Tilottama, is portrayed as an independent and resilient woman. Her determination to live on her terms and her willingness to challenge societal norms make her a compelling character. The way she has been introduced by Roy appears to be a character who will remain subaltern in

attitude and behaviour but again Roy gives Tilo an evolving characteristic. Roy's introduction of Tilo's character marks her position and status:

> Her mother was indeed her real mother, but had first abandoned her and then adopted her. There had been a scandal, a love affair in a small town. The man, who belonged to an 'Untouchable caste (a 'Paraya' Mammen P. Mammen whispered, as though even to say it aloud would contaminate him), had been dispensed with in the ways high-caste families in India – in this case, Syrian Christian from Kerala – traditionally dispense with inconveniences such as these. Tilo's mother was sent away until the baby was born and placed in a Christian orphanage. In a few months, she returned to the orphanage and adopted her own child. Her family disowned her she remained unmarried. To support herself she started a small kindergarten school which, over the years, had grown into a successful high school. She never publicly admitted – understandably – that she was the real mother (Roy 155).

In traditional Indian society, the love affair between an upper-caste woman and an untouchable man is treated as a scandal. Tilo's mother initially abandoned her due to social pressure and stigmas associated with her relationship with the untouchable man. In childhood, Tilo was placed in a Christian orphanage, reflecting that societal expectation is above motherly love. Tilo's mother was disowned by her family and to align with societal norms she remained unmarried. The character of Tilo is born subaltern and even lived life in the condition of subalternity but her revolting attitude never allowed her to be tamed by the expectations or the norms of the society. Tilo's decision to adopt Miss Zeebeen from the stairs of Jantar Mantar reflects her nature to fight with odds and give place to those who have no one. Again, her decision to marry Naga just after the death of Musa shows her mentality of decision-making. She married Naga that does not mean that she wanted to but to navigate this cruel society or take shelter she had to be married unless the society's expectation would have ruled out. This situation shows how individuals are often forced to make difficult choices in the face of societal expectations.

III.   CONCLUSION

Arundhati Roy's novel serves as a mirror to Indian society's diverse and multifaceted nature, offering a powerful commentary on the complexities of gender identity, religious diversity, caste dynamics, patriarchy, and communal tensions. The characters of Tilo and Anjum showcase the resilience and evolving identities of marginalised communities. They defy traditional notions of subalternity and challenge societal expectations, thereby embodying the 'New Subaltern' and 'New Women' who are no longer silent in the face of exclusion and discrimination. The Intersectionality of oppression faced by marginalised communities as discussed by the Subaltern Studies Group and Gayatri Chakraborty Spivak is the best interpretation to acknowledge the unique struggles based on gender, class, and caste. Furthermore, the concept of 'New Woman' resembles the subaltern women who do not conform to the roles they are assigned to. This is the reason they are more aligned with the characteristics of the 'New Woman'.

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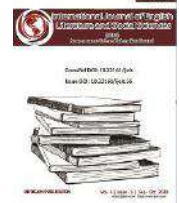
Khaled Hosseini's *A Thousand Splendid Suns*: A Saga of Unconventional Relationships

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Abstract— *Khaled Hosseini has gained notoriety as a result of his accurate portrayal of his homeland, Afghanistan. His tales are set against Afghanistan's history, culture, custom, and ethnic variety. His novels' themes are not limited to a single country or culture; rather, they show the sufferings, struggles, and adventures that are shared by many nations and cultures. A Thousand Splendid Suns follows the lives of two female protagonists, Mariam and Laila, and how their paths cross following a series of dramatic occurrences. The novel then tracks their ongoing relationship and support for one another in Kabul from the 1970s to the 2000s. The tale is set against the backdrop of Afghanistan's post-Soviet invasion insecurity. It also goes into detail about life under the Taliban rule. The tale highlights the plight of 'Afghani-women' over the conflict's long years. This research paper minutely traces at unconventional relationships and their amalgamation in the novel A Thousand Splendid Suns. The novel is broken into four sections, each of which focuses on different stories. It provides readers with a comprehensive understanding of how women in other countries are treated, and continue to be treated, today.*

Keywords— Relationships, Afghanistan, Belongingness, Intimacy.

I. INTRODUCTION

A Thousand Splendid Suns was well-received by critics and ushered to become one of the best international bestsellers. Hosseini describes the existing socio-political situation in Afghanistan masterfully in all of his novels. In this novel, Khaled Hosseini depicts Afghanistan as a country beset by violence, which has wreaked havoc on human connections. He reveals that Afghan women have heartbreaking experiences to tell since they are the most vulnerable victims of the battle. His works, among other things, focus on the impact of human interactions on a society that must constantly undergo undesirable as well as uncontrollable changes owing to conflict. Hosseini emphasizes his worry over the Afghan people's suffering, particularly the plight of Afghan women, whom he regards as doubly marginalized on the one hand, by society, and on the other, within the four walls of their homes in *A Thousand Splendid Suns*.

A major component that offers strength to the characters against the backdrop of such a shattered milieu is the bond of love, treatment of their relationships and loyalty as reflected in his three novels, *The Kite Runner*, *A Thousand Splendid Suns*, and *The Mountains Echoed*.

Khaled Hosseini's writings are unique that they deal with the junction of conflict and human beings. The struggle is both literal and territorial in nature. In particular, very few publications about the Afghan conflict deal with the idea of human beings negotiating with active territorial conflict.

Question of Research

This paper will examine Khalid Hosseini's novel *A Thousand Splendid Suns* from the perspective of research. It will offer perceptive insights into human existence in conflict situations, as well as understanding the dynamics of how the basic notion of a connection alters in a conflict context.

Outline of the Paper

The purpose of this paper is to highlight the complex dynamics of human interactions in connection to conflict. The paper focuses at the novel *A Thousand Splendid Suns* to see how it depicts the extremes of oppression and brutality that Afghan women face in their society. The paper also focuses on the difficult circumstances that Afghan women faced, notably during the Taliban regime. It also examines women's inequitable and cruel treatment, as well as the hardship, prejudice, and violence that Afghan women have had to undergo. The paper will be centred on analytic and critical examination of primary text.

II.   REVIEW OF LITERATURE

Although not much has been written about Khaled Hosseini, nevertheless some research has been done on his novels, focusing primarily on feminist and other historical viewpoints, but the issue of human relationships in relation to conflict has remained largely neglected. Khaled Hosseini said in an interview that the scorching reality of two Afghan ladies compelled him to create this novel. (Denver post). Some publication, such as Rebecca Stuhr's Reading Khaled Hosseini (2009), analyse Hosseini's novels in light of contemporary events and popular culture. She discussed Hosseini's novels in light of current events and popular culture. It also includes a summary of Hosseini's life and an introduction to his novels. The book analyses the characters as well as the structure and topics of Hosseini's works. Mateja Kocjan's *The Unveiled Face of Afghanistan* is another book about the author Kocjan. She talks on Khaled Hosseini's biography and background, as well as the portrayal of women in the work. In 2015, Nurul Istikomah wrote 'Women's Attitudes Towards Gender Discrimination' in Khaled Hosseini's *A Thousand Splendid Suns.* 'Gender Bias Crossing Borders: With Reference to Khaled Hosseini's *A Thousand Splendid Suns*' by P. Struthi is another scholarly essay that examines the brutality and challenges that Afghan women experience in their daily lives.

The Canvas of the Novel

The fate of Afghan women over the lengthy decades of conflict is depicted in the novel *A Thousand Splendid Suns*. It's a big storey with a lot of characters in it. It follows the lives of two women, Mariam and Laila, and how their paths meet as a result of a sequence of tragic events. In the background, it tracks their future relationship and support for one another. The tale is set against the backdrop of Afghanistan's post-Soviet invasion insecurity. It also goes into detail about life under the Talban rule.

Hosseini has deftly portrayed the inner lives of the individuals, which are influenced by external forces and in some ways chronicle and determine their fate. It depicts the chaotic lives of three generations of women. It is written from the perspective of women, and it reflects Afghan women's attitudes across three generations. The novel has four parts ,which focus on separate stories. The first half tells the narrative of Mariam's youth, family, and her tumultuous marriage to Rasheed. Part two traces on the sickness of Laila, as well as her loss of parents and siblings. Part three depicts two ladies, Laila and Mariam, who have a deep bond and relationship. It also covers their friendship, Rasheed's death, and Mariam's ultimate sacrifice for Laila. The final section focuses on Laila's relationship with Tariq. In part two, we meet Laila, the lone girl in her family who is constantly harassed by her mother and is subjected to discrimination. Laila's mother adores her boys who perished in Afghanistan during the conflict. She was born and raised in Kabul, and she has a close bond with Tariq, a little kid who lives in her neighbourhood. Despite being conscious of the societal limits between men and women in Afghan society, they finally begin a romantic relationship. During this time, Afghanistan is at war, and Kabul is being bombarded with rocket assaults. Tariq's family decides to leave the city, and Laila and Tariq share an emotional goodbye that ends with them making love. Laila's family likewise decides to flee Kabul, but as they pack their belongings, a missile hits their home, killing her parents and seriously injuring Laila. Rasheed and Mariam eventually take Laila in as their own.

In her review of *A Thousand Splendid Suns*, Katherine Kervick says: "The experiences of two female protagonists, Mariam and Laila, and their lives and roles as women in Taliban-controlled Afghanistan are chronicled in this novel"(hercampus). The book delves into the unjust and cruel treatment of women, including their hardship and discrimination, as well as the cruelty and violence they were forced to face. Khaled Hosseini, the author, does not sugarcoat the cruelty and wickedness; he tells it like it is...

"*A Thousand Splendid Suns* provides readers with a comprehensive understanding of how women in other countries are treated, and continue to be treated, today"(7).It brings awareness and reality to folks who may not have been aware of what was going on. Hosseini describes women's lives in a time when they had little, if any, rights. Women are forced to wear a Burqa by their dominating husbands, from being born out of wedlock to child marriages. (paragraph 1)

The novel is intertwined into the web of human relationships. The novel's foundation is relationships,

through which we encounter many topics and motifs meant to be portrayed by the author. So, before we go into detail about the various topics raised in the novel, we must first define the nature of relationships and their significance in the storey. The novel is a love storey, but the beginning of the book lays the groundwork for the book's more complicated and bigger topics. Mariam is referred to as a " *Harami*" (bastard or illegitimate child) by Nana, implying that her birth was the result of an extramarital liaison. Mariam herself refers to her upbringing as *Harami* in the novel's last section. Mariam, on the other hand, had an excellent relationship with her father. Every week, he used to pay a visit to Mariam and spend time with her. A wonderful father-daughter bond is depicted.Unlike Mariam's mother, he never referred to her as illegitimate. He cared after Mariam when her mother died. He wanted to retain Mariam in his home, but his women wouldn't let her, so he married her to Rasheed, a middle-aged shoemaker. However, he was dissatisfied with his decision, and Laila discovers a letter written by Mariam's father after Mariam's death. On the other hand, according to social standards, Jalil looks to be the gold standard for legitimacy. However, his status as a parent is put into doubt as he disappoints Mariam and then denies her presence at his house. Jalil's connection with Nana and Mariam, on the other hand, reveals his embarrassment at having a second family. In the storey, both Mariam and Nana frequently express hope. Mariam expresses her desire for reconciliation with Jalil, encouraging him to strengthen their bond by taking her to the movies. Nonetheless, both characters' optimism turns to despair, a pattern that continues throughout the narrative. Mariam's insistence on going to school and Nana's reluctance is the start of a conversation regarding women's education that runs throughout the novel.

The author of *Status of Women: Afghanistan*, Wali M. Rahimi, claims that women in Afghanistan have always had a lower status than males. (6) The storey begins with a description of Mariam and Nana's connection. Miriam's mother, Nana, lives with her in a Kolba in a hamlet near Herat. She is marginalised and isolated from society because she is considered to be guilty. She is rejected and abandoned, which is the source of her discontent. Her father disowns her, which is a tragedy for her. She is abandoned in the village to deliver the kid on her own. Mariam is Nana's lone connection to the outside world. She is highly possessive of her daughter as a result of her loneliness. She says to Mariam "You're all I have. I won't lose you to them" (*A Thousand Splendid Suns* 18). She is the novel's most fascinating character, having been offended, rejected, and imprisoned in a hut by her owner. Nana is intensely resentful of both men and

tradition, and she sees the truth in both. Mariam and Rasheed have a complicated connection. She is constantly worried because she is dissatisfied with her marriage. Rasheed and Mariam's marriage is not joyful since she was coerced and tugged to marry him. Rasheed, as a domineering spouse, does not allow Mariam to live her life as she desires. He is overjoyed when Mariam becomes pregnant for the first time, but quickly becomes disillusioned when Mariam miscarries a kid. He gets aggressive towards her and begins to beat her on a daily basis. Mariam has a series of miscarriages, and Rasheed grows increasingly angry and aggressive against her. Mariam's inability to give birth to a child is the root of their strained relationship. Rasheed regarded Mariam as his personal property and thought that Islam gave him authority as well.

He says, "There is no shame in this Mariam,… in order to further repress Mariam. It's something married couples do"(5). Rasheed tortures Mariam often in the name of Islam, despite the fact that he has never followed its pious precepts. When he received company, he used to lock her up and compel her to wear a Burqa. She does everything for Rasheed and complies with all of his requests, but nothing seems to satisfy him. His personality reveals a beast's actual nature. **Hosseini's Portrayal**

In Afghan society, a woman's survival is inextricably linked to her ability to reproduce. Hosseini digs brilliantly into the lives of these women in a culture where they are solely valued for copulation and breeding. Mariam, on the other hand, accepts Rasheed's physical and psychological domination as her lot in life since she views it as normal. Mariam's marriage becomes a prison for her after a series of miscarriages.She feels terrible about her miscarriages and sees them as a punishment from God. She learns to accept whatever comes her way calmly, although it is not easy for her. Hosseini makes it obvious that Rasheed's verbal and physical abuse of Mariam stems mostly from her inability to provide him with a son to carry on his name. Rasheed, a low-class guy, believes he is incapable of handling his wife and forbids them from going outdoors. As a result of his insecurity, he pushes his wife to wear Burqas so that he can feel dominant and like he has control over things. When Rasheed marries Mariam, he makes her wear a Burqa and effectively imprisons her in his home. Rasheed is blissfully unaware of his egoism and intolerance since he sees power over Mariam as normal. Other ladies come to his store in order to further oppress Mariam, he says. He thinks such ladies are unethical since they don't wear a Burqa:

> "I have clients, Mariam, guys who come to my business with their spouses. The

ladies approach me bare-chested, speak to me frankly, and look me in the eyes without shame. They dress up with cosmetics and knee-length skirts. The women will sometimes put their feet in front of me for measurements, while their husbands stand by and watch. They permit it. They don't mind if someone touches their wives' naked feet! They consider themselves to be modern men intellectuals, owing to their schooling, I guess. They are blind to the fact that they are squandering their own nang and namoos, as well as their dignity and pride. (*A Thousand Splendid Suns* 69)

When Mariam enters Rasheed's room and discovers magazines with nude women in his drawer, her hypocrisy is exposed. She attempts to figure out why Rasheed insisted on her wearing a Burqa while he was actually inspecting the intimate parts of other women:

"Why did Rasheed insist that she cover when he thought nothing of looking at the private areas of other men's wives and sisters?" (*A Thousand Splendid Suns* 82).

Rasheed entrapped Laila in marriage with him after Mariam became old. When Rasheed marries Laila, a fourteen-year-old girl, the tension between Mariam and her authoritarian husband becomes even more complex. Rasheed's desire also takes a toll on Laila. Tariq had been her favourite since she was a youngster. Hakim and Fariba's daughter is an ethnic Tajik. Unlike Mariam, she is a lovely and well-educated young lady. Laila's father is a university graduate and a teacher who wants his daughter to be educated and serve the country. He was a liberal thinker who saw women's education as being on par with men. The urban and rural worlds, as well as educated and illiterate families, are in stark contrast. Mariam, who came from a rural family with ignorant ancestors, was told not to bother about schooling. Laila's father assisted her with schoolwork and aided her in obtaining the top spot in the class. He is a man who values women's education equally as much as he values men's.

Laila and Tariq's Relationship

The young Laila and Tariq's friendship is a welcome diversion from Mariam and Rasheed's difficult situation. Tariq holds a special place in Laila's heart. Despite the fact that they are not bound by the restrictions of marriage as Mariam and Rasheed are, their relationship with one another appears to be far more genuine, and may even be termed real love. The physical closeness between Laila and Tariq is more comparable to making love than

the harsh and forced sex between Mariam and Rasheed. Though Tariq and Laila's deed is illegal in Afghan society and probably regarded illegitimate, it appears to the reader to be a real gesture of love. The fact that Tariq and Laila are no longer together implies that they will suffer as a result of their split. The real love shared by Laila and Tariq is contrasted with the societal fabrication of marriage that Laila accepts out of desperation for her unborn child. Rasheed dismisses Mariam's sentiments in the situation, demonstrating that their marriage lacks respect and equality.

The Shocking Turn in the Story

Mariam walks down to the tool shed and grabs a shovel. She knows she'll use it on Rasheed, but she doesn't want to be a coward and strike him without his awareness. She called Rasheed's name because she wanted him to see and then smacked him across the temple, knocking him out. Mariam believed that if Laila was to survive, she needed to take Rasheed's life. Her womanhood compels her to seek explanations for the humiliation and brutality she experienced during her marriage.

The Sacrifice of Mariam

Rasheed's death ended the story's struggle and granted Laila and Aziza their independence, but Mariam joined the Taliban. For the murder of Rasheed, she was condemned to death. Laila, Tariq, Aziza, and Zalmai escaped to Murree, Pakistan, and the next day, Laila and Tariq married. Mariam is the one who kills Rasheed, frees everyone, and then has herself executed. Her death, like Nana's, becomes the catalyst for her emancipation. Only because of Rasheed's death does life go on, and it's worth noting that Mariam is the same traumatized lady who, with the assistance of Laila, murders Rasheed. Mariam's dual existence as a kid is revealed at the start of the story. Nana's stark realism has imbued her with a feeling of desire for a better existence. Jalil offers a fresh viewpoint on life, one that is whimsical and devoid of anything harsh or terrible. Mariam is physically and intellectually normal, yet she is marginalised only because of her *Harami* identity.

One of the most remarkable similarities among Hosseini's female protagonists is that they are all trapped inside a vicious loop of guilt that they strive to break by hurting themselves. Mariam appears to be silently enduring all of the brutal beatings and accusations as a result of her mother's infertility. She has an odd notion that her pain is the result of her own previous acts...

Mariam had never been taught to question or defy her circumstances. She's been enslaved in every way: emotionally, socially, physically, and mentally. She

accepts her sufferings as God's will and becomes deafeningly silent.(458) Nana's focus on Mariam's ability to persevere in the face of adversity not only foreshadows Mariam's grim future, but also the sort of teachings Mariam must have absorbed as a kid in Nana's home. Mariam's talent for endurance is ultimately what permits her to withstand awful surroundings and dismal personal losses throughout the rest of the story. Mariam also becomes strong and solid enough to tolerate her surroundings as she grows older, but she is rarely proactive enough to change her circumstances—a pattern of behaviour that most likely mirrors her upbringing. Mariam's new existence is restricted to Rasheed , she as a result of Rasheed's insistence that she wear a Burqa, which hides her identity from the world outside of Rasheed. Rasheed's selfish, protective personality, which would eventually lead to abuse, is foreshadowed by Mariam's Burqa demand. Mariam's Burqa required her to be obedient to her husband, but it also provided her with a sense of security. Rasheed's second wife, Laila, feels the same way about the Burqa.

Relationships as Portrayed by Hosseini

Jalil and Nana, Jalil and his three wives, Rasheed and Mariam, Rasheed and Laila, Mariam and Laila, and Tariq and Laila are among the numerous relationships shown in the story. Except for the two that were founded on real faith and love, these relationships were doomed to fail due to incompatibility.

Nana was a sex object for Jalil. Nana suffered greatly as a result of their sex-driven relationship, and she committed herself. Mariam only married Rasheed because she had had enough of Jalil's women. She was attempting to flee Jalil's wretched existence, but fate was not on her side, as her fate placed her in a more difficult situation with Rasheed than previously. Rasheed was the sadist, and there was no one who could stop him. Mariam saw it as a burden rather than a marriage.

Laila, on the other hand, married Rasheed just to give her pregnant kid a name. Laila and Rasheed had no connection, and the chasm was widened even more when Tariq returned to Laila's life after ten years. Laila and Tariq had a loving and respectful relationship, but it was not legally binding. Only two successful partnerships, however, have endured the test of time. After 10 years, Tariq and Laila recognise and accept their love since time has not been able to separate them.

Laila paid an appropriate homage to Mariam

Laila paid an appropriate homage to Mariam by naming her daughter child Mariam, a name that had always held a special place in her heart. Throughout the work, Hosseini depicts the consequences of warfare, war,

and the misery that people have to endure. The fighting between several factions instilled dread and stress in the Afghan people's psyche. Many people's lives were damaged by the Taliban's brutal reign, notably the lives of Afghan women. The impact of war and violence on human relationships is depicted in the novel. In Laila's instance, violent events were the catalyst for her entry into Rasheed's home. While battling with the Soviets, Hakim and Fariba's children, Ahmad and Noor, are murdered, symbolising the incursion of Afghan politics into the personal lives of the novel's protagonists. Their deaths represent the ultimate sacrifice of their ideals, as well as their families' grief. Hosseini describes all that has transpired in his nation in great detail. He recounts all of the Afghan people's sufferings, efforts, and difficulties during the battle. *A Thousand Splendid Suns* is a good example of Hosseini's usage of *A Thousand Splendid Suns* to symbolise the strife and hostility that transpired in Afghanistan. Women's misery and persecution increased as a result of the conflict. Taliban were first well-received and embraced by various segments of Afghan society.

III.   CONCLUSION

Mariam and Laila's deep tie of love is described in the novel *A Thousand Splendid Suns* as a woman-to-woman romance. While, there are numerous hypotheses, they all boil down to the reality that conflict has had a substantial impact on human relationships throughout diverse communities and cultures. Mariam, Laila, and other female characters are subjected to horrors by Hosseini. The story is based on a number of unusual relationships, all of which prove to be disastrous in the end. Most women would have been destroyed by the type of suppression and persecution Mariam and Laila had to endure, yet Khaled Hosseini creates these women characters in such a manner that their souls stay unbroken. The female characters get close and form strong ties, opposing their husbands' and the government's nefarious plans. Various familial ties are created throughout the story among various individuals. Nana derives strength and power from her daughter Mariam, and Mariam, in turn, derives strength and power from Laila. Although their fate is tragic, the storey demonstrates that women have a great ability to find strength and support from one another. It is the creation and blending of their uniqueness that supports them in times of hardship and misfortune. Mariam would not have been able to find the fortitude to battle Rasheed if she had not gained Laila's trust and affection. She becomes a symbol of bravery for all women who have been persecuted by the Taliban and patriarchy. Laila would not have been able to return to Afghanistan

and participate in the country's growth without Mariam's support and assistance. Laila's return to Afghanistan is a triumph for women who have been victims of abuse. Various parts of the world are afflicted by war in one form or another. While addressing the subject of human connections, Hosseini shows diverse father-son relationships. As a result, conflict circumstances tend to alter society's basic structure. Nonetheless, they are a sign of hope and optimism, hoping that the tide would turn and they will be able to live a decent life.

The many individuals form alliances in order to combat the tyranny that has plagued Afghanistan for decades. It also looks at how the Afghan people's lives were affected by the territorial struggle. Later, this paper focused that Hosseini's works are set against a backdrop of political turmoil and uncertainty. To define the position of a parent in one's family, he represents the love, conflict, and challenges that exist between dads and sons.

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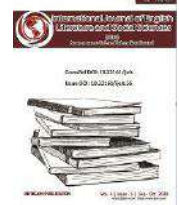
Intersections and Collective Consciousness in The Ministry of Utmost Happiness: Understanding Micropolitics of Arundhati Roy

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Abstract— Interconnected experiences reveal ongoing marginalization and injustice in the contemporary globalized society. The accounts provided in this study connect the experiences of marginalized people, exposing common struggles and collective consciousness. Based on the concepts of Durkheim, the study examines how common challenges cultivate collective identity. Micropolitical dynamics, which take place in an unusual guest house, emphasize power relationships and resistance to systemic oppression. The narrative demonstrates persistent prejudices that widen societal divisions while critically evaluating the unfulfilled promises of globalization. Arundhati Roy's The Ministry of Utmost Happiness presents a transformative vision that questions established norms. Roy's characters demonstrate how neoliberal intersections may spark a collective consciousness and provide insights and inspiration for an alternative model to prevailing neoliberal globalization. This research emphasizes the literature's effectiveness in addressing today's critical concerns and paving the road for diversity and inclusivity.

Keywords— Collective Consciousness, Marginalization, Micropolitics, Globalization, Neoliberalism, Capitalism, Intersection, Identity, Gender and Sexuality, Structural Norms, Oppression, Individualism.

I. INTRODUCTION

The 21st century presents a fascinating paradox: The globe is becoming more interconnected due to globalization in this era. But it is also incredibly divided due to social hierarchies and diverse intersecting identities, as Mendes & Lau (2020) argues "as a result of market-driven globalization which disregards the need of humans for social protection in treating workers as commodities." (p.71) This precise tension is explored in Arundhati Roy's *The Ministry of Utmost Happiness* where she weaves an embroidery of storylines that shed light on the lives of marginalized individuals coping with a challenging society. Roy's novel offers a moving examination of the complex struggles that those residing on the margins of society go through, "TMOUH explores how those ["not treated as people"] explore creative interstices goaded by the precariousness of the debilitating economic and political

structures within which they must survive" (p.74) emphasizing how gender, caste, religion, and ethnicity intersect to influence these people's lives. Set against the backdrop of a neoliberal economic scenario, Roy critiques how policies prioritizing free markets and privatization exacerbate these inequalities.

This research paper looks at Roy's brilliant representation of collective consciousness as a powerful source of resistance to these intersecting oppressions. Jahan & Rahman (2019) ascertain "Applying Durkheim's collective consciousness theory, Roy combines all the oppressed people at the end, irrespective of the gender, in the graveyard" (p.184). According to Durkheim, this collective consciousness acts as the moral and social glue that maintains social order and cohesion, he states "It is the collective consciousness which is the true microcosm. It is in the civilization of an era - the totality made up of its

religion, science, language and morality, etc. - that is realized the perfectly complete system of human representations at any given moment in time" (Durkheim 1982, p.238). It is through collective consciousness that individuals develop a sense of belonging and identity within their community. For Durkheim, the collective consciousness is not merely the sum of individual consciousnesses but represents a higher, shared understanding that transcends individual experiences.

In this context, collective consciousness refers to a shared feeling of identity and purpose that results from shared experiences of marginalization. Roy diligently illustrates how those marginalized by their gender identity, religious heritage, or social status find a feeling of connection and solidarity on the margins of society. The study transcends beyond simple resistance; since "the states of the collective consciousness are of a different nature from the states of the individual consciousness" (p.40) it becomes a powerful act of reframing belonging and contesting the prevailing narratives that have attempted to exclude people.

Roy portrays the rise of collective consciousness as a concrete reality rather than an abstract idea in the face of such marginalization. A sanctuary for the outcasts, Jannat Guest House turns into a microcosm of this phenomenon. People like Miss Umeeda, Anjum, and Tilo find safety here from the repressive powers of the 'normal' world, as Jadoon (2024) argued "The temporal existence of the world manifested through the comparison of life with a journey is the sign from God to shift the locus of happiness from this life to the afterlife. A person ignorant of this reality remains unhappy through the pursuit of happiness in earthly matters." (p.5). Thus, Social standards become less binding within its gates as a sense of community based on empathy and common experiences of marginalization take its place. The Jannat Guest House does not break free from the constraints of micropolitics, where regular encounters uphold existing structures, hence "Roy's fiction does not give a direct route to her philosophy of happiness. More than the direct reference to happiness, it's the absence of happiness through which her idea of happiness can be determined" (p.6). It turns into a place where people may create a fresh, mutually respectful, and united feeling of belonging.

Roy's narrative revolves around the concept of micropolitics, which emphasizes the complex power dynamics that occur inside smaller social units such as communities or households. Roy uses the perspective of micropolitics to look at how power is exercised and articulated in everyday interactions, highlighting the subtle ways in which people reject and oppose oppressive institutions, beliefs, and structures, since, "micropolitics includes the strategies that individuals and groups use to gain the ['resources of power and influence to further their interests']" (Smeed et al. 2009, p.31). By emphasizing the experiences of marginalized people, Roy emphasizes the significance of individual agency in influencing change, even in the face of systematic inequity.

Micropolitics, as defined by theorists such as Michel Foucault, Gilles Deleuze, and Félix Guattari reveals the minute ways in which power acts in the major aspects of everyday life, influencing social interactions, norms, and institutions as Portwood-Stacer (2018) points out "micropolitics takes shared beliefs about the way power should be distributed at the society (macro) level and translates them to action at the personal (micro) level" (p.130). It comprises seemingly mundane realities of living - from familial relationships and bureaucratic processes to cultural expectations - yet has the potential to have a tremendous impact on individual lives since "they give a sense of the ways in which a high-level political philosophy can filter down into the everyday practices of committed individuals" (p.131). Arundhati Roy's masterpiece, *The Ministry of Utmost Happiness* is a superb examination of these micropolitical processes, showing the complex relationships of power, resistance, and agency in contemporary Indian society and culture.

While neoliberalism promotes the idea of a global community, Roy reveals the flaws beneath this alleged solidarity, as "TMOUH is likely to be read as an intervention on many issues of contemporary globalization, including poverty, civil war, class struggles, oppression of minority groups, and transgender and third-gender rights as played out in 21st-century India" (Mendes & Lau 2020, p.75). The characters in *The Ministry of Utmost Happiness* face the permanence of national borders, cultural biases, and social hierarchies that continue to affect their lives, and this way "Roy's second novel continues to reflect on the failure of democracy in India, on the rise of corruption, displacement and homelessness, poverty, and starvation" (p.75). Anjum, for example, faces antagonism not only on the global level but also inside her own family and neighborhood. Her transgender identification goes against conventional ethos, making her an outcast in both the global and local communities. Similarly, Tilo's idea for Jannat Guest House questions the status quo, both in terms of national politics and local social institutions. Roy skillfully depicts how these seemingly distinct degrees of marginalization - global and local - connect and reinforce one another.

The Ministry of Utmost Happiness is more than simply a critique of social and economic policies; it is also an affirmation of India's inherent diversity as rightly stated:

"Arundhati Roy's *The Ministry of Utmost Happiness* serves as a captivating exploration of micropolitics, highlighting individual struggles and the potential for collective action" (Medhavi & Sahay 2023, p.2097). Roy questions the idea of a single, dominant Indian culture that attempts to homogenize identities. Instead, her characters reflect the country's diverse nationalities, faiths, and social origins. Individuals from all backgrounds find common ground at Jannat Guest House, creating a microcosm of Roy's vision for a more inclusive Indian society that embraces pluralism and individual liberty. So, in this research paper, various intersections of the neoliberal phenomenon will be discussed to evaluate common experiences that engender collective consciousness among diverse marginalized communities.

II. NEOLIBERAL INTERSECTIONS IN THE MINISTRY OF UTMOST HAPPINESS

In Arundhati Roy's novel *The Ministry of Utmost Happiness,* the idea of marginalized intersections can be seen clearly against the backdrop of a neoliberal society. The characters in Roy's narrative reflect the plural nature of intersectionality, in which intersecting social identities—such as caste, gender, sexuality, religion, and class—have a wide-ranging and perplexing impact on individuals. The story penetrates deeply into the mundane lives of individuals caught between these interlocking oppressions in the contemporary chaotic sociopolitical environment of India. Anjum, one of the novel's central characters, is a hijra, or transgender woman, whose journey represents the battle against conventional gender boundaries and societal isolation, Mendes & Lau (2020) remark "As one of the hijras who had felt unrepresented in the campaigns against the Indian Government's criminalization of homosexual sex acts" (p.76). Her life story exemplifies the compounded marginalization experienced by persons at the crossroads of gender identification and conventional cultural standards. Her creation, a place of refuge in a graveyard, nicknamed *The Ministry of Utmost Happiness*, serves as a microcosm of a society where marginalized people seek safety and unity in the face of a disenfranchised world.

Parallel to this is the narrative of Tilottama, called "Tilo, who some readers believe is the representation of Roy herself" (Bose & InamUl Haq 2022, p.169) an architect-turned-activist, whose encounters with three men—Musa, a Kashmiri separatist, "a Kashmiri, who turns to militancy a er his wife, Arifa, and his daughter, Miss Jabeen, are killed by the security forces"(p.169); Naga, a journalist; and Biplab, an intelligence officer—take place against the backdrop of India's political unrest, ranging from Kashmiri turmoil to Maoist insurgency. Tilo's own experiences of marginalization, as a woman and an activist, intersect with geopolitical turmoil, "She has witnessed the brutal treatment of citizens by military officers" (p.169) demonstrating the larger social consequences of neoliberal policies, in which state disengagement worsens the predicament of people trapped between these intersections of identity.

The novel not only exposes layers of personal identity but also integrates them into the broader neoliberal paradigm, highlighting the striking contrast between the global mobility of capital and the confined movement of marginalized individuals. Neoliberalism's emphasis on market domination and privatization has resulted in rising imbalances that disproportionately affect the most underprivileged elements of society. Arundhati Roy's "consistent representation of an India rife with aggressive capitalism, uncaring neo-liberal forces, and oppressive social conformities" (Mendes & Lau 2020, p.73) demonstrates the neoliberal world's proclivity for eroding social institutions and state support systems, putting the responsibility of survival on people dealing with intersectional discrimination as reflected here "Away from the lights and advertisements, villages are being emptied. Cities too. Millions of people were being moved, but nobody knows where to" (Roy 2017, p.98). These neoliberal patterns not only worsen the social fabric but also reinforce racial and classist biases, widening the social divide between the privileged and the marginalized.

Individualism, which is central to neoliberalism, often obscures the structural crux of inequality, thereby suppressing the interconnection of numerous kinds of discrimination. Since "People have been constituted as individuals in and by authority," (Bose & InamUl Haq 2022, p.167) Individuals at the intersections of oppressed identities, such as women from minority ethnic communities who work in informal or precarious job markets, are particularly vulnerable in this situation, "they are in different kinds of strategic relationships with one another as individuals and representatives of social groups" (p.167). These women encounter challenges that are not only abstract but also extremely palpable as Roy depicts "They wanted her stiff old hips and re-route the edge of her grimace upwards into a frozen, empty smile. It was summer Grandma became a whore… she was to become supercapital of the world's favorite new superpower…" (Roy 2017 p.96). Whether it's limited access to healthcare and education, insecure work, or exposure to gender-based violence, these encounters are the daily realities for many people living at the intersection of many structural inequities. The neoliberal worldview, defined by its desire for economic efficiency, tends to commodify interpersonal relationships. Anjum (a Hijra) in the novel, was born Aftab

who chooses to be a transgender woman; "Against all parental efforts, neither could Aftab escape his 'body' nor the ridicule which the body's transgression of the normative gendered boundaries" (Jadoon 2024, p.7) and Anjum is one such individual whose life story reflects the real suffering imposed by the system, her mother Jahanara Begum, "For first few years of Aftab's life… secret remained safe. While she waited for his girl-part to heal" (Roy 2017, p.11). Her choice to live in a graveyard and form a community dubbed *The Ministry of Utmost Happiness* is a moving act of defiance against a society that does not make room for trans people. It is a direct result of the absence of social security measures that safeguard gender minorities, demonstrating how an individualist neoliberal framework exacerbates their vulnerabilities. The lack of state-sponsored support structures forces her to rely only on informal networks for survival, emphasizing the precarious nature of her existence along with others.

Bose & InamUl Haq (2022) traced that Roy indicated the global structure of crony capitalism escalated the harmony of Kashmir. Her association with numerous men involved in the Kashmir war anticipates the engendered consequences of global conflict, as rightly pointed out "dispelling the self-righteous patriotic myths about Kashmir and exposing the evil plans of US imperialism to seize control of people's hearts and minds and the decisions of governments around the world" (p.167). The neoliberal shift away from dispute resolution in favor of market interests; "Across the city, huge billboards jointly sponsored by an English newspaper… said: Our Time Is Now. Kmart was coming. Walmart and Starbucks were coming and in the British Airways…" (Roy 2017, p.97). Tilo and her companions to violence and instability, emphasizing the human cost of governmental policies influenced more by economic considerations than citizen well-being. This event is more than just a reflection of an economic system; it is closely related to the sociopolitical fabric that discriminates against the various marginalized intersections.

III.   COLLECTIVE CONSCIOUSNESS AMONG DIVERSE MARGINALIZED VOICES

The Ministry of Utmost Happiness is more than just an anthology of individual narratives. A compelling examination of how collective consciousness—a common sense of identity and purpose that results from shared experiences i.e. "the amalgamation of people from various races, classes, and genders are obligatory. As Roy feels the necessity of solidarity, she declares boldly by denying the traditional power play of hierarchy" (Jahan & Rahman 2019, p.186). These varied experiences are woven into the fabric of diverse marginalized communities. Instead of presenting a romanticized paradise, Roy shows how collective consciousness emerges from society's periphery, where people who are marginalized due to their sexual orientation, gender, caste, class, religion, and so on find a feeling of solidarity and belonging.

The novel diligently depicts how people from many different walks of life recognize the intersecting nature of their marginalization. Anjum, the transgender woman, struggles with societal discrimination associates with, echoing the predicament of characters such as Mrs. Gupta, "who thought of herself as a Gopi, a female adorer of Lord Krishna…, living through her seventh and last cycle of rebirth… she wished without worrying that she would have to pay for her sins in next life" (Roy 2017, p.64). This awareness develops the notion that 'we're all in this together'. They recognize that the power mechanisms at work - societal standards, bureaucratic barriers, and ingrained biases - work together to subjugate people who do not fit the mold, since, "the characters shield their 'second world' against all unrest competing with the conventional society full of injustice reflecting the collective consciousness theory." (Jahan & Rahman 2019p.187) Roy develops Jannat Guest House as a concrete manifestation of the collective consciousness. Characters such as Anjum, Tilo, and Miss Umeeda seek sanctuary from the repressive powers of the "normal" world. As "Roy makes her characters to deny the authoritative power with the help of laughter and jubilee. Roy represents how the characters remain delightful and enjoy themselves without the limitations of gender" (p.186). Jannat Guest House goes beyond the constraints of micropolitics, in which daily encounters perpetuate societal inequalities. Within its walls, a new sense of community arises, based on empathy and shared experiences with marginalization. This area becomes a microcosm of collective consciousness in action, providing a sense of belonging and support that resists the alienating pressures of the outside world.

Anjum's journey is a compelling examination of creating a sense of community and belonging. Anjum sets off on a life-changing trip after being born as Aftab, a young child who longs to be himself. Aftab experiences a profound sense of alienation due to the contradiction between her reality and society's norms. Jadoon (2024) argues that in this novel Roy challenges the negative general perception of Islamic faith and ideology, "Roy dismantles this popular perception by fictionalising the Islamic pursuit of ultimate happiness which obligates a Muslim to strive for communal happiness" (p.3). Significantly, He accepts himself as Anjum, a Muslim transgender woman, and rejects the label that was put on him at birth. This self-examination turns into a societal critique, emphasizing the challenge of finding acceptance in a tight social framework. The Khwabgah, a

sanctuary for the hijra community, becomes a beacon of hope for Anjum, here, she finds acceptance and kinship with others who have walked similar paths. The shared experiences within this community foster a powerful sense of solidarity and resilience. In stark contrast to the prejudice and discrimination faced in the outside world, the Khwabgah provides a safe haven.

similarly, Tilo's narrative provides insight into the ways that politics, activism, and individual identity combine to shape societal consciousness among diverse marginalized intersections, since, "individual ideas combine together is reduced to those, few propositions, very general and very vague, which are commonly termed the laws of the association of ideas" (Durkheim 1982, p.41). Tilo, a young woman enmeshed in Kashmir's political instability, struggles with issues of moral obligation, identity, and loyalty; "No Doctor would treat me because they were scared that the Muslim terrorist would kill them… we left Kashmir…and lived in Jammu" (Roy 2017, p.200). Her experiences demonstrate how personal decisions and actions intersect with more powerful socio-political factors; "I got so scared I thought they were here to kill us… My heartbeat goes so fast I feel like a crazy woman. I often react dramatically to yelling and loud noises" (p.201) reflecting the greater conflicts and divides that characterize Indian society. Tilo's narrative arc throughout the novel is a tragic examination of how individual experiences intersect with larger sociopolitical factors to affect collective consciousness. Tilo's journey, as a young lady caught up in the complicated web of political upheaval in Kashmir, exemplifies the larger tensions and conflicts defining Indian culture. Tilo's identity is inextricably linked to the Kashmiri background from the beginning, yet in the face of growing persecution and violence, she struggles with issues of loyalty and belonging. Tilo, who was raised in an enigmatic household with no established social standing, is well aware of the atrocities that the Kashmiri people have endured throughout history and their current difficulties. Her own experiences with trauma and grief are a reflection of the community's overall suffering, demonstrating the interrelated nature of individual and social identities.

Roy embeds the concept of collective consciousness beyond mere resistance and marginalization. The characters, through their shared experiences, begin to rewrite their own stories and redefine what it means to belong, "Anjum, Saddam, and Tilottama consciously attract each other by their understandings which can be justified as the ["shared belief system"] or collective consciousness for a better future" (Jahan & Rahman 2019, p.183). Jannat Guest House isn't just a haven; it becomes a space for them to create a new identity, one rooted in solidarity and mutual respect. This collective voice challenges the dominant

narratives that have sought to marginalize them. By highlighting their resilience and acts of micro-resistance, Roy highlights the empowering potential of collective consciousness. Nevertheless, it's also essential to keep in mind that Roy does not present collective consciousness as a utopian ideal. The characters maintain their own identities, and there are conflicts among the group. But because of their common experiences, they develop a strong friendship that helps them get by in a society that frequently tries to pull them apart, and thus, evidently affirmed: "India remains politically sound at that moment is an irony but the characters shield their 'second world' against all unrest competing with the conventional society full of injustice reflecting the collective consciousness theory" (p.187). *The Ministry of Utmost Happiness* offers a subtle exploration of collective consciousness, depicting it as a force that emerges from the margins, offering solace, resistance, and a sense of belonging to those who have been shunned.

IV. MICROPOLITICAL STRATEGIES OF ARUNDHATI ROY

Roy's writing career is but one aspect of her complex life, which is marked by political involvement, activism, and vocal support of environmental and social justice issues. Roy's novel *The Ministry of Utmost Happiness* is a vast narrative that explores issues of identity, belonging, and resistance by maneuvering the sociopolitical environment of contemporary India and fusing several stories and characters, as "Most of the public and critical reception in India of TMOUH focuses on the relationship between art and politics, in particular its politics of representation" (Mendes & Lau 2020, p.74). Roy's political involvement and activism have been essential components of her public personality in addition to her writing profession. Smeed et al., (2009) affirmed that "Micropolitical strategies are wide-ranging and represent power-based strategies that can be conflictual, cooperative, consensual and protective." (p.27) Roy's vocal criticisms of corporate greed, social inequity, and governmental authority define her advocacy. She has been a strong voice for the rights of marginalized populations, such as religious minorities, indigenous peoples, and those affected by environmental degradation and displacement. Her research frequently touches on the field of micropolitics, examining how power functions in day-to-day interactions and interpersonal interactions. In *The Ministry of Utmost Happiness,* micropolitics is evident in the relationships between individuals and the power and resistance dynamics in their private lives, as "Politics is fundamentally about power - who has it, who wants it, and the resources people use to keep it or to gain power." (P.28) In the face of more powerful socio-political pressures, this

novel explores the micro-level problems that people and communities encounter as they attempt to manage issues of identity, belonging, and survival. For instance, the transgender woman protagonist Anjum struggles with acceptance and identity within her chosen Delhi hijra society. Her trajectory exemplifies the micropolitics of gender and sexuality as she looks for acceptance and a place in a society that frequently marginalizes and discriminates against transgender people.

India, which is frequently referred to as a "nation of nations," exemplifies the core principle of unity in diversity by allowing a wide range of cultures, languages, faiths, and ethnicities to live under one national umbrella and this phenomenon is "symbolic representation that we can detect an imagined relationship between micropolitical resistance and macropolitical change" (Portwood-Stacer 2018, p.135). The core of the Indian identity is the idea of unity in diversity, which is reflected in the diverse range of customs, beliefs, and rituals that have developed over many years. Diversity and cohabitation are the subjects that left-leaning novelist Arundhati Roy illustrates in her novel *The Ministry of Utmost Happiness*.

Roy's socialist ideas are consistent with the New Left's emphasis on the value of identity and cultural diversity in contrast to the homogenizing effects of state power and globalization. The New Left is distinguished by its support for plurality and individual liberty as well as its opposition to imposing oneness. In *The Ministry of Utmost Happiness* Roy attempts to show that various identities may live in harmony, it symbolized throughout the novel, "They came to visit it and prayed for the day (Insha'Allah, Insha'Allah) when it would be full of clean blue water. So, all in all, with a People's Pool, a People's Zoo and a People's School, things were going well in the old graveyard." (Roy 2017, p.188). even in a small refuge such as the Khwabgah, and therefore in Indian society at large. The Khwabgah, where people from different races, castes, creeds, and faiths join together to build a social ecosystem based on mutual respect and acceptance, is portrayed in the novel as a microcosm of Indian diversity. Roy demonstrates the flexibility and determination of multiple identities in the face of hardship using the stories of individuals such as Tilo, a lady caught up in the political unrest in Kashmir, and Anjum, a transgender woman, and others.

Roy exposes the myth of cultural hegemony and homogeneity that is supported by the majority rule regime by showing the connections between the Khwabgah's microcosm and the larger Indian society. Roy's use of this structural link allows her to explore what can be called the micropolitics of her story—how the difficulties and life experiences of specific people speak to broader socio-political processes. Additionally, Roy's analysis of the political system advances above the simple representation to include a more thorough examination of social injustices and power dynamics. She reveals how marginalization and oppression function at the level of daily existence, sustaining cycles of injustice and prejudice, using the perspective of micropolitics, thereby Jadoon (2024) rightly concludes "Anjum's ministry in the graveyard which ensures the peaceful co-existence of Muslims, Hindus, Christians and other 'fallen' members of Duniya" (p.9). Roy promotes a more just and inclusive society where diversity is valued rather than suppressed by providing a voice to underrepresented groups and contesting prevailing prejudices.

Roy's support of diversity and pluralism is also in line with larger movements for social justice and human rights in India and throughout the world, thereby, "Roy hence introduces how connections and networks, the interweaving threads of her rich tapestry of Delhi life, create counter-precarities via the safety nets of community and solidarity" (Mendes & Lau 2020, p.78). Roy's narrative is a compelling illustration of the human spirit's resilience and the transformational power of collaboration. She adds to current conversations about the nature of democracy, citizenship, and belonging in modern India by emphasizing the experiences of marginalized populations and underlining the interconnections between identity and power.

V.   CONCLUSION

Arundhati Roy emerges as a prominent voice in both literature and activism, deeply committed to addressing issues of marginalization and oppression within Indian society, While Roy's activism primarily addresses social injustices, her critiques frequently go beyond the scope of social discourse, resonating politically and calling attention to structural inequities and neoliberal circumstances that perpetuate marginalization, as Mendes & Lau (2019) significantly pointed out "The emergent precariat in Roy's novel is presented as a possible model for a new leading force in radical politics" (p.72). Her sophisticated grasp of society at the micro level distinguishes her as a proponent of micropolitics, allowing her to examine the intersecting forms of marginalization within the larger sociopolitical landscape. *The Ministry of Utmost Happiness* is proof of Roy's skill at using micropolitics as a strategic device. She skillfully connects the lives of several individuals in her novel to create a collective consciousness set against the backdrop of contemporary India. Roy questions prevailing ideas of cultural hegemony while also celebrating the perseverance and connection of marginalized people.

Through her narrative, she symbolizes the philosophy of 'unity in diversity,' presenting an inclusive and progressive vision of Indian society that values the perspectives and experiences of the underprivileged, since "For a better understanding of diverse socio-political complications of India, Roy crashes diverse characters from different upbringings in her *The Ministry of Utmost Happiness* (Jahan & Rahman 2019, p.187). Finally, Roy's story is both a literary masterpiece and a call to action. By demonstrating marginalized populations' difficulties and highlighting the injustices they suffer, she addresses structural inequality and works towards a more fair and inclusive society and "invites readers to engage in critical reflection and participate in ongoing discussions about social justice and change" (Medhavi & Sahay 2023, p.2098). In essence, Roy's work exemplifies the transformational potential of literature and action to create genuine social change.

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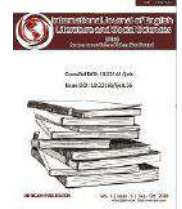
Translating Land into Stage: Observations on the Patterns and Presentations in Girish Karnad's '*Hayavadana*' and '*Nagamandala*'

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Abstract— This research paper examines the patterns and presentations in Girish Karnad's major plays. Girish Raghunath Karnad (19 May 1938-10 June 2019) was the foremost Kannada playwright of India. In addition to writing plays, he was also an actor, film director, and a Jnanpith awardee, who dominated in the fields of Hindi, Kannada, Tamil, Malayalam, Telugu, and Marathi films. His ascent to prominence as a playwright in the 1960s signaled the advent of contemporary Indian playwriting in Kannada as Badal Sarkar, Vijay Tendulkar, and Mohan Rakesh did in Bengali, Marathi, and Hindi respectively. He used his intellectual power to use distilled themes from history, folktales, and myths. He is able to give identity to Indian art and culture in other countries. Tughlaq(1964), Yayati(1961), Hayavadana(1971), Hittina Hunja(1980), Nagamandala(1988), Tale-Danda(1990), Fire and the Rain(1995)

Keywords— Culture, feminism, myth, stage, translation, theatre.

I. INTRODUCTION

A prominent writer Girish Karnad had the incredible art of writing in a varied and balanced manner, keeping in mind the periphery of cultural and political aspects. Apart from being a well-known Indian playwright, he was also a poet, director, actor, critic, and translator. He was born on 19 May 1938 in Matheran, Maharashtra in a Saraswat Brahmin family. He was the winner of the Jnanpith Award (1999), which is considered the highest literary award in the field of literature. He was also awarded Padma Shri and Padma Bhushan. He received four Filmfare Awards, three for Best Director and one for Best Screenplay. He was also featured on a weekly science magazine programme "Turning Point" that aired almost in 1991 on DD National. Plays originally written in Kannada were later translated into English. The main themes of his plays revolved around the problems faced by women in society, where the origin of the story lay in Puranas and myths. Karnad is intellectually able to convert those stories into a capsule by obeying the necessity

of time(cutting short the long time to short). Karnad spent a lot of time in Sirsi and after that, his family shifted to Dharwad.

The title for the research paper is 'Translating Land into Stage':Observations on the Patterns and Presentations in Girish Karnad's two most popular plays. This includes how the folktales and myths travelled from the pious ground and soil of the author's homeland to the illuminating stage as well as the common patterns and problems in the play, '*Hayavadana*' and '*Nagamandala*' from the lens of existentialism and feminism. The dramatic and narrative structure also plays a very vital role in his plays. In a speech "The Structure of the Play" Karnad told the rudimentary rules and regulations that a director of the drama should implement to make it a compact play. He says that whether it is a historical play or a mythical, one has to ask questions and find solutions. He further adds up to say that each and every character of the drama should know the reason behind each and every incident taking place. He compares this very

characteristic to an architect who knows the reason behind the placement of every room and the pillars placed at the suitable site in a building. The above-mentioned factors become the spinal cord or the foundation on which Karnad's dramas are based upon.

II. GIRISH KARNAD: A LEGENDARY PLAYWRIGHT

Vijay Tendulkar, Badal Sircar, Girish Karnad, and Asif Currimbhoy, as playwrights, left a remarkable impact on the history of contemporary Indian dramaturgy. Girish Karnad is one of the most famous playwrights and an eminent practitioner of the performing arts. His enthusiasm for watching Yakshagana and Natak Mandali took him to greater glory. All his plays have the ability to touch the core of the human heart . He was awarded the Jnanpith Award, India's highest literary award and the Padma Shri Award, a highly reputable civilian Award. He, in his drama, encompasses mythological and historical elements and chose themes that were in a state of harmony with the conditions prevailing in the lives of the people. He has been called the "Renaissance man" as he tried to blend myth and reality, and the link of our cultural roots and Indian spirit with modern life. He used the treasure of traditional techniques, principles of folk tales and folk theatre- masks, curtains, the story within a story, the supernatural, magic and toned the best of the traditions to create the world of truth. His works stands out for their universality, allegory and multifaceted approach to folkloristic and complex themes. He says in his opening lines to three plays:

The energy of folk theatre comes from the fact that although it Seems to uphold traditional values, it also has the means of questioning these values, of making them literally stand on their head. The various conventions-the chorus, the masks, the seemingly unrelated comic episodes, the mixing of human and non-human worlds-permit the simultaneous presentation of alternative points of view, of alternative attitudes to the central problem (Karnad 14).

2.1 An insight into Karnad's autobiography: the journey of translation of folktales

The world we live in has changed a great deal in the past few decades and is likely to change in the next few decades. The human brain and its mechanism are very complex. The events (good and bad) that take place in the earlier stages of life builds the foundation of the mind known as 'mindset'. This mindset acts similar as a needle of a sewing machine, which is responsible for the embroidery of good and fine art on a plane called 'life', Thus, paving the path towards one's glory or decline.

The reason for Girish Karnad writing about myth plays and folklore lies in his childhood. In those days, water clogging in Sirsi was a major issue due to a lack of a proper drainage system and because of this, Karnad found himself locked in his house for several days, listening to folk stories in childhood from his grandparents. The local plays that moved from place to place were very common in those days. Yakshagana made a deep impact on Karnad's mind. These are the main sources of Puranas and history. He learnt a lot by interacting with the Havakya community. He was able to appreciate the depth of their cultural practices and the richness of their oral traditions. Girish, who grew up in Sirsi, acknowledges that the only things to do when there wasn't electricity were Yakshagana shows and the sporadic movies that the town would occasionally show.(Prajwal bhat,2019). In an interview, he said that films teach us to be brief, films have the power to make one visualize storytelling and the aesthetic impact of cinematic technique.

He adds, "One particular year that day, I saw children in our neighborhood catching hold of a chameleon, making a cross from twigs, and crucifying the helpless creature."(Mint News).). He describes what happened on Good Friday. It kept sticking out its tongue and shaking its head fiercely while they prayed and threw flowers at it, A boy from that gang made a comment during the ceremony, stating that it was time for the chameleon to turn around because it had mocked Christ during his crucifixion.

His father worked and retired from the post of a doctor whose duty was to perform postmortems. Their family lived in the hospital compound. There was a lot of rush of bodies, which suffered accidents, suicide, burns, murder, and internal injury. A lot of things happened there, unexpectedly, and theatrical, but continuously. Nobody was there to stop Karnad and his sister Leena from being a mute witness to all these and the screams reaching those little ears. They were able to perceive the mental state of his father in the working room, cutting, and piercing the flesh of unknown identities. However, they stayed away from the post-mortem rooms.

2.2 Myth: An Overview

Myth refers to a tale or narrative with a symbolic meaning in any civilization. Myth encompasses both natural and supernatural elements, weaving together human and superhuman elements to captivate readers and listeners with their magical impact. Folktales, which are frequently passed down orally lack modern written records and may evolve over centuries to adapt to the changing context of the modern world.

The majority of mythical tales are grounded in normative principles. They abide by the laws and norms that society has established for moral reasons.

It can be regarded as the deep-rooted rigid caste system, beliefs and distrust, superstition, and patriarchy which are buried into the earth. *Vedas* are an integrated part of our lives. Myths can describe how the world was created and occasionally even how it will end. They explain the manners in which gods made humans. They portray the interaction between different gods and humans. They offer a set of moral principles to live by. Furthermore, myths depict the lives of heroes who stand for societal values.

History, folk tales, and legends have always been devoted to either the most dominant or the trivial. The persevering tradition of parables, mythos, and legends design the culture and define its values. Karnad has long been known for his ability to explain the present by fusing stories from the past.

Historical, legendary, and mythical sources display the reality of life and give insight into its mystery. The fables transcend the boundaries of time and are the soul of the culture of a land. Karnad borrowed vital fragments from the past and based his plot on folk tales to dive into the ocean of life and dwell deep into the fortress of the human mind to describe its distress and intricacies. Myth, story or any archetype has never been contingent on languages. During 1960s , dramatists started to ponder over significant questions, For example how to tap into different fibers of the traditional theatre- some of them had become estranged from city life. Karnads *Hayavadana* a play that explores human incompatibility in relationships and the pursuit of perfection has its roots in *Vetal Panchavimshati* and *Somdevas Brihatkatha Saritsagara.* Karnads comments on the play: "it was when I was focusing on the question of folk forms and the use of masks and their relationships to theatre music that may play that is 'incompleteness 'and the quest for ' completeness ' or 'perfection'" (Karnad 9). The way Bhagavata narrates the story is a style adopted from a folktale: "this is the city of Dharampura ruled by King Dharamsheela…." (Karnad 1). It is very difficult to attain harmony between spirit and flesh in human life. *Hayavadana* is Karnad's creative addition to demonstrate the theme of incompleteness. The subplot of the play serves to be the prologue and epilogue. A character like Hayavadana depicts the inner conflict between mind and body.

III.   KARNAD'S *HAYAVADANA*

The term Hayavadna comprises two lexical morphemes(those words which can stand alone with meaningful ideas). Haya + vadana.Haya is the synonym (such as Haya, turang, vaaji)word for horse in Sanskrit while vadana means the face or body. Combining the two, means one with a horse face. This title is enough to convey the theme of the play,

where a character is condemned to posses a horse's face leading to profound questions about identity, completeness, and the complexities of human existence.

There is a little difference between Thomas Mann's approach to the tale and Girish Karnad's play *Hayavadna*. In *Kathasaritasagara* translated as "Ocean of the Streams of Stories" gave Thomas Mann the idea of switching heads to incorporate in his novella, inspired by this Karnad wrote "Hayavadana", which is a drama that blends modernism with heritage.The drama has one main plot and one subplot, while the main plot has been taken from Somadeva's *Kathasaritasagara* of the 11th century. Karnad said, " the central episode in the play- the story of Devdutta and Kapila is based on a tale from *Kathasaritasagara* but I have heavily drawn on Thomas Mann's reworking of the tale in " The Transposed Heads".(Collected Plays Girish Karnad Volume 1,p 102).

The play is divided into two acts, where the play starts when Bhagavata (the Sutradhar) is interrupted in between when an actor of the same group shocks him by saying he has seen a character who is part human and part horse. The character would like to be whole i.e. either a whole horse or a human being. So Bhagavata sends him to Goddess Kali. Now Bhagavata returns to the primary plot. There were two best friends. They were in love with the same woman named Padmini. She accepts the marriage proposal of Devdutta and marries him. They both have their own bodily richness. Devdutta is highly intellectual, on the other hand Kapila gain victory over many popular wrestlers in the town. The story leaps six months and Padmini is pregnant, and they decide to go on a trip to Ujjain, but Devdutta is hesitant as he has a notion that Padmini is attracted towards Kapila. Padmini's decision to cancel the trip is changed when Kapila arrives. On the way, she again complements Kapila. The group passes through a temple where Devdutta completes his promise, made earlier that he would give his arms and his head to have Padmini. Kapila finds him dead, and he also repeats the same.

Padmini finds her husband and friends in a pathetic condition and tries to kill herself, suddenly Goddess Kali intercedes. She tells Padmini to replace the men's heads,but Padmini in her overexcitement replaces wrongly their heads by swapping them.

On returning the two men start to prove themselves as her loyal husbands Kapila's head states that his body created the child in her womb while Devdutta argues that the head is the control center of the body. At last, Padmini chooses Devdutta's head.

Soon after that Devdutta bought two dolls from Ujjain for his child's preparation. He told about a man from whom he fought using Kapila's body. One day on a trip to the

forest, Padmini discovers him in the woods. In the meanwhile Devdutta's body became delicate and Kapila regained his inner strength. Padmini is able to find out similarities between his newly born son and Kapila. Padmini lives in the woods with Kapila. Devdutta tried to find out her wife and he found her with Kapila. The two men start to fight finally leading to death.

Padmini instructs Bhagavat, to take his son to a hunter and confess to him,he(son) is Kapila's own part and after five years take him to Devdutta's father and tell him he is Devdutta's son. She told him that she was planning for sati, lying on her husband's pyre.

At last, Hayavadana comes to the scene, Padmini's son is also there and Sutradhar says he is unable to speak or laugh. Hayavadana asks Goddess Kali to make him whole, she made him a horse. The story makes the boy laugh. Hayavadana starts to neigh.The play ends with a celebratory Ganesha for the success of the play.

Existentialism affirms the dignity of man, just like humanism does. Existentialism is deeply incarnated in man.The man tends to nourish and shape his own choices according to himself until death arrives to extinguish the fire of desire. Hayavadana addresses the issue of identity-seeking and human relationships as well. The search for meaning and the struggles to find one's own identity in a world full of uncertainties is the installation of a philosophical approach in the play. The characters in the play just try to find a place in this fragmented and ambiguous world in the same way as the mason tries to find a small space to adjust his last broken brick while making a boundary. The constant questioning of self-identity, origin, family, love, fidelity are evident in every act of the play.

Karnad uses the character of Hayavadana a horse-headed man, who desires to be complete either as a human or animal. Hayavadana struggles to reconcile his human desire with his less-found,or rare horse-face nature. His hybrid nature adds absurdity to his life. The internal turmoil reflects the existential angst experienced by the individuals, tattered, and torn between their various roles. The book that fascinated existentialists was Kierkegaard's "The Concept of Anxiety" which was published in 1844, he emphasized the word "angst" He said life can be understood in back experience but we must live forward. Our constant angst means that unhappiness is more or less written into the scripts of life, thus supporting the role of essence as the prior element to existence. Ultimately angst highlights the piercing intersection of an individual's autonomy and the enigma of existence. So it might be the angst in the characters of Hayavadana who has scripted most of the characters to suffer.

The theme of existentialism is very well portrayed in 'Hayavadana' .In 'Hayavadana' the absurdity of life has been highlighted in the prevalent norms of societal behavior and Karnad has employed a very existential approach to human life. To solve his problem the protagonist 'Hayavadana' fights back with his identity without blaming the proper cause of his present scenario. He suffers this identity crisis as their parent's marital agreement (animal-human) . He finds himself unstable in the same way as the noble elements (He, Ar, Ne) need to combine to find their identity in the universe. His half-animal and half-human body symbolizes the incompleteness of man, the uprooted culture of one's own country. Padmini also grapples with conflicting desires and emotional turmoil. She is unable to decide with whom to proceed with her life after her mistake of swapping heads. She fights between her personal desire and the situation created by destiny or in philosophical language the angst. Karnad himself agrees to the fact that G.B Shaw wrote indoor dramas, i.e dramas that have less to do with society, while his plays were drawn from local street dramas, and natak companies culturally rooted images, In addition, he told in the interview with Bangalore literature festival that he wrote half a dozen of songs in 'Hayavadana' to convey his hidden love for his beloved.

In his plays, Karnad delves into the characters' sense of isolation, spiritual turmoil, internal turmoil, tension, and sense of being incomplete. He emphasizes the inner emotional landscapes over external factors like weather or physical surroundings. The characters' inner conflicts mirror their quest for meaning and the psychological intricacies that reflect humanity's preoccupation with internal experiences. A good reason to die is the same as what is referred to as a reason to live (Albert Camus, The Myth of the Sisyphus,1975,12). This line fits aptly for the characters in 'Hayavadana'. "Men are never willing to die except for the sake of freedom," Death in the case of Devdutta and Kapila is not the liberation of their souls, because they all cut off their heads as the promise and devotees respectively. They are brought back to life after Goddess Kali's blessings, but with their heads swapped again, proving themselves incomplete and posing a moral problem on the three dimensions namely Devdutta, Kapila, and Padmini. After coming to life they are again caught in the complicated question of who is the real husband of Padmini. Padmini seems to be the Supreme authority holding the threads tied to both of these humans and she plays the puppet. Padmini is blessed by Goddess Kali but she pours slag on herself by her own act of being overjoyed and committing the mistake of wrong arrangements of heads. Also, look at the irony of destiny, she swapped those heads which she was very much familiar with or one may guess she tried to assimilate virtuous qualities and

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biological genes in a single person which actually was not possible. Faced with the bitter truth of life and the incongruities of existential monotony, these characters are mere puppets.

PADMINI--- I knew it. I knew you

wouldn't touch my feet. (Act I, 18)

Society has a perspective that women should touch men's and seniors' feet, but not theirs. For a male person to touch a woman other than his mother's feet is regarded by men as the height of dishonor. Padmini discovers that she is a victim of patriarchy. She urges Kapila to touch her feet without thinking twice because she wants to exact revenge on men. She has decided to overthrow the patriarchal hierarchy. Devadatta and Padmini wed with Kapila's assistance. Devadatta has a deep passion for Padmini. Padmini, however, adores Kapila.

When Devadutta sees Pavana Veethi, he is surprised by her beauty. He feels that his life would be cipher without her, and he makes a vow to Lord Rudra and Goddess Kali in front of Kapila that he will sacrifice both of his arms. He claims that without her, his poetry could not live in this mundane world. Devadutta develops an obsession with Padmini's attractiveness because he believes she is more capable than him in his line of work, his obsession knows no bounds. He claims that without her, he could not be a good poet. He couldn't figure out how to get in touch with her, so he started to get crazy. He says lyrically that he doesn't have a cloud or a bee to communicate his message.

The name 'Padmini is 'generic', and it also represents a class of female elements in Vatsayana's *Kamasutra*. The portrayal of Padmini is that of a complex character who grapples with her own identity symbolized by the themes of swapping heads. Karnad's exploration of a love triangle led him to seek inspiration from myths and mythologies. It's essential to consider the mythical influences shaping the plot. Padmini's character embodies the idea that every individual is bound by psychological constraints imposed by nature. Padmini becomes a canvas on which the playwright highlights questions about the human condition, exploring the blurred lines between desires, fulfillment, and the consequences of seeking perfection. Padmini's internal struggles mirror the broader societal conflicts portrayed in the play, providing a lens through which the audience contemplates the intricacies of love, friendship, and the quest for identity. Her character is both a product and a critic of societal norms, inviting the audience to reflect on their own belief and values.

Considering the difference in the character shown by Ved Vyasa in Shakuntala (matriarchal society) and Shakuntala

(patriarchal society), she is both at once. In Padmini, beauty and charm are a perfect harmony of both. She may be called as "Shyama Nayika" since she was born as the creation of Kalidas. She is not only beautiful but has some magical powers which surround her. Her life seems to be polarized and moves to and fro between a traditional woman who loves her husband on the other hand She is magnetized with another person which is a modern aspect

3.1 The Role of the translator

Translation is the most complicated job with a simple side and a tough one on the other. For some, it distorts the original meaning while for others; it carries it forward. Art always links the physical and spiritual life of humans just like translation but never focuses on its consciousness in any of its works. No poem is meant to be read by someone else. There must be some explanation as to why expressions exactly similar in English or any other language are almost impossible to translate. One should remember that Karnad does not translate the language itself; rather, he translated what that language means.

The translator's task includes knowing how far this intention can go into the target language via a simulation of an echo of words in another tongue. Translation most importantly is a writer's job which could also mean being a poet because none of them thinks about using their native languages as such but rather pays attention to their specific linguistic contexts only. According to Linen D Hulst (2010), it is possible to view it from two distinct perspectives thanks to the combination of translation and history. The first one emphasizes how translation helps understand the past of cultural practices while the second one discusses how history can aid in understanding (the task of the translator). Since the idea of translation has evolved over time Joseph Graham makes a valid point when he asks what the translator's role should be:

"Translator like the critic has been traditionally considered as inferior to the creative writer. But now, thanks to the post-structuralism, the critic is taken as co-creator and criticism as co-creation". (Anukriti, March 2015).

The role of translators has been extremely important, and if we analyze Indian writing in English we see a lot of writers have written ample dramas, poems, etc. In Indian English writers, we have Rabindranath Tagore, Girish Karnad, and Manoj Das are worthy of detailed consideration. The most popular Indian writer Girish Karnad wrote his plays in Kannada and then he himself translated into English. Not only did he translate his plays into English but to some other Indian languages. Karnad did not write his plays in English or in Konkani (his mother tongue) instead he wrote in Kannada his adopted tongue. The Western literary Renaissance had a significant

influence on Kannada literature when Karnad began penning his plays.

IV.   KARNAD'S NAGAMANDALA (AN AURA OF NAGA OR A PLAY WITH COBRA)

In his Beginning Theory, Peter Barry has this comment: 'This is the distinction that Simone de Beauvoir refers to in the famous opening sentence of part two of The Second Sex (1949): Girish Karnad has borrowed two oral tales from Karnataka and based his play *Nagamandala* on these tales, which are said to be narrated by the elderly women to the children in the family. The dramatist employs non-materialistic techniques of traditional Indian theatre and derives material from the oral tales. As a result, his plays give a manipulative portrayal of reality focusing on a contemporary issue. The title of the play, "Nagamandala" comprises "Naga" and "Mandala". The play is named after a snake and holds great significance. A "mandala" is a triangle with a square. The three vertices of the triangle represent the characters of the play: Rani, her husband, and the serpent. The four sides of the square provide a framework for the drama and signify the flames, the tale, the Man, and the audience. The play has two addresses of the story that want to be heard and passed on: The man who listens to the flames and the audience. The play has been skilfully written starts with a prologue and sets the tone. It begins with a fictitious playwright struggling to not fall asleep, who can sustain oneself only if he stays awake for one entire night, for he has been cursed for writing and staging plays. He laments, "I was wrong perhaps death makes one sleepy."(Prologue,p 3)

The fictive elements can be observed as the writer meets the lamp flames that cluster together in a ruined temple to exchange gossip about their kindred house and find a flame who has a tale to tell. A tale about an old woman who knew a story that slipped out of her mouth inadvertently while she was asleep and it transformed into a young lady and the song accompanying it turns into beautiful sateen. The story that appeared from the old woman's mouth is about King Cobra, who used to meet a woman, Rani disguised as her husband. Rani, a durable and passive girl, is a creation of a patriarchal ideology that subjugates and exploits women in the name of marriage. Rani was grief-stricken because her husband, Appanna, caged her in the house and she was left hopeless with no voice. The other two individuals, Kurudavva and her son are crucial characters who help Rani attain the love and respect she deserves.

Kurudavva, the blind woman, who was a friend of Appanna's mother, supplies Rani with a magical mixture. Finally, she spills it into an anthill where King Cobra resides. Belief has it that the holy Naga are closely associated with an anthill. It is not only regarded as their sacred dwelling but also looked upon as an entryway that leads to an enigmatic world of serpents.

The Naga loses his heart and starts paying a visit to Rani during the night, disguised as her husband, Appanna, who used to come home once a day in the afternoon and lived with concubines for the rest of the time.

Naga being present in the guise of Rani's husband is how Karnad pacts with mythological events in the play. Popular myth in India narrates that serpents are associated with Lord Shiva, Lord Vishnu, and Lord Indra. A snake is rendered as a divine being that emblematizes the process of creation, conservation, and ruination. People are of the opinion that the serpents are beneficent yet can emerge as the most vindictive creatures when disrespected or disregarded. Serpents are considered as the heralds of felicity and prosperity and that generated a sense of awe for them among the people.They were also adept at coming to the aid of humans, by transforming their appearances. For instance, Naga in Nagamandala is enamored of Rani and changes her life for good.He takes on the form of a devoted husband at night, being at odds with the atrocious husband who visits Rani during the day. Appanna had imposed her limits on her and treated her like a slave but Naga listens to her grievance and provides her with all the chances to discover herself and outgrow the doubtful existence. She was confined in her own domain of expression and lived a fearful life.With the arrival of Naga in her life, the terror changed to euphoria. Rani says "I don't feel afraid anymore, with you beside me". (Act 1, line 221,p 13)

In the yoga custom, the Kundalini Shakti, or the human energy is figured as a resting coiled snake. The procedure of growth is its awakening. When it readily draws up, the world has it that it assumes the form of spirals, the entwining of two vibrant cobras. For instance, Rani's vital energy moves up when Naga introduces her to conjugal love. His love gives her heavenly bliss and makes her feel fulfilled. Realization of her pregnancy makes her assert with confidence, "But now I'm a woman, wife, and going to be a mother".(Act 2, line 14,p 35)

Naga facilitates her emergence from a fragile and submissive wife to a dauntless woman. She undergoes a snake ordeal when Appanna questions her chastity and doubts her uprightness. The cobra doesn't harm her when she declares that she has never touched anyone except her husband and cobra. She is proclaimed as an incarnation of Goddess by the villagers. Naga in the Hindu cultural context, is nearly connected with lord Shiva, who is a metaphor for the perfect husband. In the play, Naga manifests himself as the ideal husband by giving

recognition to Rani, making her attain complete harmony with herself, and preserving her chastity.

The play is out of the ordinary as it offers multiple endings. Appanna is almost on its wits' end trying to accept the actuality, for he knows he did not impregnate Rani. However, he accepts her as his wife and it elucidates Rani's feat at achieving the reverence. The second ending considers both distrust of Appanna and Naga's distraught state of mind at the thought of losing his love, Rani. He decides to take his own life by hiding in his beloved's hair. Appanna has to give consent to Rani's bizarre suggestion that their son should perform yearly 'Pinda—daan' in remembrance of Naga.

Karnad, in his third ending, dares to unfollow the orthodoxy of Indian myths.In the third end of the play given by the playwright, the serpent doesn't perish. Instead, he finds a safe haven in Rani's dark and long tresses. She saves him by giving him a place in his life and the play finishes with her soulful words, This hair is the symbol of my marital bliss. Live there happily forever (the last lines of Act 2) The ending may challenge her moral conduct but the author gives preference to a woman's innermost wishes and fantasies. Thus, Nagamandala is a philosophical play uprooted from folklore, that communicates the aspirations of a woman and regards the efforts of Rani's semi-divine lover, Naga, who frees her and whose love leads to her complete enhancement.

4.1 Nagamandala: A Celebration of Female Yearning

Girish Karnad's "Nagamandala" is a powerful exploration of feminist themes within the constraints of Indian society. The play centers around Rani, a woman trapped in a loveless marriage, subjected to neglect and mistreatment by her husband Appanna. The stark gender inequality is evident not just in Appanna's controlling behavior, but also in Rani's lack of agency within the household. Symbolically, Rani is kept locked in her room, as she expresses, "This room is my cage, with its painted birds and this barred window" (Act I). This confinement reflects her limited control over her own life.

Despite facing such oppression, Rani demonstrates remarkable resilience throughout the narrative. Her act of seeking solace and a deep connection with the serpent deity is a symbolic act of defiance against societal norms and expectations. This unconventional relationship signifies her quest for freedom and self-realization. Karnad's masterful use of symbolism elevates this connection. The serpent, often associated with fear and danger in mythology, becomes a symbol of Rani's liberation. This is further emphasized when Karnad describes their encounters using sensual imagery, a stark contrast to the barrenness of her marriage with Appanna. Here, Rani sheds the traditional

role of the chaste and passive wife, instead claiming her sexuality as a source of power. As Rani expresses her yearning, "I yearn for something beyond the walls of this house. Something beyond the touch of Appanna's hands" (Act II), it becomes clear that the serpent represents the fulfillment she desires.

"Nagamandala" goes beyond just portraying Rani's struggle. It also critiques the patriarchal structures that restrict women's freedom and agency. Rani's transformation into a snake can be interpreted as a symbolic rejection of societal norms and a reclaiming of her independence and self-determination. This transformation can be seen as a form of empowerment, although some might argue it's an escape rather than a solution. However, by embracing this transformation, Rani challenges the limitations placed upon her and asserts her right to define her own existence. This critique of patriarchy is further emphasized by the village elders who readily accept Rani's transformation as divine, highlighting the societal expectation for women to conform to a submissive role. The First Elder's words, "The ways of the divine are mysterious. We must not question them" (Act III), exemplify this blind acceptance of the status quo.

Furthermore, the play emphasizes the importance of female solidarity and community support. While initially ostracized by the village women for her unorthodox behavior, Rani eventually seeks guidance from them. They provide her with a sense of empowerment and wisdom, highlighting the strength of women's collective resilience in the face of adversity. This is evident in scenes where the women share stories of their own struggles and offer Rani support, as exemplified by the words, "We all have our burdens, Rani. But we women learn to carry them together" (Act II).

In conclusion, "Nagamandala" critically examines feminist themes such as gender inequality, female agency, sexuality, and the critique of patriarchy within Indian society. Through Rani's journey and interactions with other characters, the play celebrates women's resilience, autonomy, and solidarity. Karnad's masterful use of symbolism and evocative imagery strengthens the play's message, offering a powerful portrayal of feminist ideals and struggles.

V.   CONCLUSION

Literature is a performative art. It is matter plus manner in time. The overarching themes present in a literary work often mirror the broader societal context, historical period, and geographical setting in which the author has placed the characters. It is the reader of the play who has the duty to understand it properly. This paper dealt mainly with how

Karnad transformed veiled tales in front of the audience which wrapped the themes of alienation, subjugation, identity crisis, incompleteness, and error in judgment.

In the paper above it is most often seen that existentialism plays a very vital role in answering, questioning, and reframing ideas from their own establishment of the control over different problems in the society.It has an effect on the larger section of society. Even scientists wonder the reason behind the existence of the universe. The myth stories, tales, and other ancient scripts regulate the minds of common people in the olden days.

During Karnads time, the idea of a stage proved to be a platform where author used to solve complex narrative and social issues. The stage served as a powerful medium to spread cultural stories, historical events, and personal experiences to a diverse audience. Karnad's inventive approach to stagecraft produced a vibrant theatrical experience. Through his creations, the theatre was transformed into a forum for defying expectations, scrutinizing power structures, and considering the complexities of interpersonal interaction. As the landscape of socio-political revised, Karnad's idea of the stage as a transforming venue resonated, providing an orifice to view the current events. In addition to pushing all his creative limits in the forward direction his introduction to these plays brought much awareness in the audience.

The major characters of the play Hayavadana, namely Padmini, Devdutta, and Kapila become the prey to incompleteness in the fragmented world. The story starts with Devdutta as a lover, rising to jealousy and then it makes a sudden twist when Devdutta cuts his head and arm to sacrifice himself but by Goddess Kali's grace gets his life back but again loses his life in the end fighting with Kapila. The actions done by Devdutta were pure (love for Padmini and fulfillment of his promise to Maa Kali), but the mind,body incompatibility and a friend like Kapila, who himself loved Padmini ended everything.

In Nagamandala, Rani suffers her ill-fate. She was married to a man, who never loved her, besides was a concubine lover. The ill effect of the magical plant acted on a non-human form proved soothing in the day as Naga took his husband's form but at night his real husband's behavior led her to think that she was suffering from a mental illusion. She proved her chastity in front of villagers accepting the ordeal. She became a divine being. As Nag devta is worshipped and is a divine deity, it made Rani a divine being by living with her for a short period, To sum up, Girish Karnad took splendid tales and folklores to invoke, love for art and theatre.

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Exploring Gender, Sexuality and Cultural Understanding of Witchcraft in Nora Roberts *"Dark Witch"*, Melissa de la Cruz *"Witches of East End"* and Anne Rice *"The Witching Hour"*

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Abstract— This study explores the complex ways that three well-known novels—Anne Rice's "The Witching Hour," Melissa de la Cruz's "Witches of East End," and Nora Roberts' "Dark Witch"—present gender, sexuality, and cultural viewpoints on witchcraft. Every book is a different fusion of romance, fantasy, and fiction that incorporates witchcraft into a variety of cultural settings. The examination looks at how the writers deal with gender norms in the setting of witchcraft, with a focus on how they represent female protagonists and their autonomy in magical worlds. The study also examines how sexuality is portrayed, looking into how romantic and sexual interactions are portrayed in the context of witchcraft and whether these depictions upend or support conventional standards. A key component of every story is cultural awareness, with an emphasis on the ways in which the writers integrate mythology, folklore, and cultural customs pertaining to witchcraft. The impact of cultural circumstances on the identities and magical practices of the characters, as well as the cultural authenticity and sensitivity with which these elements are portrayed, are all closely examined in this study. This study attempts to provide light on the various ways that modern literature examines and explains gender relations, sexuality, and cultural understanding within the context of witchcraft by contrasting and analyzing these three books. The findings clarify the intricate interactions between fantasy components and actual cultural, gender, and sexual dynamics, adding to the larger conversation on representation and diversity in fiction.

Keywords— Novels, Gender portrayal, Sexuality representation, Cultural integration, Diversity in fiction

INTRODUCTION

"Dark Witch" by Nora Roberts, "Witches of East End" by Melissa de la Cruz, and "The Witching Hour" by Anne Rice are captivating works of fiction that delve deep into the realms of witchcraft, while also exploring themes of gender, sexuality, and cultural understanding.

In "Dark Witch," Roberts crafts a narrative that intertwines Irish mythology with contemporary romance. The protagonist, Iona Sheehan, discovers her magical heritage and is drawn into a world where the balance of power is often influenced by gender roles. Through Iona's journey, Roberts challenges traditional notions of femininity and masculinity within the context of witchcraft, showcasing how individuals navigate these dynamics while embracing their own identities and abilities.

"Witches of East End" by Melissa de la Cruz presents a modern-day tale of witchcraft set in the quaint town of North Hampton. The Beauchamp family, consisting of

powerful witches, grapples with issues of love, loss, and self-discovery. Cruz intricately weaves themes of sexuality and cultural understanding into the narrative, as the characters confront societal expectations while embracing their magical heritage. The novel offers a nuanced exploration of how gender and sexuality intersect with the practice of witchcraft, highlighting the fluidity and diversity of human experiences.

Anne Rice's "The Witching Hour" takes readers on a mesmerizing journey through generations of the Mayfair family, whose members possess extraordinary psychic abilities. Set against the backdrop of New Orleans, Rice delves into the complexities of power and desire, intertwining themes of gender and sexuality with the mystical realm of witchcraft. Through her richly drawn characters and intricate plotlines, Rice explores how societal norms and familial legacies shape individuals' perceptions of themselves and their place in the world.

Dark Witch by Nora Roberts:

It has been an interesting and varied literary journey to explore gender, sexuality, and cultural understanding within the setting of witchcraft. Magic, identity, and societal dynamics are intertwined in the works of Nora Roberts, Melissa de la Cruz, and Anne Rice, namely in "Dark Witch," "Witches of East End," and "The Witching Hour." These books explore the complicated web of human experience, illuminating the nuances of power dynamics, interpersonal connections, and cultural legacy in addition to spinning enchanted tales.

Gender: The Beauchamp sisters are the focus of the book, which presents a variety of perspectives on femininity. It looks at their advantages and disadvantages as well as the dynamic interaction between conventional and non-conformist gender roles.

Sexuality: Cruz blends the mystical and the everyday by including love and sexual connections into a magical framework. The characters' romantic relationships are made more difficult by the otherworldly components.

Cultural Understanding: The book examines how cultural customs influence the characters' magical identities while including Norse mythology. The combination of contemporary witchcraft and mythology creates a distinct cultural dimension.

The Witching Hour by Anne Rice

The Beauchamp sisters' world is opened up to readers in Melissa de la Cruz's "Witches of East End." The book defies conventional gender norms by closely examining various representations of femininity. Cruz crafts a story that examines the connections between romance, sexuality, and cultural awareness in the context of contemporary

witchcraft via the prism of Norse mythology. The Beauchamp sisters negotiate their magical powers in the context of their cultural history and familial ties.

Gender: The story of the Mayfair witches is explored by several generations in Anne Rice's work. It explores the nuances of power relationships, the complexity of femininity, and the historical impact of magical legacies on women.

Sexuality: Rice explores the blending of desire with the paranormal in his frequently sensual portrayal of sexuality. The witches of Mayfair struggle with the fallout from their desires and how it affects their magical heritage.

Cultural Awareness: With its roots in New Orleans, the book celebrates the richness of the city's cultures and incorporates them into the enchanted story of the Mayfair family. The study of Southern customs and voodoo enhances the cultural settings.

Witches of East End by Melissa de la Cruz

"The Witching Hour" by Anne Rice transports readers to the eerie yet fascinating world of the New Orleans Mayfair witches. The story, which crosses centuries, provides a thorough examination of power, femininity, and the effects of paranormal desires. Rice explores the sensual and enigmatic, fusing the mythical Mayfair family lineage with the rich tapestry of New Orleans customs and ethnic variety.

We will delve into the subtleties of sexuality, the cultural contexts in which witchcraft is portrayed, and the complexities of gender roles as we explore these novels. Every writer contributes a distinct perspective to this literary dialogue, encouraging readers to consider not only the magical aspects of magic but also the reflections of our own humanity in these captivating works.

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In conclusion, these books present a variety of viewpoints on gender, sexuality, and cultural awareness in the context of witchcraft. Every writer adds distinctive components to

their writing that further a larger conversation about relationships, identity, and the blending of the magical and the cultural. By delving into the captivating worlds these writers have crafted, readers can recognize the variety of methods used to address these intricate and interwoven subjects.

Intersectionality of Gender

In "Dark Witch," Nora Roberts presents a narrative where female empowerment intertwines seamlessly with Irish folklore. The character of Iona Sheehan embodies strength and agency, challenging traditional gender roles. Melissa de la Cruz, in "Witches of East End," explores a spectrum of femininity through the Beauchamp sisters, providing a nuanced portrayal of women who navigate both magical and mundane aspects of their lives. Anne Rice, in "The Witching Hour," unfolds a multi-generational saga where the Mayfair witches grapple with the evolving roles of women in different historical periods, creating a complex exploration of femininity.

Sensual Exploration of Sexuality

Sexuality is sensuously interwoven into the narratives of these novels. Nora Roberts delicately incorporates romantic elements into the magical journey of Iona Sheehan in "Dark Witch," while Melissa de la Cruz explores the intertwining of romance and the supernatural in "Witches of East End." Anne Rice, known for her sensuous storytelling, takes the exploration of sexuality to new heights in "The Witching Hour," where the Mayfair witches grapple with desire, passion, and the consequences of supernatural unions.

Cultural Richness and Understanding:

These works, which are all inspired by different culturalorigins, place a strong emphasis on cultural understanding. In "Dark Witch," Nora Roberts masterfully weaves magic into the fabric of Irish culture, drawing readers into the mystery of the island nation. Melissa de la Cruz adds cultural heritage to "Witches of East End," a story that benefits from the infusion of Norse mythology into a contemporary setting. In "The Witching Hour," Anne Rice celebrates the richness of New Orleans by fusing the city's distinct vibe, Southern customs, and voodoo with the ethereal history of the Mayfair witches.

CONCLUSION

The amalgamation of these works showcases not just the fanciful appeal of witchcraft but also deep contemplations on the human condition. These writers invite readers to reflect on the ways that gender, sexuality, and cultural identity interact as they skillfully negotiate the difficult waltz between enchantment and reality. The mystical stories of "Dark Witch," "Witches of East End," and "The

Witching Hour" eloquently capture the complex and varied essence of life, and as readers explore these enchanted worlds, they become more than just watchers of spells and concoctions.

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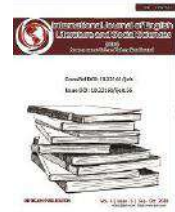
K. R. Meera's tough and tenacious Women in *The Angel's Beauty Spots*

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Abstract— *This paper examines the three novellas of The Angel's Beauty Spots by K. R. Meera, which portray the triumphant stories of three tenacious women who overcame agonies and traumas to assert their identities in adverse surroundings. Meera's women draw attention to the voices of numerous unheard, emotionally neglected characters, and the purpose of this paper is to highlight how their strong-mindedness, premeditated thoughts, and unfeigned emotions helped them stand second to none in the engrossed minds of readers. Through her signature mark of creating power-packed lady dons, Meera announces to the world that physical strength does not match a person's intestinal fortitude, particularly a woman. The paper aims to show the efficacy of writing that ultimately makes the characters sensible, pleasant, still, a painful memory.*
Keywords— *Trauma Theory, Tenacity, K. R. Meera, Mental Health, Yudasinte Suvisesham, The Angel's Beauty Spots*

I. INTRODUCTION

The original inner catastrophe of an individual, which overwhelms the subject symbolically or physically, as an experience of excess emotions, can be termed trauma. As Geoffrey Hartman says, the knowledge of trauma is composed of two contradictory elements. A traumatic event, registered rather than experienced, directly falls into the psyche. The other is a memory of the event. Literature is one way to express whatever kind of memory the traumatic event allows it to—Coover's view of writing as therapy goes right with trauma theorists. To them, post-modern techniques are akin to the victim's struggle to transform traumatic memory into narrative memory. K. R. Meera's text moves on the same analysis as the victims transform their memory of trauma into a narrative written form. The relation between the narrative voice of the post-modern texts and the struggles of the traumatised to articulate the events emotionally for a better feel is the technique the writer adapts.

Considering the text as psychoanalysis, the amount of mental fear undergone by the protagonists makes them one of the traumatised type. Interpreted that way, the text offers a different understanding to the readers. Trauma tends to possess its victim, distorting reality in numerous ways, and 'hallucinations' are among the symptomology of the traumatised (Morrissey, 2021). Drawing a connection between Ted Morrissey's Trauma Theory and the characters of The Angel's Beauty Spots, a post-modern technique is used to showcase the victim's sufferings as a traumatic memory. Morrissey's discussion of the correspondence between the post-modern narrative voice and the struggles facing the traumatised when applied to the characteristics exhibited by the dominant characters shows the amount of mental exhaustion to which they are subjected. Modern Trauma theorists also, like the psychoanalysts, draw a close connection between trauma and literature.

Morrissey included contemporary trauma theorists in his study to avoid post-modernism in a branded net. To Cathy Carruth, the traumatised carry with them an impossible

history, or they become a symptom of history. This view goes well with The Angel's Beauty Spots. K. R. Meera's characters carry thorn-in-the-flesh with them; they represent history and create history. The clashes between their self and obligations make them bear the trauma lifelong without questioning the patriarchal norms to which they are subjected. But, their superficial ability to rise above the ordinary, challenging the system prevailing by doing 'strange' things makes them a part of history. The mental sternness they exhibit shows their mental strength. They questioned their consciousness; their willpower was so incredible. Like the tides hitting the cliff, their scattered thoughts roared, turned left and right, sprinkled, and danced, indicating a possible danger.

As Morrissey describes, K. R. Meera's characters of The Angel's Beauty Spots give readers insight into 'the psychic origins of creativity'. The feeling of trauma is passed from one reader to the other, from one location to the other. Morrissey even uses the theories of Michel Foucault in analysing the minds of past people through the texts they left behind. To Michel Foucault, the study of past cultures helps us understand past cultures' thoughts. The same technique can be used in analysing this text. Also, the topography of the author's mind produced the topography of the text. Similarly, the study of the text helps us understand the topography of the text.

The day-to-day events that happen in the life of the traumatised could have a mounting effect on them. The language used by the author amounts to a more significant part of the description of the depth of trauma the traumatised undergoes. Intertextuality, sarcasm, factual representations and narrations, repetition, mode of narration, and fragmentation, are other devices K. R. Meera uses to reach out to the roots of readers' minds. Suppose the extremity of trauma caused symptoms of PTSD in the characters of the text. In that case, the author's narrative method of the pain left the readers with the painful memory of those characters, making them unique, matchless, and determined. K. R. Meera's characters are born bold; trauma doesn't make them weak; it makes them fight, control, and then sacrifice. Yes, they sacrifice, not with the self. On the pretext of sacrifice, they tried just to have a compromise, a compromise with the obligations of an individual.

II.   OBJECTIVES OF THE STUDY

The key objectives of this research paper are listed below:

1.   To understand the psychological reasons behind the traumatic nature of women.
2.   To analyse how trauma can shape a woman to be tough and tenacious.

3.   To highlight how the women protagonists evolve a new outlook towards love and life.
4.   To showcase that societal support becomes vital for the evolvement of women as a citizen.
5.   To discuss how women resurge

III.   METHODOLOGY

To evaluate how different theories of trauma enable researchers in evaluating the mental health of the characters involved, the research paper is based on exploratory research and therefore utilises research search engines such as Google Scholar, ResearchGate, SSRN, and Academia.edu.

IV.   DISCUSSION OF THE TEXT THROUGH THE THEORY

K. R. Meera's The Angel's Beauty Spots has three novellas centred around the lives of three tenacious women. Angela of The Angel's Beauty Spots, Radhika of And Forgetting the Tree, I… Geeta of The Deepest Blue is portrayed as a symbol of tenacity. The three of them were exposed to trauma, but they hesitated to surrender to any emotions other than self-generated. They were born strong, yet victims of trauma. While the text expresses the voice of the traumatised, it also sounds the voice of the sternness of the brave-hearted. As Geoffrey Hartman points out, the language of literature, be it figurative or not, offers the opportunity to tackle grasping the elusive traumatic event and thus move beyond the irrepresentable suffocated voice. The unheard, suffocated voice is heard through the medium of powerful writing and vocabulary. The protagonists' voice of The Angel's Beauty Spots has moved beyond the author's language.

4.1 Novella: The Angel's Beauty Spots

Angela's struggle to be a good mother to Ann and Irene made her violate the social norms set aside by society which made her a victim of trauma. Alexander and Angela were staying separate, and as Angela, herself says, they were not married to be divorced. Alex didn't try to understand Angela, he carried a feeling deep in his heart that he didn't deserve her. Being beautiful to look at and also at heart, Angela chose to be the wife of many, to express it in her terms…his prejudice as a man of importance leads to his decline, and the character of Alex is created in such a way that neither it deserves any sympathy nor an excuse. Alex pushed Angela into whoring, to cut her down and control her. Poor Angela, then, she didn't realise it.

4.2 Description of the Traumatised Character:

Angela's thirty-year-old body was magical, says K. R. Meera. Her piercing brown eyes, well-shaped nose, and

tempting lips captivated men. She kept on moving places of work, sensing danger from Alex. When she met Narendran, she was twenty-five and as she appeared for a job in his company, she was 'ready to pay any price' for the job there. Angela offered a 'romance of four years, an elopement after' for getting a job there. Narendran gave her a job there and helped her get accommodation, bearing the expenses of Ann's school admission. Later at night, when he visited her, she said,

This body is a huge liability, very hard to lug without a job! And hard to find a job with it! I've had enough men staring at me, so wherever I go, I look for the top man there (Meera, 2019).

Married and having mid-level liabilities, Narendran loved Angela. He was the happiest man in town until his wife Sunita found out about them. Angela convinced Narendran, who wanted a divorce from Sunita, that good women don't make men happy. Angela's way of looking at life was matured, she had compromised with her lost life, yet was not ready to surrender. She never lets out her fears, her anxieties, but suppresses them. Deep in her, there was an infinity, which she hesitated to share with anyone, even Narendran. She took care to see her children are happy and made them believe that their mother was always happy. A light that burnt from within kept her confident and outwardly happy. She exhibited no symptoms of being traumatised, but internal clashes always went on. While answering the numerous questions of her toddlers, she kept soothing herself, perhaps dreaming within. She carried a lot of history with her. Her fears made her traumatic, her trauma made her 'she'. Irene, Angela's younger child carried a beauty spot, just like Narendran, for Angela that spot was a traumatic memory. While dying, Angela thought of that beauty spot.

Angela was stabbed to death by Alex, on Irene's birthday. When the knife penetrated deep into her stomach, while Angela tasted her blood, she thought of her children. She tried to reach out to them to safeguard them from her murderer. Struggling like a trapped snake, her blood hissed like a stream during rain. Though life cheated Angela again and again, though it pimped her to death, even when the knife went into her many times, though she writhed and struggled, Angela, hesitated to cry. Even while lying in the coffin, she looked utterly fulfilled, her worries and sadness had vanished. She looked peaceful, like a clear sky after rain. Her face truly looked like an Angel's. An aura of radiance always prevailed in her, in her house, surrounding her. Trauma couldn't make her deceased; her worries made her strong and bold. At the root of her heart, she had fears, perhaps that could be even similar to the ones exhibiting symptoms of PTSD, but K. R. Meera projects her lady dons

at the peak of their courage and inner strength. Alex's continuous stabbing could not hurt Angela. She smiled as she was dead, he had killed her a long, long time ago when Alex himself threw her to one of his friends. Life gave her a pile of donuts; life gave her death. From the corner of her eyes, she looked at her children when she fell. She flew ahead to save them. Even while dying, her body couldn't make her cry, nor could Alex. Life, too, couldn't make Angela cry and curse.

Angela's mental sternness is unmatched. The only worry her face showed was the worry/fear about her children's safety and their future. Spirited, unyielding, and resolved, Angela is an ultimate creation of tenacity. The spell of her life on earth was symbolic to show her successful journey to defeat trauma just to become tenacious. Her unwillingness to surrender to the problems is indicative of her inner strength. Society's stake in gifting worries and anxieties to a woman to make them feel pathetic about themselves aggravates the amount of fear they already possess. Amidst problems, volunteering to carry the donkey's burden by herself, Angela had to voyage alone. Her security was not her concern, the society that would have been a shadow for her became a center of mockery for women like Angela. A part of her trauma can be attributed to society's gift.

4.3 Novella: And Forgetting the Tree, I… Description of Radhika, the Traumatised Character:

Radhika, at ten, left by her father on the wayside, becomes a victim of rape. Her own father's negligence leads to a lifelong traumatic spell that sent shockwaves through her spine very often. She tried to smile, though her body bore those rape scars, also her mind and thoughts. Now she's a housewife, thirty-six years old. Years later, Christy, her lover, returned to her life from nowhere. She had never thought that she would see him again. It was her terrible childhood experience that came to Radhika's mind when she saw Christy again, after ten years. The scent of that raw-boned man, a wood-cutter who had molested her, the reeking scent of rotten wood, persisted under her nose suddenly. Life was much better for Radhika during the latter part of her childhood, as her mother accepted the 'trade' to buy medicines for her ailing father and to send her three children to school. She got to know her mother's job only after her mother passed away.

Radhika too, decided to accept the same 'trade' to bear the expenses she's liable to pay. Though Radhika was reluctant to yield, the man in the hotel room, raped her, surprisingly, the same man loved her intimately after. Radhika narrated the whole of her past to the new man of her life. While narrating the terrible incident to Christy, Radhika didn't weep. She always feared the tears coming, but couldn't weep ever as a fallen tree blocked her tears. With a gust of

hurt sentiments within her, with a pounding heart, she confined herself, being the sole owner of the difficulties of her life. Letting out of the emotions could have been a possible way of relief to her, the extremity of troubles made her rough-skinned by heart. Now that she's a lawyer, she was fearless, except for her traumatic past. Christy's second coming made Radhika remember all those rots that had happened to her ten years before.

Radhika remained troubled for a few days; she didn't go to court due to a headache. Ajith, her husband, was a simple man. Though Ajith wanted to have children, Radhika denied it. She had even told him to marry another woman if he wanted one. Also, she had confessed to Ajith before marriage itself that it was her second marriage. Taken aback, Ajith had thought of withdrawing, but reasons compelled him to marry Radhika. On their first day together, Radhika learns that Ajith had married her only and only because he felt sorry for her. Radhika once again was left to herself, her worries, and anxieties continued to be with her. She didn't want to live on his charity. However, he loved her even though, it was a terrible love. His love wanted the shade and the fruit, but he took care not to allow the roots and the branches to grow. He taunted her every time he made love to her. His love was like paring off branch after branch and finally cutting off the trunk.

He also took care not to nourish the shoots that desperately wanted to sprout. Every question Ajith asked hurt her anew. Whenever he could, Ajith swung the axe hard at the base of the tree, assuming the tree was truly realised in the axe. He never offered her a loving word. He undressed her roughly and assaulted her roughly. Christy's reappearance drew out all these thoughts deep from the grave. Digging up the twigs, he pierced her wounds open, which were in their healing process. From within the decayed core of her heart, sorrow scurried out and rushed all around, just like termites. Radhika's mind was again out of order. It functioned, but not well. She had to settle it soon. Compromising with her rioting mind, she moved on. Christy Issac, an intellectual, who was the nominee for Nobel Prize in Literature, emerged suddenly to unsettle her thoughts. She was surviving, recovering from her traumatised memories. Preparing to talk to him about his purpose of revisiting, Radhika learns that Christy had come to her for getting a legal notice ready and send it to his parents for force-feeding him medicines and subjecting him to shock treatment to 'cure' him from mental illness for the past sixteen years.

Christy's second coming too turned traumatic to Radhika as his brothers informed her of Christy's past after their parting. Sadly, she understands Christy's sad state. He was beyond recovery. Radhika, spiraling down into the past,

thinks of the plucked foetus of their son, Aristotle. She remembered his baby arms, tiny legs, and as blood flowed like a river, Radhika's body was wounded. The electrocuted feeling of a mother when she had to kill her baby, is sketched through Radhika's wounded thoughts about Aristotle. She pulls herself up from those painful thoughts, unwilling to be a victim of love again. Her constant meetings with Christy again drop her in the same position as she was before ten years. Her memory started fading the moment she realised she was living in 1989, not 2005. Radhika was ready to compromise for Christy. She was ready to betray Ajith for her love. Love gave her only pain, she had become addicted to that pain.

The never-ending troubles that life gifted her from a very young age made her tenacious. Had she been a coward, she would have never opted to choose her love over her husband. She was sick, more of mental sickness, the ache of her mind was reflected in the form of an outward ache. Headache constantly threatened her, she couldn't bear the ache from within. Her decision not to bear Ajith's child is just a reflection of the pain of forgotten love she carries along with her. Like a tree, it had long roots. Its branches, uncut, spread across. The tenacity to withstand trauma is perhaps the specialty of K.R. Meera's characters. Trauma could make her woman cold, and non-responsive. Tenacity made Radhika establish over her sadist husband. The coldness in her answered all the questions her husband threw at her silently. Though she failed to make the appropriate decisions about her life in public, she did justice to her soul. What else would one expect from a woman? A woman can't cheat her conscience, her genuine emotions. Yes. Trauma can make her tenaciously strong.

4.4 Novella: The Deepest Blue- Description of Geeta, the Traumatised Character:

While Meera warns chaste wives and monogamous men not to read her account in The Deepest Blue, readers are exposed to a strange reading experience. The author takes the risk of narrating a silver experience of love, so different from the usual theme and mode of narration. While searching for a 'Naalukettu' house, Geeta happens to see one that belongs to a 'sanyasi.' The owner wasn't ready to sell it, yet, she wanted her husband to try it on insisting that 'Naalukettu' was the kind she had dreamt of. As they entered the gateway, the owner turned towards them. Clad in an ochre dhoti, he had an ochre towel, covered on his shoulders. The gait of an ascetic, he told them that she was giving away the house to some Aashram. Geeta sensed piercing pain and a stabbing desire for the ascetic. She wanted to see him again on some pretext. After continuous insistence, her husband agreed to her wish of seeing the house of the ascetic again, just to see the house. On their

second visit, asking permission to look around the house, she tries to explore the house and its surrounding.

Stepping into the evening darkness, she reached amidst dense foliage of mango trees, kaitha bushes, a river, and the serpent grove. She returned unconscious, having been bitten by a cobra. Her frequent comparison of herself to a snake molting and shedding leaving a string of lovers behind in search of 'the one' and getting bitten by a snake in her dreams, makes her dream of herself as one who paints herself with a deep blue colour. To Geeta, it was the only colour of love. When Geeta opened her eyes again, she was on the veranda of the ascetic. The mother of two girls, the wife of a forty-year-old man, she was shameless and impossibly bold, immeasurably assertive. Before her husband returns, she kisses the ascetic. Geeta's desire for the ascetic was just a reflection of her wandering mind, perhaps a longing to get loved by a man of her choice. The wounded mind often travels, though it doesn't reach its destination.

Geeta, through frequent visits, wanted the ascetic to become her own. The ascetic resisted. The less he turned interested, the more she became decisive. After making him her own, she felt peaceful. With the hope of meeting him again in the next birth, she returns with a promise of finding him. Geeta knew she could never possess the love of the ascetic. She didn't want to corrupt any system. The love she had in her mind just exploded; she too didn't want to silence it. The ephemerality of her love was acceptable only to her heart. She knew she would meet him in her next life. Her effort to make her next life beautiful is very suggestive of the unsatisfactory life she had to live this life. To the world outside, everything looked normal, the world within was tough though.

Geeta was honest, to the author. Honesty doesn't require morality. Her husband, her children, her house, her servants, her marble floors, her orchids, her anthurium, her outer skins, everything was hers but the gasp she took was for him. Geeta often looked and laughed at her female form. She questioned, what is this woman? Why was she born? Why is she living? This forty-year-old man with his slightly greying hair and these girls aged ten and twelve, who are they to her? She, who is she? The questions about her own identity vexed her. Whenever she got an opportunity to see the man whom she loved, she went. By evening, she returned. She had no repentance of her actions. Everything appeared bluish as if they are consumed by venom. Geeta, right after her first look at the ascetic, felt like two beings who had grown weary in their search for each other across many lives. She matched herself to a serpent that had lost the gem it had guarded. Instead of her lurching and

staggering, she couldn't find it. Frustratedly, she asks if there's a woman in this world who has been loved fairly.

The author doesn't try to project Geeta as a promiscuous woman. She just lets the sophisticated readers guess the trauma Geeta may undergo, having let her love go. The ache of suppressed love is traumatic. Geeta's decision to be with her family speaks of her tenacity. Or else, she could have given up a familial co-existence, or they could have eloped, or she could have apologised to her husband with the promise of remaining a chaste wife thereafter. She chose to be otherwise. She believes a smouldering bit of life cannot be either rewritten or denied. Letting her love burn like a house freshly on fire, she withstands the pain of separation. Even in the downpour of separation, her love blazed brightly. With a stern decision to meet her love in their next birth, she becomes a thread dipped in oil, burning bright, spread light, yearning inside. She thinks of her love as a languid serpent of tremendous venom. It lay in wait for him, biding its time. Once again, she hopes her deadly fangs can turn him the deepest blue, for only a man of the deepest blue colour can survive her venomous fangs.

Trodding on its hood, her love traversed along the mountains, the white snow and red sand taking its form in her eyes. Geeta could never come back to her familial life thereafter. She had confidence in her love, though she knew she may have to wait for lives together to be with him. Her willingness/ the sternness of her mind to tame her thoughts, and the numerous possible questions that could be thrown to her face, speak volumes about Geeta's decisive consciousness. Magic is mixed with metaphor to explain the traumatic state of mind Geeta possesses. As a wife who yearned for a love that transcends lifetimes, Geeta will have a permanent place in readers' hearts as representative of hundred unheard voices. Known for writing strikingly original fiction, K. R. Meera has the sharpest vocabulary in her altogether different way of storytelling by creating women as they are created nowhere else. The painful memory the readers carry about those women could be the realisation that those women reflect their minds and their thoughts, which otherwise would not have seen the light, even in a written/ printed form.

4.5 Trauma That is Common Among the Three Women

Both trauma and tenacity were the common characteristics of Angela, Radhika, and Geeta. Three of them were in love; their love was like a stream that flowed silently. No one heard the enormous roar of undercurrents. The currents were so strong that they shook the crust. Their faces, actions, and words didn't speak their mind. K. R. Meera's ladies in The Angel's Beauty Spots were not outspoken. They did what they thought was right. They did not ask for anyone's permission or wait for the right time to act. Love

satisfied their soul; everything else was just a liability for them. All three characters of the three different novellas are portrayed as victims of failed love. The ache of suppressed love is traumatic. Unlike those who showed symptoms of PTSD, Meera's characters believed in a compromise, compromise with the ultimate realities of life. Meera has employed intertextuality, repetition, fragmentation, and language manipulation to create meaning due to extreme traumatic stress.

The internal reminders of the traumatic period gave them trouble throughout. Angela grew restless sometimes, she had a few nightmares, which reflected her troubled mind. Her distressing thoughts about her children were so much that she had altered her anxiety state and mood swings. In Radhika, it was childhood abuse that led to the formation of such a disease in her. She wanted to be alone and find comfort in her company itself. Ajith's presence irked her; his touch made her feel numb. Her increased anxiety shows the extent of the trauma she is subjected to. Geeta was passionate about a man, a man permanent in her life. Was she towards attaining something impractical? The machine-like functioning of Geeta in her family shows her disinterest in her very life.

V. FINDINGS

The research paper proves that a woman can survive traumatic conditions, and beyond a limit of tolerance, she flies high over them, turning more tenaciously beautiful. Their attitude towards life takes a bold turn, and irrespective of the male dominancy forced upon her, she hesitates to subjugate. How she voyages from extreme trauma to the pinnacle of tenacity is found out after a thorough study.

VI. SUGGESTIONS

It is suggested that there is some support system to help women overcome the difficulties of their lives and lead an independent life. Causing troubles by anybody that may affect her mental health should be curtailed by effective legal measures. Traumatic disturbances caused by society should be restrained effectively. Under such circumstances, women turn out to be tough and tenacious.

VII. CONCLUSION

A series of tragedies makes Meera's women tenacious., The author could have created them in the interest of the elite readers. She could have made them sound/act like heroines. Courage is beautifully blended with the themes of betrayal, tragedy, and violence to create an impact on the readers. The audacious depiction of bold women, tormented by longing

and love, subdued by patriarchal norms, has been the trademark of K. R. Meera. Misfortunes in life, discontented marriages cruelty of the spouses shape these women. Heavily metaphoric, Meera's writing is prolific and highly sensible, for it illustrates the life of married women. They cannot be regarded as ordinary. They are very vicious, defying social law and order. However unfair, they are stern and fearless. K. R. Meera perhaps would have wanted us not to think that trauma can never make a woman subdue to others' whims. Let there be more angels to create beauty that lasts forever.

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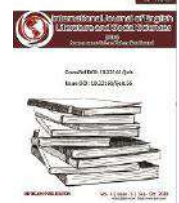
The Mosaic of Society: Jayant Mahapatra's Imaginative Realism and Philosophic Insights in Indian Social Milieu

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Abstract— Jayanta Mahapatra is widely celebrated as an iconic figure and revered as the Father of Modern and post-modern Indian English poetry. He is known for his unique blend of imaginative realism and profound philosophical insights in his poetry. This research paper presents a comprehensive exploration of the visionary poet Jayant Mahapatra's literary works, focusing on the intertwining themes of realism and philosophy within the rich tapestry of Indian literature. His profound poetical works serve as a cornerstone in any discourse on Indian English Poetry, vividly portraying themes of social discrimination and the erosion of moral values. Internationally acclaimed, Mahapatra's masterpieces such as "Hunger," "Myth," and " Summer" are hailed as flawless examples of majestic poetry that compel readers to grapple with profound societal truths. Delving deeper into his repertoire, his philosophical musings in poems like "The Moon Moments" and "Total Solar Eclipse" resonate with a stark realism that captivates and mesmerizes audiences worldwide. An immersive and enlightening reading of Mahapatra's poetic oeuvre, sheds light on how his imaginative realism and philosophic insights offer a deep understanding of contemporary Indian society, its complexities, and the human condition at large. His poetry is remarkable for its profound depth of emotions and true poetic imagination, which spans a wide variety of themes. His work evokes intense emotional connections with the world around him, as he skillfully transforms everyday events into verse. To quote Robert Frost: "Poetry is when an emotion has found its thought and the thought has found words." Mahapatra's imaginative canvas powerfully delves into the human condition, where a brooding landscape, heavy bodily passions, and interior compulsions intertwine with the agonizing strands of human existence, offering a profound and thought-provoking exploration of our innermost struggles. He himself stated "I fell in love with English. I played with words, turning them over and over again until they were heavy with meaning."

Keywords— imaginative realism, poetic craftsmanship, philosophic vision, social discrimination.

INTRODUCTION

Jayant Mahapatra, a prominent Indian poet writing in English, rose to prominence for his evocative and introspective poetry that delves into the complexities of human existence, cultural heritage, and the interplay between the personal and the universal. His works reflect not only a deep engagement with philosophical contemplation but also a profound sensitivity towards the nuances of language and imagery. The poetry of Jayant Mahapatra, a distinguished voice in Indian English literature, serves as a profound exploration of human experience, blending imaginative realism with profound philosophical insights. As a pioneering poet, Mahapatra's works transcend the boundaries of traditional verse, delving into the depths of human consciousness while seamlessly weaving together elements of imagination, stark realism,

and timeless philosophical wisdom. In Jayant Mahapatra's poetry, offers a lens that explore the interplay between imaginative realism and profound philosophical insights. In the poem "Hunger," Mahapatra delves into the stark realities of deprivation and longing, painting a vivid and unflinching portrait of human suffering. *"trailing his nets and his nerves, as though his words sanctified the purpose with which he faced himself."* The use of visceral imagery and emotive language in depicting the pangs of hunger allows readers to viscerally experience the raw and unembellished reality of deprivation, thereby underscoring Mahapatra's adeptness at infusing his verses with a palpable sense of imaginative realism. *"my mind thumping in the fleah's sling. Hope lay perhaps in burning the house I lived in. Silence gripped my sleeves; his body clawed at the froth."*

Similarly, in "Myth," Mahapatra delves into the realm of collective memory and cultural narratives, intertwining elements of mythology with lived experiences. Through this poem, Mahapatra invites readers to contemplate the enduring relevance of myth and its resonance in shaping human understanding. This exploration bridges the realms of imagination and reality, as Mahapatra blurs the boundaries between the mythical and the tangible, all while imparting insightful philosophical reflections on the enduring power of myth in shaping individual and collective consciousness. *"a diamond in my eye. Vague grieving years pit against the distant peaks like a dying butterfly as a bearded, saffron- robed man asks me, firmly: Are you a Hindoo? "*

Mahapatra's imaginative realism serves as a potent instrument enabling him to intricately portray the Indian social milieu. Through his adept use of imagery and metaphor, he constructs a rich and multifaceted depiction of society that is not only firmly rooted in reality but also infused with a captivating aura of enchantment and potential. Beyond merely mirroring the world, Mahapatra's imaginative realism embodies a profound perspective shaped by his philosophical contemplations, offering a unique lens through which to perceive and engage with the intricacies of existence. In "A Summer" Mahapatra unveils a nuanced portrayal of his homeland, capturing the multifaceted essence of India's landscape, society, and culture. *"over the soughing of the sombre wind priests chant louder than ever; tge mouth of India opens ."* By interweaving evocative descriptions of the land with introspective musings on the complexities of national identity, Mahapatra skillfully showcases the intrinsic link between imaginative realism and deep philosophical inquiry. Through his verses, Mahapatra presents a tapestry of India that transcends mere physicality, delving into the collective consciousness of a nation and reflecting on the timeless philosophies that underpin its existence.

Furthermore, "The Moon Moment" and "Total Solar Eclipse" offer poignant explorations of celestial phenomena, infusing the natural world with deeply philosophical implications. *" All these years; our demands no longer hurt our eyes. How can I stop the life I lead within myself – The startled, pleading question in my hands lying in my lap while the gods go by, triumphant , in the sacked city at midnight? "* In these poems, Mahapatra unfolds the enigmatic beauty of celestial events, employing vivid imagery and introspective contemplation to underscore the profound interconnectedness between the cosmic and the human experience. Through these depictions, Mahapatra elevates the reader's perception beyond the terrestrial realm, delving into existential questions and illuminating the intersection of our earthly existence with the vast and mysterious cosmos. The selected poems by Jayant Mahapatra exemplify the seamless integration of imaginative realism and profound philosophical insights. Mahapatra invites readers into a realm where the boundaries between the real and the imagined blur, unveiling layers of meaning and prompting profound philosophical contemplation. His adept navigation of these themes underscores his stature as a poet who deftly marries the tangible with the abstract, inviting readers to explore the depths of human experience and the universal truths that underpin it. Beyond his thematic explorations, Mahapatra's poetic style is characterized by its lyrical beauty, employing vivid sensory details and rich symbolism to create immersive and emotionally resonant experiences for readers. His mastery of language allows him to navigate the intricate realms of memory, identity, and mortality with a deft touch, weaving together narratives that are both deeply personal and universally relatable. Furthermore, Mahapatra's commitment to exploring the marginalities and forgotten voices within society sets him apart as a poet who is attuned to the socio-political realities of his time. Through his poetry, he sheds light on the lives of those on the fringes, giving voice to their struggles, aspirations, and silenced histories. This compassionate gaze towards the marginalized underscores his larger artistic project of fostering empathy and understanding across diverse lived experiences.

At the heart of Mahapatra's literary oeuvre lies a profound exploration of the human experience and the essence of existence. His keen philosophical insights delve into fundamental questions about identity, belonging, and the pursuit of meaning in a complex world. Through his thought-provoking works, Mahapatra illuminates the intricate tapestry of the human condition, offering profound reflections on the individual's place in society and the ever-evolving dynamics of the Indian social milieu. His contemplations resonate deeply with readers in India, where

discussions on identity and belonging play a pivotal role in shaping cultural and societal narratives.

In addition to his contributions to poetry, Mahapatra's influence extends to his role as a teacher and mentor, nurturing a generation of aspiring writers and poets in India and beyond. His dedication to fostering a vibrant literary community and inspiring new voices in the field underscores his commitment to the broader cultural landscape and the enduring power of poetry as a means of expression, reflection, and transformation. Jayant Mahapatra's legacy as a poet transcends the boundaries of language and geography, resonating with readers worldwide through his poignant explorations of human emotions, societal complexities, and the timeless quest for meaning and connection. His artistry serves as a testament to the enduring relevance of poetry in illuminating the human condition and inviting us to contemplate the myriad facets of existence with compassion, empathy, and wisdom. Throughout his career, he has remained unwavering in his commitment to truth, authenticity, and ethical storytelling, refusing to shy away from the harsh realities of life or compromise his values for the sake of popularity or acclaim. Mahapatra's poems often serve as a testament to his unwavering integrity, as he fearlessly tackles taboo subjects, challenges societal norms, and confronts uncomfortable truths with unflinching honesty. His willingness to delve into the darker aspects of human nature, such as violence, loss, and disillusionment, showcases his deep moral courage and his refusal to look away from the complexities of the human experience. Furthermore, Mahapatra's integrity shines through in his dedication to preserving and promoting the cultural heritage of his native India. Through his poetry, he celebrates the rich tapestry of Indian traditions, languages, and histories, highlighting the enduring beauty and resilience of a land steeped in diversity and complexity.

The poet also gives the image of an imaginary pyre with flames covered with smoke. He tells about his aged mother's last wish to be cremated in the sea beach of Puri. This reference to the poet's mother's wish indicates the last wishes of many Indian women to be cremated in this holy place. Though the poet is Christian in religion, he is also an Indian and so he is aware of the Hindu customs and belief systems. The picture drawn by the poet is realistic in nature with a touch of irony and satire.In a good number of poems like Dawn at Puri, Taste for Tomorrow, Slum, Evening Landscape by the River and Events, he tries to evoke an atmosphere of lost glory, lost ecstasy of the culture of Orissa. His sensibility is essentially Indian. His Indianness is seen

at its best in his poems about Orissa. K.A. Panilker aptly says:

"An examination of the recurring images in Mahapatra's poems reveals that he is Oriya to the Core"

Mahapatra's literary contributions are of immense value, not only for their artistic excellence but also for their profound exploration of the human condition and societal structures. His writings serve as a potent reminder of the capacity of literature to enlighten and transform our perspectives. They are a beacon of light, illuminating the complexities of the world and inspiring us to seek new insights and understanding. His deep connection to his roots and his unwavering pride in his cultural identity infuse his work with a sense of authenticity and reverence that resonates with readers around the world. Beyond his artistic endeavors, Mahapatra's integrity is also evident in his role as a mentor and educator. Known for his generosity, humility, and genuine interest in nurturing emerging talents, he has inspired countless poets and writers to find their voices and hone their craft. His commitment to fostering a supportive and inclusive literary community reflects his belief in the transformative power of art and the importance of sharing knowledge and experiences to enrich the lives of others. In essence, Jayant Mahapatra's legacy is not just defined by his poetic brilliance but by the profound integrity that infuses his work and his interactions with the world. As a poet, teacher, and cultural ambassador, he embodies the values of empathy, compassion, and authenticity, serving as a beacon of light in a world often shrouded in darkness. His unwavering commitment to truth and beauty reminds us of the enduring power of art to inspire, provoke, and uplift, transcending boundaries of language, culture, and time.

CONCLUSION

Jayant Mahapatra, a renowned Indian poet and essayist, has left an indelible mark on the literary landscape with his blend of imaginative realism and profound philosophical musings. Through his exceptional body of work, Mahapatra offers a distinctive lens through which to view the ever-evolving Indian social fabric, unveiling its intricate layers and subtle shades with unparalleled depth and nuance. His writings stand as a testament to his ability to capture the essence of a society in transition, inviting readers to explore the complexities and contradictions inherent in the tapestry of Indian life. Mahapatra's poetry intricately weaves together imagery, symbolism, and profound philosophical insights, offering readers a glimpse into his consciousness by translating his experiences into vivid symbols and images. His unique style effortlessly merges contrasting ideas and images, creating a body of work that is both personal and universal. Drawing inspiration from physics,

religion, nature, and abstract concepts, Mahapatra's poetry ventures into metaphysical realms, guiding readers through intricate thought processes with the aid of imagery. His adept use of imagery serves as a beacon, illuminating the hidden recesses of thought and leading readers from obscurity to enlightenment. Through a rich tapestry of imagery, Mahapatra skillfully conveys complex emotions and philosophical reflections, showcasing the immense power of visual language in literature. Described as encompassing elements of realism, symbolism, and profound philosophical contemplation, Mahapatra's poetry beckons readers to embark on a journey exploring the profound depths of human existence and consciousness. Mahapatra's poetry is notable for its depth of feeling and true poetic imagination, which embraces a wide range of themes, including rootlessness and emptiness in modern existence, love and sex and relationships, and excellent poetic craftsmanship. Mahapatra's poetic canvas is a masterpiece that blends vivid imagery with a stark portrayal of reality. His verses serve as windows into the lives of ordinary individuals, capturing their struggles, joys, and sorrows with a raw authenticity that tugs at the heartstrings.

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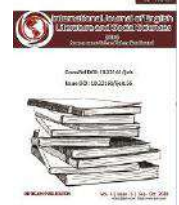
Geopolitical Configurations in the Fictional Terrains of Elif Shafak

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Abstract— Every discourse on geopolitical issues in contemporary world rearticulates how geographical factors such as location, resources, terrain, and climate influence political behaviour, power structures, and foreign policy decisions of states and nations act on the global stage. Any strategy undertaken for geopolitical analysis considers the distribution and exercise of power by examining the capabilities of states in terms of military strength, economic resources, technological advancements, and diplomatic influence. In fact foreign policies are formulated; trade, commerce and international relations are assessed; the significance of territory and borders are shaped; potential disruptions, political instability and shifts in global power dynamics are anticipated; all determined and bridled by the geopolitical flux. Even though literature is primarily entitled to narratives and character build ups, literary texts are often employed by authors to comment on real-world geopolitical issues, power dynamics, and global events. By delineating details such as borders, territories, and geopolitical alliances; by examining the larger politics between individuals, communities, or nations; by weaving complex plots involving espionage agents, political leaders, or diplomats, by highlighting the intricacies of international relations and the pursuit of strategic interests, fictional narratives offer insights into the complexities of human relationships, societal structures, and the forces that shape our world. The current paper is an exhaustive study of the geopolitical configurations and intricate dispositions in the fictional fabric of Elif Shafak, the most widely read Turkish British author whose novels reflect the convoluted tapestry of Turkish society, the intersection of Eastern and Western cultures, and Turkey's unique position bridging Europe and Asia.

Keywords— Geopolitics, geography, power dynamics, globalisation

Geopolitics is the study of how geography shapes politics

      -- Colin S. Gray

I. INTRODUCTION

 The primary intention of art and literature is multifaceted- to engage, inspire, and enrich the human experience by fostering creativity, empathy, and connection across cultures and generations. Art and literature play a vital role in preserving and transmitting cultural heritage, traditions, and historical narratives across generations. Nevertheless it is a collective consummate inclusive of the entirety of all aspects of human life like power, race, gender, culture, ethnicity, geography, ecology and what not. Functionally, art seems to do the work of politics in the contemporary globalising era, but it is invariably the vital relevance that art displays "in the shaping of the public imaginary" (Papastergiadis 2014).

"The emancipatory rhetoric of globalization has been overtaken by the grim realities of increasing geopolitical polarization, the precarious conditions of everyday life and a culture of ambient fear" (Papastergiadis 2014). With the

growing geopolitical rivalries, power struggles, financial crises, terrorist attacks, job insecurity and even pandemics; create a pervasive sense of vulnerability and uncertainty in human consciousness. At the level of international relations, Geopolitics is a field of study that examines the relationship between geography, politics, and international affairs.

Geopolitics focuses on political power linked to geographic space, in particular, territorial waters and land territory in correlation with diplomatic history. Topics of geopolitics include relations between the interests of international political actors focused within an area, a space, or a geographical element, relations which create a geopolitical system.   (Toncea 2006)

Even though literature is primarily entitled to narratives and character build ups, literary texts are often employed by authors to comment on real-world geopolitical issues, power dynamics, and global events. By delineating details such as borders, territories, and geopolitical alliances; by examining the larger politics between individuals, communities, or nations; by weaving complex plots involving espionage agents, political leaders, or diplomats, by highlighting the intricacies of international relations and the pursuit of strategic interests, fictional narratives offer insights into the complexities of human relationships, societal structures, and the forces that shape our world. The award winning Turkish-British author, Elif Shafak, the galvanizing writer in the global fictional spectrum weaves intricate narratives that traverse through various historical, cultural, and geopolitical landscapes. "I think it is an age in which emotions guide and misguide politics" (Shafak 2020).

Intersection of East and West

Even though Shafak's fictional fabric primarily focus on the intricate tapestry of Turkish society, they also delve into broader geopolitical themes like "terrorism, environmental crisis, food shortages, refugee displacement…" (Shah 2023) Her narratives frequently explore the **intersection of Eastern and Western cultures**, reflecting Turkey's unique position bridging Europe and Asia. This geopolitical configuration is evident in works like *The Bastard of Istanbul* (TBI 2006), where characters grapple with their Turkish identity while being influenced by Western ideologies and lifestyles. On a visceral level, it narrates the lives of two young girls Asya Kazanci and Armanoush Tchakhmakhchian, how their individual life stories decussate in the larger schemes of things where each strives to assert their space and voice. The readers are ushered into the multi-layered cityscapes of Istanbul, its varied aromas, 'the broken pavement stones' (1), the old Galata Bridge (7), the Grand Bazaar (7) and the well-off quarters of the city

(9); at the same time the novel also briefly mentions other locations, including Arizona, Tucson, and New York. Rose, Armanoush's mother is from Kentucky, Mustafa lived as an expatriate for years in New York and Armanoush's paternal family, the Armenian Tchakhmakhchians resided in Tucson, each places representing different backdrops for exploring themes of identity, belonging, and cultural hybridity. The novel's characters for whom 'Sanity was a promised land' (25) find themselves in the vortex of cultural divides, ethnic lifestyles, past-present conflicts, divergence of political attitudes, historical issues and even polarising foods that generate strong and opposing opinions among people. "No more weird ethnic food! From now on she would cook whatever wanted. She would cook real Kentucky dishes for her daughter!" (39)

The plot of *Honour* (HNR 2013) offers a sharp contrast between Karakuyu, the fictional village in Turkey and homeland of the protagonist Pembe, which represents the rural, conservative Anatolian culture; and the urban life of Istanbul. Istanbul serves as a background representing the collision of traditional values and modernity. Yet London, portrayed as a multicultural metropolis, is where Pembe's son Iskender and most of his life happens, offering opportunities for immigrants nonetheless presenting challenges of adaptation and integration. Again Berlin and other European cities are briefly mentioned in the novel, reflecting the diasporic nature of the characters' experiences. The theme of **East-West polarization** is central to the narrative of *Three Daughters of Eve* (TDE 2016), as the protagonist, Peri, battles with her identity and beliefs while studying at Oxford University in England. Hailing from a secular Muslim family in Istanbul, Peri experiences a cultural clash between her Eastern upbringing and the Western values prevalent at Oxford. She struggles to reconcile her Turkish identity and Islamic faith with the secular and liberal environment of the university. The novel touches upon political divides between the East and the West, particularly in the aftermath of events such as 9/11 and the rise of Islamophobia.

The Ottoman Legacy

The **Ottoman Empire's legacy** is a recurring motif in Shafak's writing, reflecting on its historical influence on modern-day Turkey and the broader Middle East. The geopolitical contours stemming from the Ottoman era, including its collapse and the subsequent formation of modern nation-states, are often explored in her works. Through *The Architect's Apprentice* (TAA 2014) she presents a gorgeous picture of the city of Istanbul teeming with secrets, intrigue and romance. Set in 16th-century Istanbul, during the height of the Ottoman Empire's power and influence, the rich historical backdrop of Ottoman

Istanbul provides a vivid portrayal of the city's vibrant culture, majestic architecture, and cosmopolitan society. Istanbul's iconic landmarks, such as the Hagia Sophia, the Topkapi Palace, and the Suleymaniye Mosque, are prominent features in the novel. Though the Ottoman Empire itself is not explicitly the focus, *The Flea Palace* (TFP 2002), an enchanting bundle of farce, passion, mystery and history, is set in contemporary Istanbul, a city deeply imbued with the cultural, architectural, and social legacy of the Ottoman Empire. Throughout the story, references to Istanbul's Ottoman past are intertwined with the modern urban landscape, evoking a sense of continuity and historical resonance. "The slightly decrepit, high-ceilinged Ottoman *konak*" (22) is completely antipathetic to Café Kundera "on a narrow, snaky street on the European side of Istanbul" (TBI 76).

The absorbing novel *Three Daughters of Eve* (TDE 2016) subtly explores the Ottoman Empire's legacy through its characters, settings, and themes, offering a nuanced portrayal of contemporary Turkish society and its complex relationship with its historical past. "Istanbul abounded with the old poor and the nouveau riche" (8), "the Nalbantoglus lived on Mute Poet Street, in a lower-middle-class neighbourhood on the Asian side of Istanbul" (14), the plentiful light from the high, arched windows, the chandeliers, the calligraphy, the architecture of Sinan"(84), the Dolmabahce Palace, with its triumphal arches and clock tower" (88) , the Blue Mosque, and the Topkapi Palace are instances evoking the city's Ottoman past and its enduring architectural legacy.

Cultural and Geographical Diversity

Elif Shafak frequently depicts **the rich cultural diversity** within Turkey, reflecting its **complex geopolitical landscape**. Through characters from diverse ethnic, religious, and cultural backgrounds, she explores themes of identity, belonging, and the tensions that arise from Turkey's multicultural fabric. In *Honour* (2013), the story spans across various locations in Turkey and Europe, representing the **cultural and geographical diversity** of the characters' experiences. The story of the Toprak family, who leaves their Kurdish village and settle in Istanbul for an enhanced life finds the family members later in London where they face challenges as immigrants "navigating cultural differences and striving to preserve their traditions in a rapidly changing world" (Banu 2023).

Food, language, culture, geography, history, religion, politics and gender intricately permeates through the fictional matrix of Elif Shafak whose novel settings serve as **microcosms of multiculturalism**, highlighting the complexities of identity, belonging, and coexistence in diverse urban environments.

If London were a confection, it would be a butterscotch toffee – rich, intense and traditional. Istanbul, however, would be a chewy black-cherry liquorice – a mixture of conflicting tastes, capable of turning the sour into sweet and the sweet into sour. (HNR 75)

In *The Bastard of Istanbul* (TBI 2006) she offers an array of characters, whether Turkish, Kurdish, Armenian, Jewish, Greek, or other ethnicities, embodying the richness and diversity of the societies in which they live.

Just like the rug, the table above looked ornamented. There were black olives, red pepper – stuffed green olives, white cheese, braided cheese, goat cheese, boiled eggs, honey-combs, buffalo cream, home-made apricot marmalade, raspberry jam and olive-oil-soaked minted tomatoes in china bowls. (TBI 126)

The **blending of different tastes and flavours** in portraying the quintessential Turkish and Armenian cuisines – the *Çay*, or Turkish tea, the home-made *manti*, *bastirma* from Yerevan, the grilled *sucuk*, garnished *musaqqa*, seasoned *kofte* (meatballs), grilled or roasted *kebabs*, the decadent *baklava*, the flaky *borek* - is suggestive of the Turkish gaiety and satiation; in fact both the Turkish Kazancis and Armenian Tchakhmakhchians "followed a routine to have plenty of dishes displayed on tables to enjoy from morning till evening. Their food preferences and culinary practices expressed their temperaments as well" (Jawad 2018). The interesting habit of keeping two peeled oranges and two sliced apples for the youngest of the family at night, **tasseography** or 'Turkish coffee cup reading' practice to interpret symbols, shapes, and patterns, believed to reveal insights into the drinker's past, present, and future, the custom of preparing the traditional dessert 'Azure' or Noah's pudding as an epitome of community, religion, belonging and cosmopolitanism are testimonies to her exploration into the interconnected histories of different cultures and civilizations, emphasizing the ways in which they have influenced and shaped each other over time. Whether through historical events, cultural exchanges, or personal narratives, Shafak's works celebrate the intermingling of diverse traditions and perspectives.

Urban and Rural Spaces

Shafak often contrasts the **dynamics between urban centers and rural regions**, reflecting on the socioeconomic disparities and cultural divides within Turkey. These regional tensions contribute to the broader geopolitical configurations as depicted in her novels.

Jamila found big cities suffocating, and was daunted by the thought of unknown places – the buildings, the avenues, the crowds pressing on her chest, leaving her gasping for air. (HNR 33)

Urban centers, such as Istanbul, London and Arizona are portrayed as hubs of modernity, diversity, and opportunity, while rural regions are depicted as more traditional, conservative, and economically disadvantaged. This **cultural gap** can lead to misunderstandings, stereotypes, and clashes between urban and rural characters.

After having lived in Tucson for more than twenty years, Rose, once a Kentucky girl, had Arizona written all over her. (TBI 284)

Istanbul had imperceptibly become a ghost city for him, one that had no reality except to appear every now and then in dreams…America was his home now – a home with its backdoor closed to the past. (TBI 285)

The **process of migration** can be fraught with challenges, as characters confront issues of identity, belonging, and adaptation in their new surroundings while moving between urban and rural environments in search of better opportunities or to escape hardships. Soon after the Nalbantoglus left Peri at Oxford residence, she felt "a sickening sense of loneliness" as she had "an unsettling feeling" (110) after they had gone. Her vain attempts to search for "habitual smells – deep-fried mussels, roasted chestnuts, sesame bagels, grilled sheep intestines" of an "Istanbul that mixed unlikely aromas in the same cauldron" (110) was met with Oxford's "resinous odour hanging in the air that seemed unwavering, reliable"(TDE 110).

Political and Social Chaos

Shafak doesn't shy away from addressing contemporary political issues in her fiction. She often portrays the impact of **political turbulence, authoritarian regimes**, and **social unrest** on individual lives. These themes provide insight into the evolving geopolitical landscape of Turkey and its neighbours. Her novels seem overstuffed with political and social affairs that culminate in drastic upheavals in human lives like the acknowledgement of the historic genocide of the Armenians by the Turkish during 1915, cultural division, the dynamics of honour killings and honour suicides culturally motivated in Turkey in order to purify tarnished honour, religious fatwas that encumbered social life, the clash between the Turkish Army and the Kurdish separatists, widely practised tortures in prisons, detention centres and young offender institutions in the aftermath of the 1980 Turkish coup d'état and many more.

10 Minutes 38 Seconds in This Strange World (MSSW 2019) is a psychological and philosophical narrative that unravels the distressing lives of sex workers, human trafficking, and the exploitation of refugees in an unstable context of religious and political corruption. The characters of Peri and her best friends in *Three Daughters of Eve* (2016) - the rebellious Shirin and the faithful Mona – are trapped in the irresolute socio-political milieu which

actually were the situations that Elif herself has experienced in Turkey during 2015 and 2016.

In Turkey, all the political exchanges she had ever witnessed, from those of her father's friends to her own, were besieged with the three capital R's: Resentment, Rage and Resignedness. (TDE 284)

The mutual aggravation between Mona and Shirin was growing and their arguments and verbal battles especially while watching a scene of chaos on TV where a synagogue in Tunisia had been attacked by terrorists. Towards the end we find Peri herself trapped inside the wardrobe of the businessman who was the host for the grand dinner that she was attending as a group of organized mafia men or robbers attacked the seaside palatial mansion on the dinner night.

'I am questioning,' Mona said. 'I question history. Politics. Global poverty. Capitalism. Income gap. Brain drain. War industry. Don't forget the appalling legacy of colonialism. Centuries of plunder and exploitation. That's why the West is so rich! Let's leave Islam in peace and start talking about hardcore issues!'

'Typical,' Shirin said, throwing her hands up in despair. 'Blaming others for our problems.' (TDE 309)

Role of Women and Gender Dynamics

Gender dynamics and the role of women in society are central themes in Shafak's works. Through her narratives, she explores how societal norms, cultural expectations, and political structures intersect to shape the geopolitical landscape, particularly concerning **issues of power and representation**. Full of vigorous, unforgettable female figures her storylines feature a diverse range of female characters, each with her own unique experiences, struggles, and aspirations allowing Shafak to explore the intersectionality of gender with other aspects of identity such as ethnicity, religion, and sexuality. For any reader who has been acquainted with Nazperi Nalbantoglu , Pembe Toprak, Asya Kazanci, Zeliha Kazanci, Armanoush Tchakhmakhchian, Tequila Leila and even the Princess Mihrimah, not a single day would pass by in their lifetime without reminiscing the bleakness, courage, resilience and strength they impersonated in their journeys of self-discovery and empowerment.

Years had to pass before she (Peri) came to the realization that her passivity actively contributed to the ruination of the man she loved. When she betrayed Azur, she betrayed the truth. (TDE 349)

And that's how my mother, Pembe Kader Toprak, thirty-three years old, and deceased according to official records, began to live in a dilapidated squat in Hackney, occupied by a group of punk rockers. (HNR 319)

Addressing gender inequality issues, discrimination of women, the ambiguities of gender identity, minority rights and freedom of speech, Elif Shafak, one of the deepest voices reverberating in contemporary writing, furnishes her readers with nuanced, thought provoking and enormously human characters, most of them from her real life experiences and the rest out of her imaginative furnace. Narrating tales of incest, molestation, abusive marriages, distrusting virginity, illicit born kids, domestic violence, discriminated daughters and toxic relations, the author meticulously pushes us into pathways of poignant, heart-wrenching and tangible life sequences endured by women regardless of race, ethnicity, location, faith and culture.

I still remember her (Mihrimah). I still ache. A travelling pain that moves so fast from one limb to another that I cannot say whether it exists. She is the shadow that follows me everywhere, towering above me when I feel low, draining the light from my soul. (TAA 450-451)

The day Zeliha was raped she was nineteen years old. An age deemed to be a grown- up according to the Turkish laws. At this age she could get married or get a driver's license or cast a vote, once the military permitted free elections to be held again. Likewise, should she need one, she could also get an abortion on her own. (TBI 318)

Globalisation and Transnational Relations

In an increasingly globalized world, Shafak's narratives reflect on the **interconnectedness** of individuals and communities **across borders**. She explores how **globalization** influences Turkey's geopolitical positioning and its **transnational relationships** with other nations, as well as the tensions that arise from cultural exchange and globalization's uneven impacts. Through her novels, she provides nuanced insights into Turkey's evolving role on the global stage and the complex interactions between local, national, and international forces. Most of her characters navigate between traditional Turkish values and Western cultural norms, reflecting the tensions and opportunities that arise from globalization's impact on cultural identity as is evident in the discussions between Asya Kazanci and her Café Kundera friends,

Western politicians presume there is a cultural gap between Eastern Civilization and Western Civilization. If it were that simple! The real civilization gap is between the Turks and *the* Turks. We are a bunch of cultured urbanites surrounded by hill-billies and bumpkins on all sides. They have conquered the whole city. (TBI 81)

The author incontestably pinpoints the uncertainties and apprehensions of the cultured, civilised, urban, sensible people residing in modern Turkey as they realize them being, "stuck between the East and the West. Between the past and the future" and caught up between the 'secular

modernists' who were proud of their regime and the 'conventional traditionalists' who were infatuated with the Ottoman past. (TBI 81) While delineating on the Armenian-Turkish hostility to Armanoush, the genuine attitudes of Asya's aunts are carefully portrayed.

For the Turks, time was a multi-hyphenated line, where the past ended at some definite point and the present started anew from scratch, and there was nothing but rupture in between. (TBI 165)

Consequently globalisation has paved the way for **economic interdependence** of Turkey with other nations shaping the country's economic policies, trade relations, and integration into the global market. Even if it is Zeliha who runs a tattoo parlour against the will of the Kazanci family, Pembe, the Kurdish girl from along the Euphrates river, who takes up domestic household on account of her drunkard husband Adem, or Peri who finds a part-time job in a bookstore to brace up her Oxford education, the financially ruined Adem Toprak, his economically flourishing brother Tariq, the proud owner of a store, Tequila Leila who turns to prostitution owing to the stifling and oppressive patriarchal home, whoever the character be Elif purposely tossed them through circumstances of opportunities for prosperity or challenges related to inequality and economic insecurity.

CONCLUSION

To encapsulate the current study, Elif Shafak, the backbreaking presence in fiction today offers nuanced insights into the fictional geopolitical configurations of Turkey and its place in the wider world.

Societies like Turkey are divided into tribes. Collectivistic, tribal entities fail to coexist. Collectivistic identities erase individuality. It is not a coincidence that authoritarian ideologies depend on "crowds"—masses, collectivities chanting in unison with synchronized energy. This is how we lose individuality. (Shah 2023)

"In addressing the tension between the globalizing trajectories and a cosmopolitan worldview" (Papastergiadis 2014), her works serve as a mirror to society, inviting readers to contemplate the complexities of identity, politics, and culture in a rapidly changing world. When Pembe Toprak, disgraced by a racist shopkeeper while purchasing in a London supermarket, is rescued by Elias with whom she develops a chaste affair, she is incomprehensible of the big religious divide and the racist hostility. Through the thoughts of Elias who helplessly watches Pembe for her 'sheer simplicity and innocence'(HNR 114) Shafak throws light on the issues like rising unemployment, poverty, xenophobia, terrorism, ideological clashes, environmental

crisis, food shortages, the oil crises, refugee displacements and many more that has been crushing humanity lately. In fact her stories are hopeful contemplations and an anticipation to re-humanize those who have been dehumanized.

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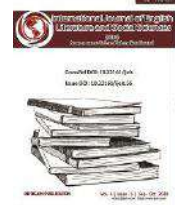
From Myth to Mythya: A Study on the Metamorphosis of Ramayana in Modern India

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Abstract— This article explores the enduring impact of Indian mythology on contemporary literature, particularly through the reinterpretation of ancient epics like the Ramayana. It delves into recent literary works that reimagine these timeless tales, offering fresh perspectives that resonate with modern audiences. Beginning with an overview of Indian mythology's rich tapestry, the article highlights its universal themes and relatable characters, from the noble prince Rama to the resilient Sita. It discusses notable works such as Amish Tripathi's Sita: Warrior Of Mithila, P. Lalita Kumari's The Liberation of Sita, and Anand Neelakantan's Asura: Tale of the Vanquished, which provide alternative viewpoints on familiar mythological narratives. The article also explores the evolution of mythopoeia in Indian epics, emphasizing how these narratives have adapted to contemporary sensibilities while retaining their essence. It discusses the transformative process of "mythya," wherein myths transcend literal truth to convey deeper philosophical truths and allegorical meanings. Moreover, the article delves into the feminist reinterpretation of Indian mythology, spotlighting authors like Chitra Banerjee Divakaruni and Volga, who have reclaimed the voices of subaltern female characters. These retellings offer nuanced portrayals that challenge patriarchal interpretations and provide a platform for marginalized perspectives. Lastly, the article underscores the importance of reclaiming subaltern voices in mythology, showcasing how retellings have amplified the stories of characters traditionally overlooked or sidelined. Overall, it demonstrates the dynamic interplay between ancient mythology and contemporary literature, showcasing the enduring relevance and transformative potential of mythological retellings in shaping our understanding of the human experience.

Keywords— Mythology, Mythopoesis, Modern Indian Mythology, Ramayana, Society

I. INTRODUCTION

In the vast expanse of literature, the echoes of ancient myths persistently reverberate, weaving timeless narratives into the fabric of modern fiction. Literature has long been captivated by mythology, which serves as the bedrock and cradle of numerous cultures and civilizations. Just as the Western world draws inspiration from Greek and Roman mythology, our Indian culture stems from the rich heritage and principles of the Ramayana and Mahabharata, which carry a spiritually vibrant and profound significance. The Vedas, Puranas, and Upanishads have consistently inspired countless literary works. Indian mythology stands out for its extraordinary portrayal of characters leading seemingly ordinary lives despite their divine nature. They are not portrayed as perfect beings but rather reflect a spectrum of human emotions and flaws—love, lust, courage, valor, righteousness, revenge, and violence. Consequently, even in the era of technology and globalization, the enduring popularity and familiarity of Indian mythology inspire modern writers to retell these myths in ways that resonate with contemporary contexts. A new trend has emerged where myths are rewritten, recreated, retold, remembered, reintroduced, and reimagined from a modern perspective, setting the stage for an amalgamation of myth and fiction that has become a hallmark of Indian writing in English. As these myths undergo modification, they retain elements of both their original settings and the present day, making them a bridge between past and present. Indian mythological

texts, though deeply ancient, remain ever fresh in our collective consciousness—age-old like mountains (SarvaPuratana) yet perpetually new like the morning dew (NityaNutana).

II.   REVIEW OF LITERATURE

The book titled *Sita: Warrior Of Mithila* (2017) by Amish Tripathi talks about ancient India around 3400 BCE, the land is torn apart by divisions, resentment, and poverty, leading the people to despise their rulers and the corrupt elite. Exploiting this chaos is Raavan, the demon king of Lanka, who tightens his grip on the troubled region of Sapt Sindhu. Feeling the urgent need for a savior, two powerful tribes, guardians of India's sacred lands, begin their search. Their quest leads them to discover an abandoned infant, saved from wolves by a vigilant vulture in a deserted field. This child, named Sita, is taken in by the ruler of Mithila, a kingdom overlooked and disregarded by others. Despite doubts about her potential, Sita proves to be extraordinary. Her journey unfolds as she rises from orphanhood to become not only a respected prime minister but also a goddess. Amish's latest addition to the Ram Chandra Series embarks on an exciting adventure, exploring the origins of a remarkable figure who transcends mortal boundaries, shaping the destiny of an era. This sequel transports readers back to a time before the very beginning of the epic tale, offering a gripping story of bravery, fate, and divine intervention.

P. Lalita Kumari's *The Liberation of Sita Volga* (2016) is a mesmerizing collection where Ramayana recounts the narrative of Rama's exile and triumphant return to Ayodhya as a just and righteous king, dedicated to his subjects. In Volga's reinterpretation, it is Sita who, abandoned by Rama, embarks on a challenging journey toward self-discovery. Along her path, she encounters remarkable women who have liberated themselves from societal constraints such as husbands, sons, and conventional notions of desire, beauty, and chastity. Characters like Surpanakha, Renuka, Urmila, and Ahalya, typically minor in the traditional epic, guide Sita toward an unexpected resolution. Meanwhile, Rama himself is prompted to reevaluate his roles as both the ruler of Ayodhya and a deeply affectionate husband. "The Liberation of Sita" presents a bold subversion of India's widely known tale of morality, choice, and sacrifice. It offers new perspectives within the established narrative, empowering women to reassess their lives and experiences. This work showcases Volga's prowess as a feminist writer.

Asura: Tale of the Vanquished (2012) published by Anand Neelakantan marks the tale of the Ramayana, recounting Rama's triumph over the demon Ravana, which has been told countless times, typically from the perspective of the victors. But what if Ravana and his people had a different story to share? The Ravanayana, untold until now, narrates the saga of the Asura people, cherished by the oppressed outcastes of India for millennia. Ravana, the Asura leader, speaks from the shadows, questioning why his defiance of the gods and his fight against caste-based Deva rule have led to his vilification. Now, Bhadra, an Asura, adds his voice to the narrative of the defeated, highlighting their struggles under Deva oppression. Initially hopeful under Ravana's leadership, the Asuras soon realize that their situation remains dire. However, Ravana's pivotal actions ultimately alter the course of history, setting the stage for a monumental shift in power dynamics.

Indian Mythology in Literature

Indian mythology serves as a timeless reservoir of wisdom, creativity, and inspiration, woven intricately into the tapestry of literary works across the globe. Rooted in ancient texts such as the Vedas and Upanishads, Indian mythology offers a vivid panorama of gods, goddesses, heroes, and demons, each embodying complex facets of human nature. What distinguishes Indian mythology is its portrayal of divine beings navigating the mundane world, grappling with love, jealousy, ambition, and morality, rendering them relatable to mortals. This fusion of the divine and the human imbues Indian mythology with a universal appeal, transcending temporal and cultural boundaries. Central to Indian mythology is the concept of dharma, the cosmic order governing the universe, and karma, the law of cause and effect. These philosophical underpinnings infuse literary works with profound insights into human existence and moral dilemmas. Writers worldwide draw upon these timeless themes to explore contemporary issues, reinterpreting ancient myths through a modern lens. By juxtaposing the ancient with the contemporary, they illuminate enduring truths about the human condition, fostering a deeper understanding of ourselves and the world we inhabit.

One of the distinctive features of Indian mythology is its vast pantheon of deities, each with its myths, symbols, and attributes. Whether it's the benevolent Vishnu preserving cosmic order, the fierce Durga vanquishing demons, or the mischievous Krishna enchanting all with his playful antics, these divine personalities serve as archetypes reflecting diverse aspects of human nature. Writers leverage these archetypes to craft complex characters grappling with moral dilemmas, existential crises, and the pursuit of enlightenment, resonating with readers across cultures and generations. Moreover, Indian mythology is replete with epic narratives such as the Ramayana and Mahabharata, which chronicle the triumphs and tribulations of heroes and heroines embroiled in cosmic conflicts. These timeless

epics serve as allegories for the perennial struggle between good and evil, righteousness and ambition, echoing the eternal battle within the human soul. Writers draw upon these epics to explore themes of power, justice, loyalty, and redemption, offering fresh perspectives on age-old dilemmas confronting humanity.

Evolution of Mythopoeia in Indian Epics:

The evolution of mythopoeia in Indian epics marks a profound journey from the ancient realm of myth to the contemporary concept of "mythya" through the transformative process of "mythopoesis." This evolution reflects the dynamic interplay between cultural narratives and societal contexts, showcasing how these tales have evolved, adapted, and internalized within Indian culture. Central to this evolution is the work of scholars like Devdutt Pattanaik, who emphasizes the societal role of myth in shaping notions of morality, belief systems, and cultural identity. Mythopoeia, the act of creating myth, serves as a mechanism through which societies construct and transmit their values, traditions, and collective consciousness across generations. In the context of Indian epics such as the Mahabharata and the Ramayana, mythopoeia plays a crucial role in not only preserving ancient narratives but also reinterpreting them to suit contemporary sensibilities.

The journey from myth to "mythya" represents a shift from literal truth to symbolic interpretation. As societies evolve, their understanding of myths transcends mere historical accounts to embody deeper philosophical truths and allegorical meanings. This evolution blurs the lines between the archaic and the contemporary, highlighting the timeless relevance and universal appeal of mythological narratives. Through mythopoesis, these epics continue to resonate with audiences by addressing fundamental questions about existence, morality, and the human condition. Moreover, the concept of mythology has undergone a significant transformation in contemporary times. Once confined to specific cultural contexts, mythology has now assumed a vague and broad definition, operating universally and diversely across cultures. This expansion of mythology reflects the interconnectedness of global cultures and the recognition of shared themes and motifs that transcend geographical boundaries.

Ramayana: A Timeless Epic:

The Ramayana stands as a beacon of cultural identity and moral guidance in the vast tapestry of Indian literature. Its enduring relevance lies not only in its historical roots but also in its timeless themes and narrative adaptability. Hailed as a national epic, it transcends geographical and linguistic boundaries, resonating with audiences across generations and cultures. At its core, the Ramayana is a tale of righteousness, duty, and the eternal struggle between good

and evil. Through the trials and triumphs of its characters, particularly the noble prince Rama, it imparts profound moral lessons that remain as pertinent today as they were millennia ago. The epic's narrative flexibility allows for diverse retellings, each imbued with the unique cultural nuances and interpretations of its storytellers.

From the original Sanskrit verses penned by Sage Valmiki to the myriad translations and adaptations in various Indian languages and beyond, the Ramayana has undergone countless transformations while retaining its essence. Whether it is through classical poetry, folk songs, theatrical performances, or contemporary literature, the epic continues to captivate audiences with its universal themes of love, sacrifice, loyalty, and redemption. One of the remarkable aspects of the Ramayana is its ability to evolve with the times while retaining its core values. Its characters and their dilemmas are not confined to any specific era but resonate with the human experience across centuries. Whether it is Rama's unwavering commitment to his duty as a prince, Sita's resilience in the face of adversity, or Hanuman's unwavering devotion, these archetypal figures embody timeless virtues that inspire and uplift.

Sage Valmiki declared that: "*Yavat Sthasyanti Girayah Saritascha Mahitale Tavat Ramayanakatha Lokesu Pracharisyati*" i.e Ramayana will be there as long as mountains and rivers exists on the face of the earth. There is a symbolic relationship between the Ramayana and the mountains or the rivers as the mountains stands for men and the rivers for women, because women are the harbingers of change which flows incessantly to bring solace to one and all. It further declared prophetically that as long as there are men and women in this world, the glory of Ramayana will continue to illuminate the world. Sage Valmiki's assertion that the Ramayana will endure "as long as there are mountains and rivers on earth" reflects the eternal nature of its message. Just as the natural landscape remains unchanged, so does the epic's essence, transcending the limitations of time and space. Its symbolism is deeply rooted in the Indian psyche, serving as a cultural touchstone that fosters a sense of unity and belonging. Moreover, the Ramayana's adaptability extends beyond linguistic and cultural boundaries, finding resonance in diverse religious and philosophical traditions. Its themes of dharma (righteousness), karma (action), and moksha (liberation) are central not only to Hinduism but also to Buddhism, Jainism, and other spiritual philosophies. Thus, Ramayana is considered as the "Adikavya" and Valmiki an "Adikavi" "To know the Ramayana is to know India" (Rajagopalachari, 87).

Feminism and Mythological Retellings:

Under the 4th wave, feminism has significantly lost its

significance due to various reasons hence the role of Indian feminism is crucial in transforming this mindset by reinterpreting the age-old epics with a modern lens and presenting before the world the quintessence of pristine feminism that is ingrained in the age-old culture of India. Jabir Jain in his book *Indigenous Roots of Feminism* seeks to analyze the Western feminist movement in India excluding it from the hangover of Western concern and interest. There is an apt observation by (Jain) as he says- "feminism is more than a voice of protest or questioning. It is moral self-reflection, a conquering of inner fears and a realization of self-worth it does not abandon values or relationships, but goes on to create one" (Jain). In the context of Indian feminism, which often intertwines tradition and spirituality, there has been a concerted effort to reclaim women's voices in mythology. This endeavor provides a nuanced understanding of characters like Sita and Draupadi, whose narratives have been traditionally overshadowed by patriarchal interpretations. In the epic Ramayana, Sita is often portrayed as the ideal wife, embodying virtues of loyalty, sacrifice, and chastity. However, feminist readings challenge this one-dimensional portrayal, highlighting the complexities of her character and the injustices she faced. Sita's resilience in the face of adversity and her agency in making critical decisions are emphasized, subverting the notion of her as a passive victim. By reexamining Sita's story through a feminist lens, contemporary literature offers a more multifaceted portrayal that resonates with modern audiences grappling with issues of autonomy and gender dynamics.

The reimagining of these female characters reflects a broader societal shift towards gender equality and empowerment. As feminism gains traction in India and around the world, there is a growing recognition of the importance of diverse and inclusive narratives that challenge entrenched power structures. By centering the voices and experiences of women in mythology, feminist retellings not only provide a platform for marginalized perspectives but also contribute to a more nuanced understanding of gender dynamics and social norms. Moreover, Indian feminism's unique approach, which often draws from traditional wisdom and spiritual teachings, adds depth and complexity to these reinterpretations. By weaving together elements of mythology, spirituality, and contemporary social commentary, feminist authors create narratives that resonate with readers on multiple levels, inviting reflection and dialogue. Feminist perspectives have played a crucial role in reinterpreting ancient epics like the Ramayana and Mahabharata to address contemporary issues of gender equality and empowerment. Through nuanced portrayals of characters like Sita and Draupadi, Indian feminism seeks to reclaim the voices of women in

mythology, sparking conversations about autonomy, agency, and throughout the epic Ramayana, there are many female characters, from hermitage and palaces whose characters pose a great deal of enigma, often striving to analyze them from feminist perspective turns into a quest, a discovery of pristine feminism of the past grounded on Indian roots that can reshape and guide the modern feminism and social justice in both literature and society at large.

Reclaiming Subaltern Voices:

In the landscape of literature, retellings of mythology serve as a powerful tool for reclaiming and amplifying the voices of subaltern characters, who are often marginalized or overlooked in traditional narratives. Myth is an authorless story binding a community or society together. But the mythopoeia is inducing transformation in myths that survived many social revolutions and movements, creating a change in the beliefs of the society. The existence of the unheard and unsung heroes of mythology is traced through the advent of mythopoeia, presenting the importance of these heroes in the narrative and history. These mythopoeic texts give voice to these characters and tell their side of the story. The revisionist academicians have brought forth many such perspectives with multiple voices; one such voice is of Urmila, who is popularly given voice by Kavita Kanè in her novel *Sita's Sister*. The revisionist narratives are now being written from different and new perspectives with new ideologies to interpret the narrative and characters, setting the characters that weren't given importance by the conventional authors. Many retellings of Ramayana are bringing the non-elite subalterns of Ramayana to the centre and are being spoken. Texts like *Sita's Sister, Lanka's Princess, Mandodari* and others such narrative give voice to subaltern women characters of mainstream Ramayana. These texts try to give voice to the characters and tell their side of the story behind their actions.

Authors such as Chitra Banerjee Divakaruni and Volga have embarked on this transformative journey, reshaping age-old tales to offer alternative perspectives and challenge established power structures. Through their works, they illuminate the experiences and struggles of minor women characters from the Ramayana, contributing to a more inclusive portrayal of history and culture. Mythology, while rich in symbolism and archetypes, has historically been dominated by narratives that center on the exploits and perspectives of privileged individuals, typically men from dominant social groups. However, within these ancient epics lie a multitude of characters whose stories remain untold or relegated to the margins. These characters, often representing subaltern groups such as women, lower castes, or marginalized communities, possess narratives that are

ripe for exploration and reinterpretation.

Chitra Banerjee Divakaruni, through her novel *The Palace of Illusions*, offers a compelling retelling of the Mahabharata from the perspective of Draupadi, a central but often overshadowed figure in the epic. By placing Draupadi at the forefront of the narrative, Divakaruni not only gives voice to a subaltern character but also offers readers a deeper understanding of the complexities of power, gender, and agency within ancient Indian society. Through Draupadi's eyes, readers witness the injustices and struggles faced by women in a patriarchal world, as well as the resilience and courage required to navigate such environments. Similarly, Volga's *The Liberation of Sita* offers a feminist reimagining of the Ramayana, focusing on Sita, the wife of the legendary hero Rama. In this retelling, Sita emerges as a multifaceted character with agency and autonomy, challenging the traditional portrayal of her as a passive and obedient wife. Volga's narrative sheds light on Sita's inner turmoil, her longing for freedom, and her defiance in the face of societal expectations. Through Sita's journey, Volga not only amplifies the voice of a subaltern character but also critiques the rigid gender roles and oppressive structures prevalent in ancient Indian society.

Modern Indian mythologists that retellings are important and they come up with stories that speak and give a prominent voice to the unvoiced pathos of marginalized characters. The story does not change, it is only the focus of the story that changes. If the original epic portrays Rama as the protagonist, Neelakantan's work brings out Ravana as the tragic hero of the story, rather than the enemy. "My book is an attempt to make the masses realize that everything cannot be black or white. Good and evil, both, co-exist in each of us."

III. CONCLUSION

The study of mythology is no longer looked as an escape from reality to the world full of fantasy but a journey in search for greater understanding about the universe. In India especially myths have an extraordinary vitality, continuing to give people some truths about themselves, about the human condition. It is no doubt that the Indian fiction scene is going through a generational change where the audience is finally shedding colonial influences and the idea of capitalist superiority. Whatever the intentions of the readers and writers, as we retell the ancient tales in our own voices and for our own times, we can, for example, question the patriarchal strains in the *Ramayana*, we can recall with pleasure the sexuality in the myths of Shiva, we can revel in the powers of Devi. As parents and grandparents, we can tell these stories to our children and grandchildren in our ways, with our concerns, our politics, and our worldviews.

We can ensure that the versions of these stories that we choose to share are progressive and free from biasness. The stories themselves are generous and fearless; for centuries, they have opened themselves up to multiple telling, to new twists and turns, to old questions that have new answers. Concluding with a reflection echoing the profound insights by Ramanujan - "The Rama story constitutes a universe so vast that it cannot be defined by a single text or even by a group of texts. Because of this, every interpretation is also a telling & every telling also an interpretation."

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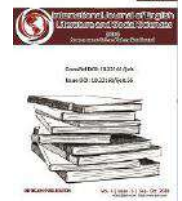
An Expression of Complex Psychology in the Character of Aunt Patience: As a Gothic Component of *Jamaica Inn*

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Abstract— Daphne Du Maurier builds a fairy tale narrative in Jamaica Inn, with a classic villain and a conflicted damsel-in-distress in gothic romances, brought together within a toxic marital bond. This paper aims on scrutinizing the character of 'Aunt Patience' as an inspiration behind 'marriage' motivating an exercise of patriarchal control, through invasion of female psychology. Recurring instances of terror, crime, incest and domestic violence, still celebrate the triumph of female strength and undying passion for freedom. 'Aunt Patience', in the face of psychological and bodily threat, falls prey to a classic tragedy, with 'supernatural' as an integral part of her life. Horror and unrest consume her psyche, manipulating important aspects of her life to a degree of becoming 'normal'. Home and family become synonymous to danger, compromising female sanity, with special focus on problematic social categorization of women. The aim here is to portray gothic events of Jamaica Inn, leading to mystery and social dilemma, considered as strong voices in Du Maurier classics, largely based on toxic marriages, consummation, desire and female intellectuality.

Keywords— Crime, Death and Decay, Gothic, Haunted House, Marriage

I. INTRODUCTION

Female consciousness and behaviorism are the concepts largely controlled and developed on the factors of emotional stability and marital agency, which constitute a wide societal framework and haunts female imagination to great degrees. Du Maurier in her thriller *Jamaica Inn* reframes the overpowering emotions pertaining to women trapped in social obligations through Aunt Patience, the wife of a criminal with a sensational past. Her portrayal of family bonds apprises the reader of problematic psychological ties with representation of family in the novel, being far from the normal and healthy coexistence which results in the development of complex structures of hegemony and unrest. Du Maurier has not accepted a popular opinion about family and companionship, but she rigorously attacks various presumptions about human reaction to social structures in ghastly settings. Her incorporation of a gothic perspective through Aunt Patience, thus becomes, not a gothic heroine, but a succumbing figure to a continuous trauma laced with horror and humiliation in a widely '*weird*' domestic space. Her name is suggestive of her innate qualities throughout the development of the novel, and thus the 'gothic' in the novel is not only, a medium of her fear, but an instrument of representing her longings and aspirations, yearning to fulfil the dreaded desires of the abnormal household. Du Maurier depiction of post marriage trauma and the 'politics of housing' runs through the timeline of Aunt Patience's existence and assigns much more gravity to her troubles and tribulations in her marital home. The commercialization of Patience's marital territory 'leads to its loss of value and social objectivity, as the Inn is a medium of commercial gain and criminality, something which adds darker notes of coldness to Aunt Patience's

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mannerisms. She appears cold and irresponsive to her inner voices and her gut feelings, and acts like a puppet. The absent protective value of the house cancels out the bright aspects of Aunt Patience's character. Aunt Patience deals with large cultural narratives and a firm dictatorship in the English society. The inn becomes a sight of intrigue and awe where the feeling of shelter and belonging fade away into the horrors of marital rape and exploitation. Du Maurier has an innovative, yet bizarre picture of home to display, where the unconventional norms shown through the ill-famed inn critiques the life quality of the middle-class families in far West, raising questions and suspicions concerned with romantic companionship and togetherness. The savage outlook depicted by Du Maurier by instrumenting the haunted house imagery not only focuses on a vital role in Patience's transformation into a submissive wife, but also introduces intense mystery to the novel, given her psychic mannerisms and fearful demeanor.

The supernatural element is introduced through the spirits of the dead, the ones who are real occupants of the Inn. The intervention of spirits in *Jamaica Inn* suggests that Patience is not alien to the supernatural. There lies a constant lack of social outlet or freedom to use her abilities or to facilitate her growth as an individual, although Patience never tries to outsmart the supernatural but learns to wear it on her skin. The passive ways in which Patience manages to maintain confidentiality regarding the killings and violence carried out by her husband is suggestive of her clear requirement of being tight-lipped to ensure an availability of a roof on her head. Despite her aversion for violence, she is unable to collect her disoriented self to fight back the atrocities and continuous attacks on her. Unknown to the details that the concept of home for her, fails to fulfill her sociological needs, she soon realizes that on critical grounds, Jamaica Inn is not suitable to be an accommodating home, as elements of social fulfillment and household are missing from its very fabric. Her limited space is highly controversial, visibly disturbing and painfully spontaneous. Her circumstances in the past, and post marriage have resulted in the loss of her brilliance, youth and beauty, and she appears like a ghost, completely aloof in a house frequently visited by ill-famed men indulging in crime and drug abuse.

Du Maurier uses Gothicism as a medium to present a weird and overpowering concept working alongside factors of patriarchy and horror, challenging human thought and psycho–motor ability. As a threat for psychological functioning, manipulation of Aunt Patience, turns out to be hazardous, and distorts her psychological pattern of her own house. Daphne studies marital alliance as an androcentric tool to install terror in women, and as a

female writer, she helped gothic fiction to flourish by examining the real quality spaces provided for women representation in society. Maurier uses this novel to voice out the frustrations of women trapped in orthodox marriages with low compatibility and lesser outlets to channelize their emotional quotient.

> A marital alliance is a twisted outcome of various sociological as well as psychological tools used by toxic partners to control their better halves. (Komter,1989)

Aunt Patience's husband Joss creates systematic gender differences to lower his wife's agency and power in their marriage. *Jamaica Inn*, a gothic novel becomes even more crucial to such interpretations because it was in the 20th century when the term gothic novel was actually coined, followed by progressive developments in the realm of feminist gothic, and fundamental changes coming in, of how commonfolk perceived gothic heroines and victims.

Aunt Patience is predominantly a noble woman, remaining central to the violence and bloodshed inside the Inn, serving as a space to many disguised criminals, even before Mary Yellen's entry in Cornwall. Aunt Patience is not only the sister of Mary's mother, an embodiment of calibre, whose brilliance is overpowered by the personality of her beast-like husband, Joss Merlyn. Joss Merlyn as a husband stands as a symbol of demonic thought and malignity. His autocratic ways constantly challenge the availability of basic human dignity for Patience and as a wife of a smuggler she loses her sanity and drives mad upon knowing the reality behind the isolated space, barely serving as an Inn, as nobody stops there. Therefore, to Mary Yellen, it becomes evident that Patience has gone through deep transformation over years, as her charming beauty faded away and she tries to escape the questions put up by Mary, falling completely in contrast with her character and choices in terms of adventure, companionship and romance.

The shaping of Patience, however, explores the unsuitability of domestic sphere as a medium to enhance female identity and authority, considering that 'home' is a patriarchal space, Aunt Patience's subjectivity is consistently dominated by Uncle Joss Merlyn, exaggerated villain of the novel, larger–than-life. His approach towards Aunt Patience solidifies the grounds for her cognitive fall, where she is required to be over-alert, and fearful. These demands and expectations result as a visible breakage in terms of her psyche. The shame attached to her marriage blocks ways for her overall welfare, offering her loneliness and trauma. Arising from such situation, greater risks haunt her in terms of mind and body, where her personality is absorbed by external factors of housing,

livelihood and basic recognition. Domestic violence happens to be a practice condemned since the 14th century where violation of marital code of conduct led to public prosecution of abusive partners within marital alliance, to protect the sanctity of this institution. Marriage was believed to be sacramental in nature, backed by intervention of both church and *supernatural*. Michael Goodich, describing about "Sexuality, Family, and the Supernatural in the Fourteenth Century" says that:

> 'One of the domestic woes that occasionally required intervention was concubinage, which could heap scandal upon the family and posed a threat to familial and social stab'. (Goodich,504)

He further states that 'violation of the code of conduct of marriage would result in severe public as well as divine punishment'. In *Jamaica Inn,* marital security, and its sacramental value seems to diminish and the divine justice is absent. Marital bliss becomes a myth, and in various senses in where Marriage comes as a gift to Mary after her struggles, Aunt Patience lives a different version of the same where her situation is equally regressive, unaffected and suffocating.

There is an urgent need to put forward some burning concerns on the symbolization of marriage as a 'gift' or 'blessing', keeping in mind the changing times and contemporary goals and aspirations of feminist men and women, looking at the adverse effect toxic marriage brought to Aunt Patience, summing to:

> Specifically, how do feminist women and men practice marriage? Is there a sharing of the second shift? Does a feminist ideology of marital equality result in a marital "upgrade" for women? For feminist couples, does the ideology of marital equality translate into the practice of marital equality? (Blaisure K.R.& Allen K.R,1995)

Shifting social boundaries and socialization between people and the cultural ideas they share, and terminologies like marital equality and individuality are a new addition in modern marital arrangements, with a progressive outlook, promoting a feeling of healthy co-existence and sharing between man and wife. Modern marriages are primarily based out of division of economic labour and equal distribution of rights and duties, Where the sense of duty is a double-sided concept, in order to maintain a healthy marriage and sound lifestyle in the contemporary times.

Through the novel, one notices that Aunt Patience is committed to high sense of duty, and marital sacrifice. Traditionally, Patience is a loyal wife keeping a step away from sins, ensuring the availability of her sexuality reserved for her husband irrespective of his toxicity.

Whereas Joss is a womanizer, and tries to lure Mary, which makes Aunt Patience largely nervous. Through her characteristics, it is maintained that Daphne wanted to present Aunt Patience as a fallen angel, and an epitome of forgiveness, reinforcing in all senses the principal motto of Christianity. Patience loves Joss and stands still through her frequent outbursts because she looked at him with an understanding eye and wanted to stay with him through thick and thin, fulfilling all her duties as a compassionate partner.

> 'The trope of the husband allows us to consider how and why the figure who was supposed to lay horror to rest has himself become the avatar of horror who strips voice, movement, property, and identity itself from the heroine.'(Massé,1990)

Her strong tendencies backing her counterpart despite the closest to know of his treachery, makes her one with nurturing concept of unconditional acceptance, while she is poles apart from her husband responsible for her absolute exploitation. This critiques the loyalty and purity of husbands in gothic romances. It is also shown in Du Maurier's other novel *Rebecca* as how Maxim proves to be the one at fault, while the popular opinion always suggested Rebecca to be the villain. A clear observation can be made on Maxim D Winters is an extension of the character of Joss in *Jamaica Inn*, where the basic difference in both the characters lie on the basis of the way they wear the male ego on their sleeves- Du Maurier seemingly criticizes marriage as she has been able to show what incompatibility in marriage extracts out from a woman's psyche, in the backdrop of violence. *Jamaica inn* and *Rebecca*, prudently show male ego and patriarchal insecurity in wide focus, where husbands, while being unable to accept the brilliance of the wives, choose to oppress them exercising male- chauvinism and generational hatred.

> 'The idea that marital quality is more important to women's mental health than to men's is based in part on theories of gender differences in socialization.' (Williams, 2003)

According to the above statement, due to variety of social norms and the presence of pre–defined gender roles, a dominant viewpoint of women within any society sums up to the maintenance of harmony and stability in married life, irrespective of the nature of treatment they'd receive from their counterparts. This becomes an issue of great satisfaction, and great length of emotional, physical and spiritual energy is devoted for the same.

The gender differences and the lack of social outlets promotes Aunt Patience to put forward more efforts into her already bitter and dead marriage and adds more to her

complex psychology. She is acting according to the social norms suggesting that a healthy and balanced family life could be the most celebrated achievement of her life and would provide fullness to her womanhood. Aspirations of being a good woman seem to have possessed the mind of Patience in the backdrop haunted by supernatural evil.

Du Maurier explores the natural, yet terrifying mental as well as, physical tension between the sexes within the traditionally gothic background, with a hauntingly deafening silence. This effect created by the writer is presented through the treachery lurking behind the shadows of vast wilderness, where every human relationship turns grey. The most obvious reason for the misery of Aunt Patience is her surrounding which smells of human blood, manipulation, greed and cruelty. The Inn is unwelcoming, lacking a hospitable and homely warmth, and hence, is a matter of distrust amongst the locals. Thus, the absence of liveliness forces Aunt Patience to channelize her energies in a productive way, something which is recurrent. Aunt Patience lives through serious mental health conditions and its gravity is never acknowledged by her husband.

The gothic architecture and the medieval edifice of the Inn, produces a chilling unrest, given its extraordinarily large and shady structure, is not subtle. The prodigious massiveness of the inn makes her presence depreciate in absolute capacity. The haunted house appears like a living, breathing demon, sealed with the unrequited desires and aspirations of the dead who lie there. Such a background to the novel gives larger base to Daphne Du Maurier's fascination with creepy and eerie surroundings, most probably home to ghosts and ghouls, the obvious occupants of such places.

> As with the gothic landscape, the gothic mansion was also often home to the female abject. Much like the gothic landscape, the gothic house embodies Freud's theory of the uncanny, turning the domestic sphere into an unfamiliar and threatening place. Some critics have explored this theory on a psychological level, examining the idea that the house itself was often depicted as a physically female space; specifically, a house was a maternal space reflected in the use of secret chambers, mysterious labyrinths and locked doors to forbidden places. (Mitchell,2018)

The above lines show how, for Aunt Patience, house was both a habitat, and a prison. The nature of an inn is represented as a nightmare in this novel. Daphne Du Maurier suggests that it is no less than a site of a tormented hell. The 'Land of the dead' situated on a moorland presents various grounds of similarities in terms of the

gothic architecture and designing, widely described in gothic novels. The atmosphere in which Aunt Patience is seated gives away impressions of a classic gothic relish:

> 'The place is 'zombie-like', having a 'cold, dead atmosphere (Ch.5) The horror in the life of Aunt Patience is not limited to endless violence and marital dissatisfaction, but the sources of deep, lingering fear around her make her even more breathless and helpless. The novel says: 'The clock ticks 'like a dying man who cannot catch his breath' (Ch. 4), the wooden sign creaks 'like an animal in pain' (Ch. 2)The weather is consistently bad and damp, with no sunlight and brightness, causing deep despair to the fragile, and feminine body of Aunt Patience where 'The landscape works against its inhabitants, with its perilous bogs, blinding fog and 'lashing, pitiless' rain (Ch. 1). The wind on the moors is 'a chorus from the dead' (Ch. 17) (Du Maurier,)

Societal discrimination and continuous dangers of identity crisis, life-threatening instances, and near-death encounters assure a woman of her existence and her marriage being based out of a highly intimidating and compromising environment with violent men all around. This is crucial in the context of Patience because in a way, she becomes a prisoner, and her condition as a captive, surprises Mary Yellen, the young and meritorious 23-year-old woman who believes in freedom of mind and body. Mary had only learned about fear after arriving in Jamaica inn, she never had come across such a suffocative environment before and felt sorry about Aunt Patience.

> "He stood for everything she feared and hated and despised; but she knew she could love him. Nature cared nothing for prejudice. Men and women were like the animals on the farm at Helford, she supposed; there was a common law of attraction for all living things, some similarity of skin or touch, and they would go to one another. This was no choice made with the mind. Animals did not reason, neither did the birds in the air. Mary was no hypocrite; she was bred to the soil, and she had lived too long with birds and beasts, had watched them mate. and bear their young and die. There was precious little romance in nature, and she would not look for it in her own life." (Du Maurier, *Jamaica Inn*)

The above quote shows how in contrast to this unromantic character of Patience, Mary Yellen is individualistic and has progressive views about love, consummation and

marriage, in a certain way, Daphne Du Maurier has presented two exactly opposite characters in her work, where Mary symbolizes light of the day and Aunt Patience symbolizes darkness and sorrow with a deep-black night grappling her subconscious. Mary is free from prejudice and insecurity, unlike Patience, but with due course of the novel runs, Mary also loses track of her identity and conscious, for she is molested by someone she understood as a parent–figure.

Jamaica Inn as an abode of death, suggests prominently 'absence of a safe place for a woman in marriage', cutting parental support, and the amenities which could help to maintain a chord with the outer world, hence, there exists, only a world inside the Inn, and the connection with the outer world is lost. The subjugation is also relevant in the context of Mary Yellen, who sails through loss of home and identity post her mother's death. Above points maintain that *Jamaica Inn* is not only a gothic novel, but it is hugely political and sociological at the same time. Aunt Patience oscillates between life and death, and her marriage is not a guarantee of safety and purity, thus, violating principles associated with healthy marriage in Christianity, which is based on companionship and equality. The character of Aunt Patience is summed up in the novel with her death.

> 'Thinking about death provokes the pursuit of meaning, which in turn may privilege intuitive cognitive processes. (Routledge,2018)

The cognitive energy of Aunt Patience grew pale, resulting in her inability to act appropriately, as she continuously anticipated the beatings of her husband. Her reflex for situations in her life turned dysfunctional, given that she always fears death, and decay, which marks that though the source of her fear is linked with the supernatural, but it is largely scientific and curable. Fear of the uncanny becomes irresistible for Aunt Patience, yet there lies another argument which counters this line of thought. Fear is not limited to, merely supernatural or the unexplained, and what the general perspective exists, about uncanny, but there lies a hidden science behind this, something which affirmed with logic and reason, which was already given by Sigmund Freud's 1919 work *Uncanny*, talking lengths about human mind, psychology and its greater connection with fear and supernatural concepts. In this essay, he says that the sentiment of 'uncanny' is not a much-acknowledged concept in the literary canon, despite its beauty and aesthetic quotient.

> 'One such is the uncanny. There is no doubt that this belongs to the realm of the frightening, of what evokes fear and dread. It is equally beyond doubt that the word is not always used in a clearly definable sense, and so it commonly merges with what arouses fear in general.'(Freud,2003)

Drawing parallels between uncanny, psychology and fear, it can be maintained that the faculty of horror, its effect and definition is blurry. Hence, *Uncanny* is multi-dimensional, and doesn't fit in a pre-set criterion. Being limited to, or summing up to merely highly dramatic, moving or supernatural occurrences is not uncanny, but it is backed with the psychological play of human mind, where human thought provokes the feeling of dread, even through subtle imageries. Hence, the reaction to uncanny, and the response to it is largely subjective based on human experiences and culture.

The above quote explains that there lies a variety of viewpoints and perceptions regarding horror, some and there lie different coping strategies to deal with uncanny, but Aunt Patience succumbs to it, therefore, not getting the centre-stage as a gothic heroine in the novel, Mary Yellen. Her inability to craft her fate suggests her character to be one with the women who internalize fear, letting it subdue their innate qualities and characteristics. It can be said that the 'uncanny' is not only familiar, but also familial. The demise of Aunt Patience towards the completion of the novel is not only the fruit of the supernatural, but also the output of the toxic family ties she was obliged to, despite the constant physical and mental attacks on her. The death of Aunt Patience is not only a saddening event in the novel, but it also gives room to arguments like:

"Man is always a whisker away from death and the thin barrier which divides life from death is likely to collapse at any time. However, if the ghostly images permeate the whole story, they usually appear only because of the characters' over stimulated mind and remain dreamlike creatures. So, what purpose do these ghosts serve other than other than to create a deep sense of the "Uncanny", so disturbing because situated at the edge of the supernatural? And mightn't the "Uncanny" finally be an ingenious representation of this otherness, this worrying presence which seems to disturb Mary's sense of her own identity, caught between the oppressive landscape and the supernatural? Indeed, the essential issue of *Jamaica Inn* seems to be the one raised by Delamotte "What distinguishes the "me" from the "not me? and "Where, if they exist at all, are the boundaries of the self?" (Delamotte, 1990)

The above quote not only focuses on Mary Yellen, but in a way, it is also a manifestation of the thought process of Aunt Patience. Her death depicted in this novel, is channelized by her insecurity and her grappled subconscious, allowing the 'supernatural' and the 'uncanny' to trouble her in a way more intensive manner,

something, which attacks the healthy abilities of mind and promotes mental dysfunctionalities like over thinking, closely linked to the concept of terror gothic. The stimulation in the psyche of Aunt Patience makes her feel more about the place in which she dwells. The ghosts and shadows of Jamaica Inn are dreamlike, and stay in the background, yet creating a passive sense of consistent fear.

Terror, as an emotion central to Aunt Patience, manifests the unknown, yet is passive. Terror has a different mode of presenting the sublime in comparison to horror, while horror and terror are two wings of the gothic school, terror is often closely associated to women, given the psychological aspect it holds, creating caution and anticipation in a person. Terror speaks of taboo and atrocity and creates deep mental disorder and discomfort. On the other hand, horror is central to the male domain, suggesting it as more profound, and crude, often used in comic situations, or in instances of grotesque, something which is bizarre and weird. *Jamaica Inn* presents horror through its gothic architecture, which is visually grotesque, while the reader can also locate terror through the figure of Patience, whose body and mind are home to the darkness collected through years, because of the marital pressures and the gendered suppression she has been subjected to,

II. CONCLUSION

Du Maurier's characterization of Aunt Patience in *Jamaica Inn* suggests the presence of various moral, and gender-based concerns in gothic fiction. Moreover, it also talks about the tug-of-war between the feminine masculine sensibilities, portraying a minor female character stuck between the gory encounters and violent actions of men.

But, as a feminist writer, Du Maurier designs the character of Mary entirely different from Patience, opening doors for other possible interpretations and connotations to the power of female existence using the available mediums of retaliation. The awful and ugly apprehension, or terror, alongside the horror created by an Inn situated in gothic settings brings more depth to the narrative and makes it even more frightening. This novel by Daphne Du Maurier questions the moral grounds of family and marriage, targeting the sanctity and purity of marriage in the Christian school of thought. The name 'Patience' given to the character aligns appropriately to her personality, and suggesting Du Maurier's attention to subtle detailing, and the calculations behind the act of 'naming' the protagonist, reflects an art of simple projection of Aunt Patience. Her suggestive attempt of naming this character 'Patience' brings out an absolute fullness to her. Her characterization of Patience is layered, despite appearing simple, and neat

on the surface, something which promotes the readers to draw parallels between fictional manifestation and real life, laced with a persistent after-taste of intrigue and pain.

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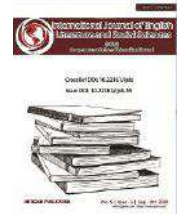
Shakespearean Drama: A Tapestry of Legal Discourse and Literary Expression

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Abstract— This paper examines the intersection of law and literature through the lens of William Shakespeare's plays: "The Merchant of Venice," "Measure for Measure," and "King Lear." By analysing the legal quandaries and moral dilemmas presented in these works, we uncover Shakespeare's insights into jurisprudence and its application in society. "The Merchant of Venice" scrutinizes legal procedures, the rigor of contract law, and highlights the necessity for equity in justice. "Measure for Measure" offers a critique of absolutist legalism, contrasting strict law enforcement with the need for mercy and moral consideration within governance. "King Lear" explores themes of authority, legitimacy, and natural law, presenting a narrative that questions the efficacy of man-made legal systems. Together, these plays demonstrate Shakespeare's profound understanding of legal concepts and his critique of their manifestation in society. This paper posits that Shakespeare's engagement with legal themes invites a revaluation of justice, emphasizing the relevance of a multidisciplinary approach to legal education and jurisprudence.

Keywords— King Lear, Law and Literature, Measure for Measure, The Merchant of Venice, William Shakespeare

I. INTRODUCTION

The intricate dance between law and literature has long captured the imaginations of scholars, practitioners, and readers around the world. This relationship is multifaceted, with each domain borrowing motifs and methodologies from the other to enhance its narratives and analytical frameworks. Law, with its codified structures and principles, intersects with literature's rich tapestry of human experience and cultural expression, providing a unique lens through which to examine the human condition. The exploration of legal themes within literature not only reflects but also shapes societal norms and values, offering critical insights into the ways in which we govern ourselves and seek justice.

This paper ventures into the vibrant interplay of law and literature, aiming to unravel how legal concepts are depicted across various time periods and to understand their

perennial significance. The comparative analysis herein will delve into the enduring themes of justice and morality, as well as the evolving understanding of laws within society, as demonstrated in seminal works across the ages – from the foundational myths and dramas of antiquity, through the poignant social critiques of Victorian England, to the modern legal thrillers that dominate bestseller lists today.

By interrogating the portrayal of legal issues in literature, we stand to gain a nuanced perspective on the law's unchanging and evolving facets alike. It is through this literary lens that we can best appreciate the universality of certain legal challenges, understand the historical shifts in legal consciousness, and comprehend the role of literature in both mirroring and moulding societal attitudes towards law and justice. This introductory overview sets the stage for a deeper dive into the potent and enduring influence of law in literature.

Literature has a long history of critiquing and challenging legal norms and practices. some examples from different periods are like:

a.Middle Ages

"The Divine Comedy" by Dante Alighieri: Dante's epic poem allegorically represents the soul's journey towards God. It critiques the corruption of the church and the legal systems of his time, placing many historical figures in Inferno as a form of poetic justice.

b. Elizabethan Era

"The Merchant of Venice" by William Shakespeare: This play examines the letter vs. the spirit of the law, as Portia challenges the rigid adherence to a contract at the cost of mercy and compassion.

c. 19th Century

"Bleak House" by Charles Dickens wherein Dickens uses his novel to criticize the Victorian legal system, particularly the Court of Chancery, for its bureaucratic inefficiencies, corruption, and indifference to human suffering.

d. Early 20th Century

"The Trial" by Franz Kafka, this novel portrays a nightmarishly opaque and illogical legal system, exploring the themes of bureaucracy and the individual's helpless entanglement within it.

e. Mid to Late 20th Century

"To Kill a Mockingbird" by Harper Lee whose work serves as a poignant critique of racial injustice in the legal system, where the rule of law is skewed by deep-rooted racial prejudices.

Literature has been a powerful tool in influencing public perception of the legal system and its practices over time. Here are some of the ways in which it has shaped societal views:

a. Highlighting Injustices:

Literature has played a crucial role in revealing the inequalities present within legal systems. "To Kill a Mockingbird" by Harper Lee provides a stark depiction of racial biases and injustices in the American legal system of the 1930s through the character of Atticus Finch, who defends an innocent black man accused of raping a white woman. This narrative not only raises awareness about these issues but also encourages readers to empathize with them and take action against such injustices.

b. Promoting Empathy:

Fiction stories allow readers to see the world through the eyes of characters dealing with legal problems or suffering from unfair legal systems. By placing readers in these characters' shoes, literature promotes empathy and comprehension for people confronting legal obstacles. For example, books such as "Invisible Man" by Ralph Ellison or "The Kite Runner" by Khaled Hosseini give readers a glimpse into the challenges faced by marginalized individuals navigating complicated legal environments, encouraging understanding and solidarity for those facing similar circumstances.

c. Educating Readers:

Writers frequently incorporate legal ideas and processes into their stories, effectively informing readers about how the legal system operates. For example, Charles Dickens' "Bleak House" scrutinizes the inefficiencies and injustices in the 19th century British legal system, while John Grisham's legal thrillers offer a peek into courtroom proceedings and strategies. These narratives help readers grasp legal rights, procedures, and the wider societal impact of legal choices.

d. Offering Critique and Satire:

Satirical pieces employ humor, irony, and exaggeration to criticize unfair or corrupt legal systems. For instance, Jonathan Swift's "A Modest Proposal" satirizes the indifference of British policies towards the impoverished Irish population by proposing absurd remedies for poverty, thus emphasizing the ethical bankruptcy of the ruling class. Likewise, writings such as Joseph Heller's "Catch-22" or George Orwell's "Animal Farm" use satire to reveal the hypocrisy and injustices within legal and political frameworks, prompting readers to question authority and defy societal conventions.

e. Fostering Debate and Discussion:

Literature frequently introduces ethical quandaries and legal inquiries that encourage readers to participate in deep discussions and introspection. For example, Fyodor Dostoevsky's "Crime and Punishment" delves into the intricate psychological and moral aspects of crime, punishment, and atonement, prompting readers to ponder the essence of justice and ethics. Similarly, creations such as Arthur Miller's "The Crucible" or Albert Camus' "The Stranger" pose challenging queries about law, morality, and cultural standards, igniting debates about justice's nature as well as personal accountability.

f. Encouraging Legal Reforms:

By revealing the deficiencies and inequities in legal organizations, literature has the potential to prompt

demands for improvement. Portrayals of courtroom conflicts and legal stories frequently reflect real-life concerns, bringing focus to aspects requiring modification, such as gender, socio-economic status, and racial disparities within the judicial structure. For instance, narratives like John Steinbeck's "The Grapes of Wrath" or Alice Walker's "The Colour Purple" shed light on the challenges faced by minority groups while advocating for societal and legal changes aimed at rectifying systemic injustices.

g. Creating Public Sentiment:

Dystopian literature such as Franz Kafka's "The Trial" and George Orwell's "1984" influence public opinion by portraying oppressive governmental systems. These stories act as warnings, alerting readers to the risks of unbridled state authority and extensive surveillance. Through illustrating the decline of personal liberties, these novels prompt people to stay alert against challenges to democracy and human rights, ultimately impacting discussions and advocacy in society.

h. Influencing Legal Professionals:

Legal professionals are susceptible to the impact of literature, as it can affect their interpretation of the law and their advocacy for clients. Novels such as "To Kill a Mockingbird" or "Inherit the Wind" by Jerome Lawrence and Robert E. Lee prompt legal practitioners to address personal biases and ethical obligations. By engaging with literature that prompts moral reflection, legal professionals may integrate diverse viewpoints into their work, potentially leading to more fair and socially aware legal representation.

Through these various channels, literature becomes a cultural intermediary, reflecting society's anxieties about the legal system while also shaping the public's opinions.

II. EXPLORING LEGAL THEMES IN CLASSICAL LITERATURE

Classical literary works often reflect the social and ethical concerns of their time through legal themes, providing a glimpse into historical attitudes toward justice, administration, and legislation. These themes include examinations of equity, the nature of laws, an individual's role within the legal system, and the conflict between natural and man-made laws. Numerous classic works of literature examine the concept of justice, including its divine, natural, and societal aspects. Greek tragedies like those written by Sophocles frequently explore the consequences of human actions and the intricate interplay

between destiny and personal responsibility in relation to the supervision of deities. This may entail their judgments either coinciding with or conflicting with human legal norms. Ancient epic poems, like Homer's "The Iliad" and "The Odyssey," also explore legal concepts. These works illuminate early customs of hospitality and their moral foundations, as well as the idea of leadership and the justification of authority. Conflicts in these epics frequently centre on issues of rightful possession or leadership, offering a glimpse into ancient perspectives on resolving disputes and upholding legal principles. Roman literary works, such as those of Cicero and Virgil, address themes related to leadership, political affairs, and the connection between individuals and their governing bodies. Roman dramas delve into legal processes through trial scenes depicted in the writings of Plautus and Terence, providing insight into the legal systems and social norms prevalent during that era.

When examining legal aspects in classic literature, it is crucial to analyse both the storytelling elements and the historical and legal background of these works. This area of study necessitates a deep analysis of the texts and an understanding of the legal systems that were prevalent during their time. Taking this comprehensive approach can provide valuable insights into the origins of our current legal frameworks and enduring legal issues.

William Shakespeare, widely known as one of the greatest classical playwrights, had an exceptional talent for crafting complex stories that delved deep into human existence. His plays, set in various times and places, offer timeless insights into the complexities of life. As a classical playwright, Shakespeare excelled at storytelling using rich language and compelling characters across diverse genres such as romantic comedies like "A Midsummer Night's Dream" and tragic masterpieces like "Hamlet" and "King Lear." Through his exploration of universal themes like love, jealousy, ambition, and betrayal, he created enduring works that continue to resonate with global audiences.

In addition to his prowess as a dramatist, Shakespeare was also attuned to the legal landscape of Elizabethan England. He often incorporated legal themes into his plays by referencing trials, contracts, justice, governance reflecting society's legal framework; he used law to explore deeper philosophical questions about morality, power, and justice infusing layers of meaning & complexity. Overall, Shakespeare's ability to blend intricate human drama with real-life legal concepts underscores his enduring relevance as both a storyteller and observer of human condition

III.   JURISPRUDENCE IN SHAKESPEARE: A CASE STUDY

Shakespeare's plays provide a diverse range of legal matters and themes, offering an opportunity to explore the essence of law and the judicial system. His multifaceted characters and elaborate storylines often involve legal ideas that echo current legal discussions, capturing the societal and ethical preoccupations of the Elizabethan period while remaining relevant today.

3.1. The Merchant of Venice

William Shakespeare's most famous works, "The Merchant of Venice," explores legal concepts in depth, particularly the contract between Shylock and Antonio and the trial that follows. The play's treatment of legal matters is complex, reflecting a thorough grasp of Elizabethan law, and remains pertinent to conversations about fairness, impartiality, and clemency. In "The Merchant of Venice," Shylock, a Jewish moneylender, engages Antonio in a contractual agreement that culminates in a well-known courtroom confrontation exploring the idea of fairness in law. Portia's plea for mercy from Shylock highlights the conflict between adhering strictly to legal statutes and embracing the compassionate principles of fairness. This play raises issues concerning contract law, the understanding of legal contracts, and the influence of personal prejudice within the judicial system.

The core legal conflict arises from a bond formed between Shylock, the Jewish moneylender, and Antonio, a Christian merchant. Shylock lends Antonio money with the gruesome stipulation that if Antonio cannot repay the loan, he must forfeit a pound of his own flesh. When Antonio's ships are reported lost at sea and he is unable to repay Shylock, the moneylender demands his bond be honoured. The case goes to court, and it's during the trial in Act IV that the play's most intense legal scrutiny occurs.

The trial scene explores the tension between the letter of the law and the spirit of justice. Shylock represents strict adherence to the contract, a literal enforcement of the law without regard for compassion or circumstances, which draws on principles relevant to contract law and legal positivism. Antonio has indeed failed to fulfil the terms of the contract, and by the letter of the law, Shylock is owed the agreed penalty. Portia's intervention, disguised as a young male lawyer, brings the concept of equity into the proceedings. Equity, as a legal principle, aims to apply justice when the rigidity of the law would produce an unjust outcome. Portia's famous "quality of mercy" speech suggests that a more humane and compassionate application of justice would allow for Antonio to be spared. She argues for mercy - suggesting that the discretionary power of the judge to mitigate the harsh consequences of the law should prevail. However, Portia herself adheres strictly to the letter

of the law when she turns the tables on Shylock, using the exact wording of the bond to argue that Shylock may take his pound of flesh but not a drop of blood, as the bond does not entitle him to any blood. The dispute over the bond becomes a focal point of conflict between law and fairness in this play. Shylock, as the plaintiff, insists on upholding the bond and seeing it through to execution, despite its dishonourable nature and the brutal penalty it entails. The fact that Antonio ever agreed to such an agreement is truly perplexing. The persistence of Shylock regarding the bond brings attention to the tension between legal principles and moral considerations in "The Merchant of Venice." This controversy delves into complex aspects of human nature, examining the clash between justice and compassion. Throughout the play, audiences are prompted to reflect on ethical nuances evident within legal systems.

The main focus on Act IV that revolves around a civil legal dispute and the clash between literal interpretation of the law and its intended purpose. We witness logical reasoning, pursuit of justice, and a concentrated effort not only on language but also skilful interpretation of legal documents - which Portia does masterfully. The authority of the law is eloquently conveyed in this play. Despite Portia's plea for mercy being rejected by Shylock, she proceeds to strictly follow the letter of the law as desired by him. She abandons her initial defence based on mercy and uses Shylock's own weapon against him. The strict adherence to "the utmost rigidity" demanded by Shylock conflicts with his own basis as pointed out by Portia: "But hold!" says Portia, "the bond mentions no blood." If you desire to stick purely to what's written then accept it wholeheartedly – this contradiction arises from the fact that a law, a bond, or any contract cannot fully encapsulate specific circumstances because they are fundamentally general in nature. The power of legal formalities has never been depicted more forcefully than in these scenes.

Despite all odds including support from both judge and public opinion leaning in favour of one innocent man; they prove unable to rescue him from an odious villain who relies solely on technicalities. However, it would be unsatisfactory if there were no means within the Law itself to confront such injustice – luckily enough there is one provided through criminal intent - uncovering this becomes Portia's next step against Shylock - revealing that he had willed harm upon another citizen resulting in confiscation and death punishment permissible under crime laws regardless of the contract.

This legal manoeuvring epitomizes the idea of legal technicality, which aims to enforce the law but also illustrates how a rigid interpretation can backfire. Portia's plea for mercy in the play serves as a critical moment that

underscores the dynamic and at times conflicting relationship between law and morality. This appeal highlights several key aspects regarding the interaction of these two concepts: Portia's argument suggests that genuine justice extends beyond strict adherence to legal statutes. By urging Shylock to show mercy voluntarily, she advocates for a moral decision that transcends mere legal obligation. Through her invocation of mercy, Portia introduces an element of compassion into what would otherwise be a purely calculated enforcement of the bond. She presents an ideal where laws should consider human fallibility and the complexities inherent in individual circumstances. The principle of equity, which allows for fair judgment taking specific details into account rather than inflexible application of the law, is hinted at by Portia's argument. Emphasizing how mercy "is twice blest," Portia emphasizes that exercising discretion and offering forgiveness are moral choices beneficial to both giver and recipient alike. Her speech prompts contemplation about what constitutes true justice - questioning whether justice devoid of mercy may conform with legality but not necessarily fairness or morality, particularly within Shakespearean society where harsh laws were prevalent.

Ultimately, this depiction illustrates Shakespeare's exploration of legal philosophy by highlighting that seeking justice inherently involves moral considerations alongside legal procedures. For instance, while promoting desirable qualities such as compassion through her plea for leniency towards Shylock yet later using shrewd legal tactics against him further signifies how ethical ends often require adept understanding and skilful application within legally intricate scenarios.

In the play Shakespeare uses the character Portia to navigate the intricate balance between legal rights and ethical considerations, reflecting the play's thorough exploration of law and morality.

a. Portia as Balthazar: Disguised as a male lawyer named Balthazar, Portia enters the courtroom where the trial serves not only as a legal dispute but also as a test probing the characters' perceptions of justice and mercy. Her disguise challenges traditional legal norms, highlighting the constraints and inflexibility of the legal system.

   b. Portia's Plea for Mercy: Through Portia, Shakespeare emphasizes compassion that is often absent in legal proceedings. Her appeal for mercy resonates with a universal sense of kindness, advocating for justice tempered with empathy. These underscores prioritizing moral values over strict adherence to laws by suggesting that morality should guide how legal rights are exercised.

   c. Fairness vs Legalism: Portia's approach in addressing Shylock's claim illustrates finding a balance between fairness (equity) and legality. While she initially champions ethical considerations beyond mere legality, she ultimately relies on strictly interpreting laws—pointing out that Shylock is entitled only to Antonio's flesh but not his blood. This astute interpretation not only saves Antonio but also penalizes Shylock for seeking an outcome endangering Antonio's life – which would be considered illegal under Venetian law.

   d. Ethical Implications within Legal Rights: As Portia discusses what repercussions Shylock would face for demanding harm—a violation against state regulations—she illustrates potential moral implications when pursuing specific legal entitlements. Thus her actions portray upholding legislation while being mindful of its ethical ramifications - implying that one's lawful claims are intertwined with moral consequences.

   e. Championing Justice & Mercy: In her role as judge during trial wherein she grants leniency towards Shylock even after he showed none himself—illustrates her embodiment representing equilibrium between rigorous adherence to jurisprudence and compassionate dispensation within justice administration.

These parallel highlights promoting protection through effective use of law whilst still allowing room possibility redemption. Thus, in "The Merchant of Venice," Portia serves to underscore this complex relationship between legal entitlement and moral considerations within both the context of the play and life in general. She upholds the law, but also recognizes the importance of compassion and fairness instead pursuit justice. The play also engages with themes of legal morality, justice, and anti-Semitism, as Shylock's defeat and conversion to Christianity at the hands of the Venetian state reflect societal prejudices of the time. Kornstein's commentary on the trial in "The Merchant of Venice".

3.2. Measure for Measure

"Measure for Measure" is a Shakespearean play that debates morality and the application of the law through the lives of its characters in Vienna. The Duke of Vienna, Vincentio, feeling that he has been too lenient in enforcing the city's moral laws, decides to take a leave of absence. He appoints a strict deputy, Angelo, to rule in his stead. The Duke does not actually leave but disguises himself as a friar to observe what unfolds.

Angelo, tasked with restoring order, begins rigorously enforcing the law against fornication. Claudio is sentenced to death for impregnating Juliet, his betrothed, outside of wedlock. Claudio's sister, Isabella, who is about to take her vows as a nun, pleads with Angelo for her brother's life. Angelo becomes infatuated with Isabella and offers her a deal: her virginity for Claudio's pardon.

Horrified, Isabella refuses and plans to expose Angelo's hypocrisy, but knows her word as a woman will not carry weight against a man of Angelo's stature. Meanwhile, the Duke, in his friar disguise, orchestrates a bed trick: Angelo's former betrothed, Mariana – whom Angelo deserted upon the loss of her dowry – takes Isabella's place in the dark and sleeps with Angelo, compelling him to fulfil his broken engagement to her.

Angelo, unaware of the trick, reneges on his promise and orders Claudio's execution to proceed. The Duke intervenes in disguise, assuring Isabella that her brother is alive and guiding her to accuse Angelo publicly. When he sheds his disguise and reveals his identity as the Duke, he dispenses justice by pardoning Claudio, enforcing Angelo's marriage to Mariana, and proposing to Isabella himself.

The play concludes ambiguously with Isabella's response to the Duke's proposal left unstated. Shakespeare uses this dramatic narrative to explore complex themes such as the practice of mercy versus the enforcement of strict legality, the flaws of those in power, the complexities of human sexuality and choice, and the execution of justice.

Some key legal implications and discussions in "Measure for Measure":

Thus, "Measure for Measure" scrutinizes legal authority, the discretion used in punishments, the ethics of governance, and the role of law in regulating private morality. Through conflict and resolution, Shakespeare ponders the potential for both tyranny and redemption within the legal system, advocating, in the end, for moderation, wisdom, and justice tempered with mercy.

Shakespeare address the abuse of power and the tension between personal morality and legal enforceability in the play by using the actions and decisions of his characters to critique and explore these issues.

a. Abuse of Power:

Angelo, initially portrayed as an honourable and strict upholder of the law, reveals his true character when he miss uses his authority to pressure Isabella into a sexual encounter in exchange for her brother's life. This misuse of power illustrates how even those who seem morally upright can be corrupted by power.

Angelo: *"Who will believe thee, Isabel?*

My unsoil'd name, the austereness of my life,

My vouch against you, and my place i' the state,

Will so your accusation overweigh" (Act II, Scene IV).

This conversation demonstrates Angelo's certainty in his own standing and influence, using them to coerce Isabella into submission.

b. Tension between Morality and Law:

Isabella's predicament encapsulates the conflict between individual ethics and legal responsibility. As a new nun, she holds her chastity in high regard, but she is forced to confront the requirement of the law that asks her to compromise her virtue to rescue her brother.

Isabella: *"More than our brother is our chastity" (Act II, Scene IV).*

Isabella's declaration emphasizes her focus on preserving her purity over prioritizing her brother's life, emphasizing the clash between personal principles and familial obligation.

c. Justice and Mercy:

The Duke's management of events reveals a sophisticated grasp of justice and mercy. Through his orchestration of the resolution, the Duke ensures that leniency prevails over strict adherence to laws, indicating a more well-rounded approach to governance.

According to Duke Vincentio: *"We have strict statutes and most biting laws,*

The needful bits and curbs for headstrong steeds,

Which for these nineteen years we have let slip;

Even like an o'ergrown lion in a cave,

That goes not out to prey" (Act I, Scene III).

In this passage, the Duke acknowledges the necessity of laws while also implying their rigidity and underscoring the significance of balancing them with mercy.

d. Hypocrisy:

Angelo's hypocrisy becomes evident when his public display of morality contradicts his own immoral behaviour. This contradiction serves as a criticism of those in authority who enforce strict moral codes on others while failing to uphold them themselves.

Lucio: *"Lord Angelo is precise;*

Stands at a guard with envy; scarce confesses

That his blood flows, or that his appetite

Is more to bread than stone" (Act I, Scene IV)

Lucio's portrayal of Angelo as precise and envious, despite having hidden desires and flaws himself, emphasizes the hypocritical nature of Angelo's character.

e. Resolution and Reform:

The Duke's final decisions demonstrate a longing for change and renewal within the legal system. Through showing leniency and mercy, he highlights the significance of empathy and comprehension in governance.

> Duke Vincentio: *" Go, release them, Ariel;*
>
> *My charms I'll break, their senses I'll restore,*
>
> *And they shall be themselves" (Act V, Scene I)*

The Duke's choice to set free those who have been unjustly imprisoned and to bring back their senses signifies his dedication to fairness and transformation in the realm of justice.

Through the narrative of "Measure for Measure," Shakespeare presents a complex examination of these issues, leading the audience to consider the nature of justice and the need for a legal system that recognizes the nuances of human morality.

The play also question the effectiveness of strict enforcement of the law versus the practice of mercy and compassion by scrutinizing the effectiveness of strict enforcement of the law in contrast with the exercise of mercy and compassion through its central plot and character interactions:

a. Strict Enforcement by Angelo:

Angelo's strict implementation of Vienna's laws establishes the theme of legalism versus mercy in the play. His steadfast dedication to upholding morality without considering individual circumstances results in injustices, such as Claudio receiving a severe punishment for fornication.

> Angelo: *"We must not make a scarecrow of the law,*
>
> *Setting it up to fear the birds of prey,*
>
> *And let it keep one shape, till custom make it*
>
> *Their perch and not their terror" (Act 2, Scene 1).*

In this speech, Angelo underscores the importance of enforcing the law without leniency, depicting an inflexible and uncompromising approach to justice.

b. Mercy through the Duke:

Duke Vincentio, after originally empowering Angelo to govern with rigorous oversight, ultimately steps in to rectify the injustices carried out during his absence. Assuming the disguise of a friar, the Duke orchestrates circumstances to rescue Claudio and unveil Angelo's misuse of authority, indicating a conviction in the importance of compassion within the legal framework.

> Duke Vincentio: *"Hence shall we see,*
>
> *If power change purpose, what our seemers be" (Act 3, Scene 1).*

The Duke contemplates the possibility of power leading to corruption, indicating that one's true nature becomes evident when they are entrusted with authority.

c. Impartiality of Law:

Isabella's appeal for her brother's survival and her personal encounter with the justice system illuminate the conflict between impartial laws and individual ethics. The clash of Isabella's ethical principles with the inflexible enforcement of the law indicates that a pursuit of justice without compassion can result in negative consequences and unfairness.

> Isabella: *"O, it is excellent*
>
> *To have a giant's strength; but it is tyrannous*
>
> *To use it like a giant" (Act 2, Scene 2).*

Isabella's analogy of the law's strength to that of a colossal figure highlights the risk of damage when control is exercised without empathy or insight.

d. Consequences of a Legalistic Approach:

The play explores the idea of whether strict adherence to laws actually results in a morally upright society or simply cultivates hypocrisy and fear. Angelo's personal moral shortcomings, despite his appearance of being law-abiding, indicate that stringent enforcement does not always lead to virtuous behaviour.

> Duke Vincentio: *"The miserable have no other medicine*
>
> *But only hope:*
>
> *I have hope to live, and am prepar'd to die" (Act 3, Scene 1).*

The Duke's contemplation of the significance of hope implies that a legal framework based only on punishment, without the chance for transformation, ultimately does not effectively tackle the root issues behind criminal behavior.

e. Rehabilitative vs. Punitive Justice:

Isabella's appeal for leniency for her brother brings up the issue of whether justice is best achieved through punishment or by providing a chance for reform. The Duke's approaches, often emphasizing rehabilitation and leniency, highlight the significance of forgiveness and redemption in the legal system.

> Duke Vincentio: *"He who the sword of   heaven will bear*
>
> *Should be as holy as severe;*
>
> *Pattern in himself to know,*
>
> *Grace to stand, and virtue go" (Act 3, Scene 2).*

The Duke emphasizes the importance of leaders embodying fairness and compassion, understanding the intricacies of

human behaviour and the possibility for progress and transformation.

These examples from the play illustrate the recurring theme of mercy and justice in the characters' choices and the subsequent tensions between maintaining a stringent legal system and acknowledging the importance of compassion in governance. Through these scenarios, Shakespeare explores whether strict adherence to the law truly serves justice or if a balance must be struck with merciful, humane considerations.

Shakespeare expertly examines the connection between law and literature in "Measure for Measure," diving into intricate legal concepts like the misuse of authority, the essence of agreements and consent, ethical considerations within the law, retributive justice, surveillance and inquiry in legal proceedings, the significance of mercy in law, and the opportunity for transformation within the legal framework.

3.3. King Lear

"King Lear" is a tragedy by William Shakespeare. The story revolves around the aging King Lear, who decides to divide his kingdom among his three daughters based on their declarations of love for him. Goneril and Regan, the elder daughters, flatter him with grand but insincere proclamations. However, his youngest daughter, Cordelia, refuses to exaggerate her love and is disowned. Lear's rash decision sets off a chain of events that lead to madness, betrayal, and tragedy. Lear soon discovers the true nature of Goneril and Regan, who strip him of his retinue and authority, leaving him to wander in a storm mentally and physically broken. Meanwhile, Edmund, the illegitimate son of the Earl of Gloucester, schemes against his father and brother, Edgar, leading to further deceit and destruction. Lear makes the decision to divide his kingdom among his three daughters based on their professions of love for him, a choice that distorts traditional concepts of estate planning and property inheritance. The opening scene of the play presents a kind of 'legal' process, though informal and flawed, as Lear asks his daughters to publicly express their affection in order to determine their portion of the kingdom. This demonstrates a legal misstep by bypassing usual protocols required for asset transfer, indicating that decisions made without sound legal judgment can lead to dire consequences. Goneril and Regan, Lear's older daughters, easily manipulate the situation with flattery in order to secure their inheritance. However, Cordelia refuses to take part in this deceitful behaviour and consequently is disowned and denied her share. Here we witness personal bias overriding fair legal procedure within Lear's 'court', leading directly to severe injustice. As the play unfolds further, its exploration of legal themes continues through various actions taken by characters. For instance, Edmund - the illegitimate son- devises a plot that challenges legitimate succession laws and questions what it means legitimacy itself, manipulating legal structures for personal benefit. The pervasive acts of deception, betrayal, and miscarriage justice throughout paint dark picture --light cast upon highly exploitable nature legality when individuals pursue selfish ends at expense fairness.

In "King Lear," William Shakespeare portrays a story that delves into the themes of law and order, focusing on issues of power, legitimacy, succession, and fairness. The main legal dispute in the play arises from the division of the kingdom by King Lear as he ages, setting off a series of tragic events that expose weaknesses and uncertainties within human legal structures. The turmoil resulting from Lear's decision to step down as king and share his kingdom among his daughters in "King Lear" serves as a warning about the significance of clear succession laws and property law. In the absence of proper legal frameworks, chaos takes over as treachery and madness replace natural order. The play brings in a rife with legal themes that reflect the complexities of justice, authority, natural law, and legitimacy. Some of the main legal themes and the characters involved in each are as follows

a.Legitimacy and Inheritance:

The way King Lear distributes his kingdom among his daughters, depending on their expressions of love, brings up concerns about the rightful inheritance and legitimacy of ruling. This action creates a situation for discord and deception as Lear's daughters compete for authority and doubt each other's right to rule.

For example, Lear allocates his kingdom to Goneril, Regan, and Cordelia based on their declarations of affection. However, Cordelia's decision not to flatter him results in her disinheritance, even though she has a valid claim as his daughter.

b. Authority and Governance:

Lear's choice to delegate his power to his daughters before fully abdicating the throne highlights the complexities of transferring authority and governing a kingdom. The subsequent struggle for dominance between Lear and his daughters illustrates the challenges of maintaining control when traditional legal and ceremonial structures are undermined. The erosion of Lear's kingship by Goneril and Regan leads to upheaval, ultimately contributing to Lear's declining mental condition.

c. Justice and the Natural Law:

The play juxtaposes human legal systems with the concept of a superior inherent law. Characters such as Edmund disregard societal regulations in favor of personal gain,

while others like Edgar and Cordelia exemplify innate goodness and fairness.

For instance, Gloucester's deception by his illegitimate son, Edmund, results in his loss of physical sight. Nevertheless, this impairment ultimately enables him to perceive the reality regarding Edmund's dishonesty and Edgar's faithfulness, symbolizing a profound understanding of divine justice.

d. Disinheritance and Property Rights:

Disowning and deprivation of rightful inheritance are pivotal elements in the play, as characters experience loss through deceit and manipulation. Lear's rejection of Cordelia and Gloucester's disinheritance of Edgar contribute to personal and political turmoil. For instance, Lear rejects Cordelia, leaving her without a dowry or portion of the kingdom because she refuses to praise him like her sisters. This decision triggers a series of events that culminate in tragic outcomes and disorder.

e. Blindness and Insight:

Both literal and figurative blindness are important themes in the play, symbolizing the inability to perceive truth and justice. Characters such as Gloucester and Lear encounter both physical and metaphorical forms of blindness, which provide them with a deeper understanding of themselves and their situations.

For instance, Gloucester's loss of sight due to his illegitimate son Edmund allows him to see the reality about his sons' true characters. Similarly, Lear's lack of insight into his daughters' real intentions leads him to ultimately recognize their deception.

"King Lear" delves into a range of legal concepts including legitimacy, power dynamics, justice, inheritance, and wisdom by examining the intricate relationships between its characters and the dramatic narrative of authority struggles, betrayal, and reconciliation.

IV. CONCLUSION

In conclusion, William Shakespeare's plays "The Merchant of Venice," "Measure for Measure," and "King Lear" offer profound insights into the jurisprudential issues of their times, issues that remain remarkably relevant to contemporary legal and ethical debates. Through the intricate narratives and complex characters of these plays, Shakespeare explores the perennial tension between justice versus mercy, the letter versus the spirit of the law, and the nature of legitimate authority.

"The Merchant of Venice" raises questions about the administration of justice, the application of contractual law, and the potential for prejudice within legal proceedings.

Portia's navigation of the Venetian court system reflects the intricate balance between legal rights and ethical considerations, revealing the importance of equity in the execution of justice.

In "Measure for Measure," Shakespeare examines the consequences of strict legal enforcement in the face of human fallibility, and the necessity for mercy within the system of governance. Angelo's hypocritical application of the law stands in sharp contrast to the Duke's ultimate embrace of mercy and forgiveness, critiquing the limits of stringent legalism and advocating for a justice system that acknowledges human complexity.

"King Lear," on the other hand, delves into the themes of authority, legitimacy, and natural law. The legal dilemmas faced by Lear, his daughters, and the Earl of Gloucester underscore the fragility of human institutions and the quest for a form of justice that aligns with a higher moral order.

Collectively, these works suggest that the law—while necessary for the functioning of society—must be tempered with a sense of compassion and moral responsibility. Shakespeare's use of dramatic tension and character development provides a rich exploration not just of legal concepts, but of their impact on the human spirit. The intricate interweaving of law and literature revealed through these plays underscores the importance of interdisciplinary approaches to understanding and improving our legal processes, ensuring they serve not just to exact justice, but also to embody our highest ethical aspirations. Thus, Shakespeare invites readers and legal practitioners alike to continually reevaluate the principles that underlie our legal system, striving for a balance that promotes both order and humanity.

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Fluid Identities and Memories in Rivers Solomon's *The Deep*

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Abstract— *In recent years, there has been a noticeable shift in the realm of speculative fantasy fiction towards incorporating contemporary issues, particularly those concerning marginalized communities. Popular speculative fiction has become increasingly interested in exploring the experiences of marginalized people and how they make their way through a world that is frequently hostile to them. Rivers Solomon, in her 2019 novella, The Deep, skilfully explores the ongoing struggle of marginalized communities to reconcile their past with their present and future. Through this exploration, this study aims to gain a deeper understanding of the ways in which postcolonialism interacts in creative narratives, particularly in speculative fantasy fiction. Set in a deep underwater society inhabited by the descendants of pregnant African women who were thrown overboard during the transatlantic slave trade, this work grapples with the lasting impact of this traumatic history on the fictional "Wajinru" community while highlighting the novel's historical context. The characters and their experiences highlight the marginalization and resistance of individuals who occupy liminal spaces, while its narrative structure disrupts dominant traditional narratives. The aim of this paper is to delve into the intricate process of identity formation within the context of generational trauma portrayed in the novella.*

Keywords— *Trans-Atlantic Slave Trade, Transgenerational Trauma, Collective Memory*

I. INTRODUCTION

Zetta Elliott's insight in her essay, *Decolonising the Imagination*, where she notes that she "learned early on those only white children had wonderful adventures in distant lands," underscores a pervasive issue within the science fiction and fantasy (SFF) genre. However, Rivers Solomon challenges the Eurocentric narrative that often permeates the popular fantasy genre by offering a powerful counter-narrative and incorporating non-western cultural influences into her works. *The Deep* engages in the challenge to prevailing historical narratives, which Kodwo Eshun refers to as the "war of counter memory." It explores this narrative through the portrayal of the wajinru, an underwater society of mer-folks with their own culture, history, and language. The story draws inspiration from African folklore and mythology, as well as the real-world history of the slave trade and the displacement of Black people from their homeland. Through this world building,

The Deep offers a platform on which to stage social scenes specific to the concerns such as the loss of homeland and the effects of generational trauma. The novella's exploration of intergenerational trauma and displacement serves as a powerful commentary on these themes.

In a 2014 op-ed for the New York Times, US children's novelist Christopher Myers lamented what he termed as the "Apartheid" of American speculative fiction, noting the glaring absence of characters of color and other marginalized groups in books that "traverse the lands of adventure, curiosity, imagination, or personal growth." Similarly, Peter Kalu has criticized the genre, stating, "Even in science fiction and fantasy, we are used to hearing the stories of the rich and the white. This represents an enormous failure of imagination." However, in recent years, there has been a growing movement towards diversifying the genre and providing a platform for underrepresented voices. Jess Kelly in her essay, *A Multitude of Identities:*

Intersectionality in YA Fantasy, is of the opinion that contemporary fantasy literature provides a platform for the representation of marginalized voices. The genre frequently addresses concerns of identity, power, and social justice. Thus, challenging the binary between canonical literature and speculative literature which is often dismissed as entertainment or a form of escapism and questioning the idea that only particular genres of literature are deserving of critical attention and recognition.

The Deep provides an opportunity to explore the oppressed identities in a liminal space where power dynamics are complex and oppressive structures endure. The setting enables the novel to explore themes of postcolonialism through a lens that is familiar to readers, while simultaneously creating a sense of distance that allows the novel to address these themes in a nuanced way. The science fiction and fantasy (SFF) genre has also come a long way in recent years when it comes to portraying complex identities that go beyond simplistic categorizations. This work of fiction highlights the importance of acknowledging and understanding the ways in which our experiences shape our identities, and how we can create new identities in response to trauma. The struggle of reconciling personal and communal identities may also be seen as a part of a larger discourse around larger historical and cultural narratives.

Described by its editor, Navah Wolfe, as "a game of artistic telephone" in its afterword, the genesis of *The Deep* can be traced back to 1992 with the release of Detroit dance-electronic group Drexciya's debut album, "Deep Sea Dweller." The album drew inspiration from the horrific accounts of the Trans-Atlantic Slave Trade, including the practice of throwing pregnant women deemed expendable overboard during the Middle Passage. The mythos and concept of an underwater society descended from drowned slaves which was originally created by Drexciya in the mid 90s later on inspired the song "The Deep" by the experimental rap group, "Clipping". Rivers Solomon then took up the mantle of authorship, crafting the novel *The Deep* by building upon this existing mythos and infusing it with their own unique perspective and narrative. The idea of an undersea world inhabited by mermaid-like beings known as wajinru or "chorus of the deep" —the evolved water breathing offsprings of drowned, pregnant African slave women— who are free from slavery and unaware of the atrocities their ancestors endured as they went on to establish communities and lead peaceful lives in the abyssal depths of the ocean is a modern day take on the legacy of slavery and its impact on the present, the complexities of identity and belonging, and the relationship between humans and the natural world. In this narrative, the ocean is not merely a "forgotten space", as Allan Sekula described

it, where human bodies gain agency. "It has become less of an inert backdrop to cross over, and more a figure and a material to fathom, to sound, and to descend beneath" (Deloughrey & Flores, 2020). The ocean is not a backdrop but an active participant that shapes the experiences of the wajinru and their understanding of their history.

The novella primarily revolves around the female presenting, hermaphroditic character, Yetu who is burdened with the responsibility of remembering her people's traumatic past. She serves as the historian of her community, the keeper of the memories of her ancestors as she possesses a more robust long-term memory than the other wajinrus. As a result, she was selected at the age of 14 to serve as the historian. She has a responsibility to maintain and share the memories of their people that date back at least 400 years through a rite known as "The Remembrance," in which she temporarily transfers the memories to the other wajinru, enabling them to recollect their origins, identity, and potential future. They employ Yetu as a means of preserving their cultural legacy while simultaneously requiring her to repress her own individual identity as "her own self had been scooped out when she was a child of fourteen years to make room for ancestors, leaving her empty and wandering and ravenous" (Solomon et al,. 2019, p.11).

II. THE OCEAN AS A SYMBOL OF ANCESTRAL ORIGINS

The opening scene depicts the 34-year-old Yetu being roused from a dreamlike state, where she finds herself entangled between her present reality and the collective memories of the past, serving as a vessel for "all the memories of those who have come before." (Solomon et al,. 2019, p.69). This interplay of space and time, and the dissolution of boundaries between memories, sexualities, and temporalities within the wajinru's experience, echoes Gaston Bachelard's concept of "hydrous dreams." Bachelard's notion suggests a fluidity of consciousness and memory in connection with water, a symbol often associated with the unconscious and the depths of the mind. In this context, the element of water serves as a metaphorical medium for the wajinru through which they navigate their shared memories and identities, allowing them to access a deeper understanding of themselves and their history. The ocean is not only a physical manifestation of this fluidity and but also serves as a symbol for the liminal space that Yetu inhabits, between her individual identity and the collective memories of her people. Bill Ashcroft describes liminality as "an in-between space in which cultural change may occur: the transcultural space in which strategies for personal or communal self-hood may

be elaborated, a region in which there is a continual process of movement and interchange between different states" (Ashcroft et al,. 2013). In *The Deep,* this liminal space is embodied by the ocean, which offers the wajinru with the opportunity to discover means of achieving personal and communal self-realization. Thus, the ocean, which is assumed in terms of kinship, is posited as "a figure of evolutionary and ancestral origins" (Deloughrey, 2022) that reflects the complex, multifaceted identities of the characters and their community. The first wajinru were the children born to drowning slave women who had been rejected by the ships. These children evolved and mutated into aqueous beings and embraced their oceanic identity. To add to this further, the ritual of "The Remembrance" takes place in a "mud womb" which can be seen serving as a tangible representation of profound connection to ancestral memories. While they are not being physically (re)-born, the mud womb creates a space for them to access and connect with their ancestral memories in a way that allows for a spiritual rebirth. It allows them to transcend their physical bodies and connect with the oceanic body of communal memory.

III.   THE INTERPLAY BETWEEN NOSTALGIA AND TRAUMA

In her essay, *The Trauma of Displacement*, Madelaine Hron explores the applicability of trauma studies to the experiences of refugees and displaced individuals. The essay elaborates on how the ones who have been displaced are distinguished by their "success" at "making it" in their new homeland yet how they often exist in a state of liminality, caught between past and present, and between different cultural and social contexts. "In 1678, a young Swiss doctor named Johannes Hofer first documented a new "disease"– a serious, life-threatening form of homesickness – which he termed "nostalgia"" (Hron, 2018). The process of colonization involved the erasure or suppression of their cultural heritage and traditions. This all-pervasive emotion of nostalgia can be a way of reclaiming that lost heritage. The wajinru are nostalgic for a past they do not recall since their genesis is rife with trauma and violence, making the concept of nostalgia difficult for them to understand. The pain of their ancestors' experiences has been handed down to them through their collective consciousness, despite the fact that they cannot recall their history. They are nostalgic for a sense of belonging that has been denied to them rather than for a particular period of time or place in this way. They grow "anxious and restless" without Yetu who is the sole guardian of the collective memories of their ancestors because "without answers, there is only a hole, a hole where a history should be that takes the shape of an endless

longing" (Solomon et al,. 2019, p. 11). Their longing for a lost past mirrors a profound void where history should reside and is a manifestation of their desire for a deeper sense of identity and belonging, the realisation of which is facilitated by the recollection of their ancestors' collective memories. However, this nostalgia of theirs for a lost past continues to haunt them, and it is this longing that drives them to explore the mysteries of their origins and the history of their people. Through the wajinru's experience, Solomon explores the idea that memories are not just individual recollections of events, but are shaped and influenced by broader social and historical contexts. The erasure of their history is not just a personal tragedy, but a reflection of the broader violence and trauma inflicted upon enslaved African people during the Middle Passage.

Hron has elaborated on the concept of "double absence" given by Abdulmalek Sayad in his work *La Double Absence*. "Sayad characterizes the immigrant subject as both an immigrant and an emigrant, who remains psychically both in the former home and the new host country, as well as in the past and in the present … At the heart of this "double absence" is the anguish that many immigrants feel at being suspended "in-between", in a virtual existence between two worlds" (Hron, 2018). Like the immigrant subject in Sayad's formulation, the wanjiru, too, are caught between two worlds, unable to fully inhabit either. They are not fully part of the world of the land-dwelling humans or of the underwater creatures, but rather exist in a state of liminality. Although they are not immigrants in the traditional sense of the word, as a result of their traumatic origins, they are both physically and psychically disconnected from their ancestral past and their present reality. They exist in a state of in-betweenness, suspended between two worlds - the world of their own and the world of the "two-legged surface dwellers" they observe from afar.

The wanjiru exist in a space that is both familiar and foreign, thereby engendering a sense of liminality. This liminality is a site of potential destabilization of dominant narratives and categories, and their existence outside of colonial history challenges the normative cultural forms. They exist in a realm that is both accessible and inaccessible to humans and this struggle creates a sense of existential limbo. Furthermore, their existence in this space also puts them at risk of being erased or forgotten by the human world. They are not recognized or acknowledged by the human world, and their existence outside of colonial history would also mean that they do not fit neatly into existing categories or narratives. This erasure and marginalization is a form of displacement in itself. However, rather than being passive victims of colonial erasure, they assert their agency in their own cultural production and affirm their cultural

autonomy as they actively participate in the construction of their own histories and narratives. Their ability to forge a hybrid cultural identity draws from both their own oceanic background and the wider human community.

This liminal space the wajinru inhabit is fraught with tension and ambiguity, and it is this ambiguity that also is at the root of their transgenerational trauma. Anthropologist Victor Turner provides a useful framework for understanding their liminal state and its relationship to their experience of transgenerational trauma. Turner's idea of "Communitas" facilitates the comprehension of the trauma experienced by the wajinru. Communitas refers to a state of community and solidarity that arises in liminal spaces. This concept is particularly relevant to the wajinru's experience during the annual remembrance ceremony. They participate in a collective experience during this ceremony that transcends their individual identities and enables them to connect with one another more deeply. They shed their individual personas and come together as a community to share their pain, grief, and memories. The ceremony involves a complex ritual that requires them to surrender their individual consciousness to the collective consciousness of their ancestors.

The inability to directly access these memories creates a paradoxical experience of trauma, where the trauma is felt through a longing for a past that cannot be fully known. The success that they have had in surviving outside of colonial history is tempered by the ongoing challenges they face in reconciling their past and present, and in finding a place in the world where they belong. Their longing for a concrete past is constantly at loggerheads with the weight of memories Yetu carries. Her personal trauma is intertwined with the trauma of her people as she struggles to reconcile her own experiences with the collective memory of the wajinru. Their survival is "reliant upon her suffering. It was not the intention. It was no one's wish. But it was her lot" (Solomon et al,. 2019, p. 15). This practice of communal memory preservation, coupled with the suppression of individual identity, highlights the complex relationship between collective memory and personal trauma.

As the wajinru's historian and the only person who is able to preserve their collective memories, she must accept and bear the burden of their traumatic communal memory. Yetu's struggle to balance her own identity with her communal responsibilities reflects the broader issue of reacting to inherited obligations that shape both individual and social identity. Her consciousness is constantly disrupted by the trauma of her ancestors, and she struggles to make sense of her own identity in the face of this overwhelming history. This constant immersion in traumatic memories leads to her detachment from the present and the inability to form meaningful relationships with others. For Yetu, the trauma of her ancestors is not a memory that can be easily processed or integrated into her psyche. Instead, it is a haunting presence that disrupts her life and makes it impossible for her to function. Her dilemma illustrates the severity of trauma's effects on an individual. The inability to disentangle oneself from one's trauma is a common theme in trauma studies, and her experiences reflect this phenomenon. Her decision to abandon her role as historian represents an attempt to escape the trauma, but even when she achieves that, she still feels incomplete. What compounds her suffering is the fact that the wajinrus tend to dismiss their ancestral past unless it is time for the annual remembrance. "They each held pieces of the History now, divided up between them. They shared it and discussed it. They grieved. Sometimes, they wanted to die. But then they would remember, it was done." (Solomon et al,. 2019, p. 107).

The risks of individualizing trauma are demonstrated by the wajinru's practise of holding to their past through one person. Numerous academics, including Judith Herman and Bessel van der Kolk, have studied the role of community in the processing of shared trauma. According to Herman, acknowledging trauma together can help people feel safer and more trustworthy while also promoting the healing process. Van der Kolk emphasises the significance of communal processing of trauma in his work. Without any past to anchor herself to, she feels as though a crucial part of herself has vanished and gone adrift. Making the wajinru's collective memory really collective once more is the only key to addressing this dilemma. This shift emphasizes on the value of community as a means of recovery as they decide to separately hang on to small portions of their history rather than forcing it all back on Yetu after her return.

IV.   CONCLUSION

The Deep adds to a broader conversation about the transformative power of storytelling, inviting readers to reflect on the ways in which literature can shed light on the complexities of the human experience and offer a reflection on historical trauma. Solomon, through Yetu, tackles the reality of trauma that is embedded in the past and the present, particularly for the wajinru. Recognising trauma and acknowledging its interconnectivity within a society is critical in building individual personhood. Solomon's masterful portrayal of the wajinru's struggles depict that their nostalgia is not merely for a particular time or place but for a deeper sense of belonging and identity that has been denied to them through the erasure of their history.

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A Reality Check on the American Dream in *The Great Gatsby*: A Textual Analysis through Strain Theories

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Abstract— *This article uses Robert Merton's 'Strain Theory' and Agnew's 'General Strain Theory' to investigate the manifestations of deviant behavior in F. Scott Fitzgerald's seminal novel The Great Gatsby. This study delves into the socioeconomic and psychological strains experienced by the novel's characters using meticulous textual analysis as its methodology, shedding light on the intricate dynamics between societal expectations, individual aspirations, and the pursuit of the elusive American Dream. By combining the tenets of Strain Theory with the narrative landscape of the novel, this research elucidates how economic disenfranchisement, materialistic obsessions, and psychological pressures contribute to the portrayal of deviance and disillusionment among the characters. Furthermore, this analysis sheds light on the underlying sociological realities of the Roaring Twenties era, providing a nuanced understanding of the complexities involved in pursuing the American Dream, as well as the implications for societal norms and individual behavior. Finally, this article contributes to the discourse on American literature and sociological theory by elucidating the enduring relevance of Strain Theories in understanding the complexities of human behavior and social dynamics in the context of Fitzgerald's masterwork.*

Keywords— *Strain Theory, Socioeconomic, Psychological, Roaring Twenties, The American Dream, Deviance*

The Great Gatsby, written by F. Scott Fitzgerald and published in 1925, is a masterpiece of American literature. Born in St. Paul, Minnesota in 1896, he went to Princeton University and is widely regarded as one of the greatest American writers of the twentieth century. His writing captured the essence of the "Jazz Age" and the extravagant lifestyles of the wealthy elite. The Great Gatsby is set on Long Island, New York in the summer of 1922, and tells the story of the enigmatic and opulent Jay Gatsby, who throws extravagant parties in the hopes of reuniting with his lost love, Daisy Buchanan. Fitzgerald's novel explores themes such as wealth's corrupting influence and the American dream's demise. The novel has since become a celebrated classic and has been adapted into various movies, plays, and operas. Its enduring legacy continues to captivate readers worldwide.

The term 'American Dream' was coined in 1931 by James Truslow Adams in his *Epic of America*, but its origins can be traced back to the early settlers from Europe who left their old world to build a new home in search of freedom and new opportunities for prosperity. These aspirations culminated in 'The Declaration of Independence' of 1776, which stated, "all men are created equal" and thus equally able to pursue "Life, Liberty, and the pursuit of Happiness." The five elements of the American Dream are found on the American ideals of democracy, rights, liberty, opportunity, and equality. However, after World War 1 was over there was a new approach towards the Dream amongst the American public from happiness and success to the accumulation of material possessions. However, with such new aspirations came new complications such as corruption, the conflict between the older upper classes and the newly emerged ones, or the aspirants of such. As a result, such desire to accumulate wealth overnight opened the doors to

unrealistic goals leading to desperate situations among individuals who may not have the appropriate means to achieve them. Moreover, due to societal pressure adding to this desperateness, such individuals may develop deviant behaviors where they are forced to use illegal, criminally inclined means to achieve their goals creating a very toxic, unhealthy competitive environment that often leads to very harmful consequences.

Strain theory, a foundational concept in criminology and sociology, provides profound insights into understanding such deviant behavior and its societal consequences. Emile Durkheim's work *The Division of Labour in Society* (1893) introduced the concept of "anomie," which refers to a state of normlessness or social deregulation. He argued that rapid social change, such as industrialization, can cause a breakdown in social norms and values, leaving people confused and disoriented. In the mid-twentieth century, Robert K. Merton expanded on this concept by introducing the strain theory in his seminal work, *Social Structure and Anomie* (1938), which holds that societal structures may pressure individuals to commit acts of deviance when they are unable to achieve culturally prescribed goals through legitimate means. Merton (1938) identified five types of individual responses to societal pressures namely "I. Conformity", "II. Innovation", "III. Ritualism", "IV. Retreatism" and "V. Rebellion" (p. 676). These modes revealed how individuals respond to the stress caused by societal expectations and constraints, shedding light on various paths to deviance.

Building on Merton's foundational framework, Robert Agnew proposed the General Strain Theory (GST) in the 1990s. Agnew's theory first articulated in *Foundation for a General Strain Theory of Crime and Delinquency* (1992) expanded the scope of strain beyond economic aspirations to include a variety of sources of strain, such as the inability to achieve positively valued stimuli or the presence of negative stimuli such as abuse or discrimination.

Agnew(1992) identified three major sources of strain starting with 'the failure to achieve positively valued goals', 'the removal of positively valued stimuli', and 'the presence of negatively valued stimuli'. Agnew's incorporation of these sources provided a comprehensive understanding of deviant behavior's complexities, shedding light on how strain can manifest in various forms and contexts.

Merton and Agnew's theories have had a significant impact on the scholarly discussion of deviance and continue to provide valuable insights into the motivations behind criminal behavior. Firstly, I shall consider Merton's theory for analyzing the novel and its sociological implications. Merton defines 'innovation' as

one of the modes of societal adaptation in which people accept cultural goals but reject or modify the prescribed methods for achieving them and it is the most widely used technique by the characters in the work. Jay Gatsby, the protagonist of F. Scott Fitzgerald's *The Great Gatsby*, is a perfect example of this. Gatsby's partnership with underworld figure Meyer Wolfsheim exemplifies his adoption of this mode of adaptation, as he seeks to achieve wealth and social status through illegitimate means.

Gatsby's relationship with Wolfsheim, a notorious gambler, and alleged criminal, serves as a means to acquire the wealth needed to fulfill his romantic idealization of Daisy Buchanan. This partnership is evident in her wealthy husband Tom Buchanan's description of Gatsby's involvement in their business dealings: "He and this Wolfsheim bought up a lot of side-street drug-stores here and in Chicago and sold grain alcohol over the counter" (Fitzgerald, 2004, p. 106). Furthermore, Gatsby's lavish parties, which are funded by his ill-gotten gains, serve as a public display of his newfound wealth and social standing. Fitzgerald describes Gatsby's parties as extravagant spectacles, attended by the elite of West Egg and beyond, reflecting the success of his innovative approach to achieving status: "Every Friday five crates of oranges and lemons arrived from a fruiterer in New York—every Monday, these same oranges and lemons left his back door in a pyramid of pulpless halves." (Fitzgerald, 2004, p. 26). His innovative adaptation to societal strain is encapsulated in his relentless pursuit of wealth and status to win over Daisy, exemplified by his iconic declaration to Nick Carraway. "I'm going to make everything just like it was before..."She will see." (Fitzgerald, 2004, p. 71)

Myrtle Wilson also exemplifies the concept of adaptation as a response to societal strain. Myrtle, trapped in the lower echelons of society, seeks to overcome her socioeconomic limitations by having an extramarital affair with Tom Buchanan, who represents wealth, social status, and privilege. Myrtle uses her relationship with Tom to strategically innovate and gain access to the affluent class's lifestyle, albeit through illicit means.

Myrtle's extravagant consumption and desire for material possessions are notable examples of her pursuit of innovation. In Chapter 2, Fitzgerald (2004) depicts Myrtle eagerly embracing the trappings of wealth during her rendezvous with Tom in New York City. She spends "ten dollars" on expensive items like "a small flask of perfume", "a copy of *Town Tattle*", and even an "Airedale" dog, all of which represent her desire to advance in society (pp. 18-19). Myrtle's purchase of material goods reflects her belief that by imitating the lifestyle of the wealthy, she can overcome

her working-class roots and achieve some semblance of social mobility.

Furthermore, Myrtle's affair with Tom helps her gain social recognition and validation. Despite Tom's blatant disregard for her feelings and his condescending treatment of her, Myrtle sees their relationship as a path to advancement and social acceptance. She throws lavish parties at the flat Tom rents for their liaisons, where she entertains guests from the upper classes. Myrtle's attempts to integrate herself into Tom's social circle show her willingness to innovate and seize opportunities for advancement, even if it means sacrificing her moral integrity. However, her attempts at innovation are ultimately futile, resulting in tragedy. Her affair with Tom only reinforces the power dynamics of class and privilege, as evidenced by Tom's callous treatment of her and eventual abandonment of her during the confrontation at the Plaza Hotel. Myrtle's inability to overcome her socioeconomic limitations exemplifies the inherent constraints of social mobility in *The Great Gatsby*'s world, where people like Myrtle are pushed to the margins of society, unable to break free from the cycle of poverty and disenfranchisement. Through her character arc, Fitzgerald offers a critical examination of the limitations of innovation as a means of achieving success within a stratified society. Despite her efforts to emulate the wealthy elite, Myrtle eventually succumbs to the novel's rigid social hierarchies and entrenched power structures. Her tragic fate serves as a cautionary tale, highlighting the inherent injustices and inequalities that exist in the pursuit of the American Dream.

While Myrtle's Strategy for social mobility eventually failed her, Daisy Buchanan succeeded. She exemplifies Merton's concept of 'conformity', which became the difference between her and Myrtle, as evidenced by her decision to marry Tom Buchanan despite her lingering feelings for Jay Gatsby. Daisy's adherence to societal expectations, as well as her decision to conform to conventional norms, reflect her desire for security, stability, and the preservation of her social status, which many other middle-class Americans shared at the time.

Daisy's marriage to Tom Buchanan, a wealthy and socially prominent individual who represents the pinnacle of traditional success in the novel's affluent society, is a prime example of her conformity. Despite her previous romantic involvement with Gatsby, Daisy ultimately chooses to marry Tom, aligning herself with the expectations of her social class and securing her future within the established social order, something Myrtle could not perfect as she was already married to Wilson and hence failed to legitimize her relationship with Tom, "'Its really [Tom's] wife that's keeping them apart. [Daisy]'s a

Catholic and they don't believe in divorce." Daisy was not a Catholic, and I was a little shocked at the elaborateness of the lie." (Fitzgerald, 2004, p. 23) These lines also demonstrate her conformity, which is reinforced by her reluctance to disrupt the status quo or challenge the existing power dynamics in her social circle. Despite being aware of Tom's extramarital affairs, Daisy chooses to remain passive and complicit, preferring to keep her marriage stable rather than confront the underlying issues or assert her independence. So, in comparison to Myrtle Daisy's decisions highlight her willingness to prioritize societal norms and expectations over her desires and aspirations as exemplified by Catherine in Chapter 2 about both the couple's dissatisfied marriage, "Neither can stand the person they are married to." (Fitzgerald, 2004, pp. 22-23)

Daisy's conformity is also evident in her behavior and interactions throughout the novel, as she maintains the appearance of marital bliss and contentment despite the underlying tensions and disillusionment in her relationship with Tom. For example, during the scene at the Buchanan's mansion, Daisy maintains a composed and affable demeanor, concealing her true feelings and conforming to polite society's expectations: "Her eyes flashed around her in a defiant way, rather like Tom's, and she laughed with thrilling scorn. "Sophisticated - God, I am sophisticated!" '(Fitzgerald, 2004, p. 13)

It is also reflected in her symbolic association with the color white throughout the novel, which traditionally represents loyalty and conformity to societal norms. Her voice as Nick observed was "full of money — that was the inexhaustible charm that rose and fell in it, the jingle of it, the cymbals' song of …High in a white palace the king's daughter, the golden girl…" (Fitzgerald, 2004, p. 76) Overall, Daisy's adherence to conformity serves as a poignant commentary on the pervasive influence of social norms and expectations within the pursuit of the American Dream. Through her character arc, Fitzgerald explores the complexities of identity, agency, and societal conformity, shedding light on the inherent tensions and compromises individuals make to navigate the constraints of their social environment.

Meanwhile, the character of George Wilson represents a shift from Merton's concept of 'ritualism' to 'rebellion' in response to societal stress. Merton defines 'ritualism' as an adaptation mechanism in which individuals accept the means to achieve societal goals but abandon their pursuit of those goals, whereas 'rebellion' is the complete rejection of both elements and their replacement with alternate means and goals. Initially, Wilson embodies ritualism through his diligent but futile adherence to his simple life and work as a mechanic in the Valley of Ashes.

Wilson's ritualistic adherence to his mundane existence is evident in his dedication to his auto repair shop, despite its lack of profitability and his wife Myrtle's dissatisfaction with their socio-economic status as we notice in Catherine's comment about how " [Myrtle] really ought to get away from him" cause "They have been living over that garage for eleven years." Fitzgerald (2004) portrays Wilson's resigned acceptance of his circumstances as "He was his wife's man and not his own" (p. 87) Wilson's ritualistic behavior is characterized by his persistence in adhering to societal norms, even as his aspirations remain unfulfilled.

However, Wilson's adherence to ritualism is disrupted following the tragic death of his wife, Myrtle, in a hit-and-run accident involving Daisy Buchanan's car. Wilson's transition to rebellion against the societal forces that have oppressed and abandoned him is triggered by his wife's death and the revelation of her affair with Tom Buchanan. This existential crisis, which will be discussed later in detail, fuelled by his financial incompetence, played a significant role in his violent climatic outburst, as did Tom's manipulation, which leads him to believe that Gatsby, not Daisy, is responsible for Myrtle's death. Tom exploits Wilson's vulnerability fuels his desire for vengeance and motivates him to take action. Wilson's rebellion culminates in his pursuit and murder of Gatsby, whom he mistakenly believes is responsible for Myrtle's death. Fitzgerald portrays Wilson's descent into rebellion as a desperate attempt to assert agency in the face of massive social and economic disparities. Therefore, George Wilson's progression from 'ritualism' to 'rebellion' in the novel reflects his response to the strain imposed by societal inequities and personal loss. Through his portrayal of Wilson's transformation, Fitzgerald highlights the corrosive impact of societal pressures on individuals' behavior and the tragic consequences of unchecked ambition and manipulation.

In examining these characters' actions in *The Great Gatsby* through the lens of strain theory, it becomes apparent that Merton's framework primarily addresses economic and materialistic motives driving deviant behavior. However, to fully understand the psychological underpinnings of their actions, Robert Agnew's General Strain Theory (GST) offers valuable insights. His theory expands upon Merton's framework by incorporating psychological factors contributing to strain and subsequent deviant behavior. Unlike Merton's focus on economic and structural constraints, Agnew emphasizes the role of negative emotions, such as anger, frustration, and resentment, in motivating individuals to engage in deviance when faced with strain. According to Agnew, individuals may experience strain not only from the inability to achieve valued goals but also from the loss of positive stimuli or the presence of negative stimuli.

In *The Great Gatsby*, characters experience various forms of strain beyond economic deprivation, including unrequited love, social rejection, and existential disillusionment. For instance, Jay Gatsby's relentless pursuit of Daisy Buchanan is driven not only by his desire for social status and material wealth but also by his longing for acceptance and validation. This psychological strain is evident in Gatsby's obsessive fixation on Daisy, as reflected in Nick's description of how Gatsby tried to impress "her under false pretences" and how "he let her believe that he was a person from much the same strata as herself -that he was fully able to take care of her. As a matter of fact, he had no such facilities - he had no comfortable family standing behind him, and he was liable at the whim of an impersonal government to be blown anywhere about the world." (Fitzgerald, 2004, p. 95)

Similarly, George Wilson's descent into rebellion following Myrtle's death is fueled not only by economic desperation but also by profound grief and a sense of betrayal. Fitzgerald portrays Wilson's emotional turmoil and psychological distress even before Myrtle's death when he,"… discovered that Myrtle had some sort of life apart from him in another world, and the shock had made him physically sick" (Fitzgerald, 2004, p. 79). Therefore, Wilson's actions are driven by a complex interplay of economic strain and psychological distress, highlighting the multifaceted nature of deviant behavior.

Research on Agnew's GST supports the idea that negative emotions play a central role in motivating individuals to engage in deviance when faced with strain. Studies by Agnew (1992) and Broidy et al., (2003) have found that experiences of anger, frustration, and resentment are significant predictors of various forms of deviant behavior, including aggression, substance abuse, and property crime. Moreover, further research by Agnew (2001) and Paternoster & Mazerolle (1994) also has shown that individuals may employ coping mechanisms, such as substance use or delinquency, as a means of alleviating negative emotions and restoring a sense of control in the face of strain.

Jay Gatsby's pursuit of the American Dream is such a complex amalgamation of ego, the frustration of social rejection, and the prevention of achieving 'positively valued goals', as posited by Robert Agnew's General Strain Theory (GST). Gatsby's relentless quest to attain wealth, status, and the love of Daisy Buchanan is driven by a deep-seated desire to transcend his humble origins and gain acceptance into the upper echelons of society.

Gatsby's ego, fuelled by his idealized vision of himself as a self-made man of wealth and importance, propels him to amass a fortune through dubious means and fabricate a persona designed to impress Daisy and secure her affection. Despite his accumulation of wealth through bootlegging and other illegal activities, Gatsby remains an outsider in the elite circles of East Egg. His humble origins and lack of familial pedigree prevent him from gaining full acceptance into the upper class, leading to feelings of frustration and resentment. This inflated ego is evident in Gatsby's grandiose statements and exaggerated claims about his past, as exemplified in his assertion to Nick, "I am the son of some wealthy people in the Middle West—all dead now" (Fitzgerald, 2004, p. 42).

Moreover, Gatsby's frustration at being ostracized by the old-money elite of East Egg despite his material wealth further motivates his pursuit of Daisy and validation from the upper class. Fitzgerald portrays Gatsby's longing for acceptance and recognition, "He wanted nothing less of Daisy than that she should go to Tom and say: 'I never loved you'" (Fitzgerald, 2004, p. 70). Fitzgerald vividly portrays Gatsby's frustration with his outsider status when "He talked a lot about the past, and [Nick] gathered that he wanted to recover something, some idea of himself perhaps, that had gone into loving Daisy" (Fitzgerald, 2004, p. 71). This passage highlights Gatsby's longing to reclaim a sense of identity and belonging through his pursuit of Daisy and the American Dream

The presence of negative emotions, such as anger, frustration, and resentment, is evident throughout Gatsby's interactions and actions in the novel. Gatsby's extravagant parties, ostentatious displays of wealth, and elaborate schemes to win Daisy's affection serve as coping mechanisms to alleviate his psychological strain and restore a sense of control in the face of adversity.

Ultimately, Gatsby's tragic demise can be seen as a consequence of the strain he experiences in his pursuit of the American Dream. He "…paid a high price for living too long with a single dream" (Fitzgerald, 2004, p. 103). His relentless pursuit of wealth, status, and love, coupled with his inability to achieve these goals through legitimate means, culminates in a tragic end fueled by feelings of anger, frustration, and despair.

Agnew's GST provides a theoretical framework for understanding Gatsby's motivation in terms of the prevention of achieving positively valued goals. According to Agnew, individuals may experience strain when they are unable to attain culturally prescribed goals through legitimate means, leading to feelings of anger, frustration, and resentment. Gatsby's inability to achieve acceptance into the upper class and win Daisy's love through

conventional means exacerbates his psychological strain, prompting him to resort to unconventional and often illegal methods to achieve his objectives. Gatsby's experiences of strain resulting from the prevention of achieving positively valued goals, coupled with his emotional responses to these obstacles, shape his actions and ultimately lead to his downfall. Through Gatsby's story, Fitzgerald explores the complexities of human ambition, desire, and the pursuit of happiness in the face of societal constraints and personal limitations.

Wilson's descent into violence can also be understood better through Agnew's General Strain Theory (GST), which posits that individuals may also resort to deviant behavior when faced with strain resulting from the 'removal of positive stimuli'. Myrtle's affair with Tom Buchanan already serves as a source of strain for Wilson, reminding him of their impoverished circumstances and his inability to change them. This frustration is evident in Wilson's interactions with Myrtle, as he berates her for her infidelity and expresses his desire to escape their bleak existence, "You may fool me but you can't fool God!" (Fitzgerald, 2004, p. 102). His condition worsened with the loss of a positive stimulus perhaps the only positive stimulus in the form of Myrtle evident in Michaelis presumption as he tried to console him or rather," he was almost sure that Wilson had no friend: there was not enough of him for his wife." (Fitzgerald, 2004, p. 101) This feeling of incompetency, failure, and loss exacerbates his feelings of anger and resentment, leading him to lash out in a desperate attempt to regain control over his life through any means necessary.

Talking about love, in sociological research, the concept of romantic love is often explored in terms of its psychological and social dimensions. Studies have shown that romantic love involves a complex interplay of emotional, cognitive, and behavioral components, shaped by cultural norms and societal expectations showing how "They shed powerful beams of light on the question of biology and culture in shaping our inner lives" (Hatfield & Rapson, 2013, para. 4). This is indicative enough of the insufficiency of analyzing the experiences of strain faced by the characters solely from an economical perspective, hence the usage of the GST theory.

On the other hand, Tom's resentment towards Gatsby's attempt to infiltrate their class fuelling his willingness to manipulate Wilson into carrying out his bidding is a result of the clear case of 'old money' versus 'new money'. The former group with the likes of Tom who are born into their ancestral wealth and social status absolutely could not digest the latter newly emerged class who got wealthy through social mobility after World War 1

using various means most of which are attempted to be proved as illegitimate as possible by the former class to secure their own 'exclusive', 'legitimate' existence. This is visible in Tom's repeated emphasis on Gatsby's association with the underworld and the likes of Wolfsheim to prove him undeserving to be in his social class, "I picked [Gatsby] for a bootlegger the first time I saw him, and I wasn't far wrong."(Fitzgerald 2004, p. 85) However, there are also other psychological stimuli behind Tom's behavior other than just economic and materialistic and Agnew's GST helps us uncover them. According to his theory, the 'presence of negative stimuli' in the form of personal insults can lead to deviant behavior just like the ones Tom directly or indirectly received from Gatsby. As a result, along with his resentment these insults also lead to crippling anger and envy in Tom when he finds out about his wife's past relations with Gatsby who even now openly confesses his love for her right in front of him challenging him to take her away as he helplessly watches, "I suppose the latest thing is to sit back and let Mr Nobody from Nowhere make love to yo ur wife." (Fitzgerald 2004, p. 83) Soon, he succumbs to these strains leading to his deviant behavior or rather indirect deviant behavior as his superiority complex over Gatsby of being from the 'legitimate' Old money which prevents him from indulging directly in any acts that would go against his societal expectations. In desperation to justify this 'conformity' of his to societal norms and his desire to preserve his privileged position Tom blames Gatsby that he deserved it and how " That fellow had it coming for him" even shamelessly trying to convince Nick before that by claiming that he "…told [Wilson] the truth," (Fitzgerald 2004 p. 114) which he didn't. Such scenarios truly highlight the pervasive influence of deviance due to such psychological strains and power dynamics in shaping immoral individual behaviors.

CONCLUSION

 The application of Merton and Agnew's Strain Theories to the sociological analysis of *The Great Gatsby* yields profound insights into the tumultuous era of the Jazz Age. Fitzgerald's vivid depiction of the stark economic and social divides that characterized 1920s American society aligns powerfully with Merton's conception of structural strain. The author's portrayal of the lavish excesses and false glamour of the wealthy elite, juxtaposed against the destitution and limited opportunities facing the working classes, starkly illustrates the systemic barriers and unequal access to legitimate paths of social mobility.

Furthermore, the characters' discontent, frustration, and resentment at their inability to achieve the American Dream reflect Agnew's general strain theory

model. The novel's tragic storylines, such as George Wilson's turn to violence and Gatsby's ultimately futile attempts to acquire wealth and status through illicit means, provide potent examples of how strain can drive individuals toward deviant adaptations. Conversely, Gatsby's innovative, if ultimately doomed, efforts to transcend his humble origins through ostentatious displays of conspicuous consumption exemplify how some may rebel against societal norms in a desperate bid to close the gap between aspirations and reality.

Ultimately, this textual analysis through the lens of Merton and Agnew's theorization illuminates the profound social, economic, and cultural turbulence that defined the Jazz Age. Fitzgerald's masterful narrative serves as a rich sociological case study, elucidating the complex interplay between cultural values, social structures, and individual agency that shaped the precarious lived experiences of Americans during this transformative historical period. By situating *The Great Gatsby* within the theoretical frameworks of strain theory, this research offers a nuanced and insightful examination of the sociological realities underlying the author's iconic literary portrait of 1920s America.

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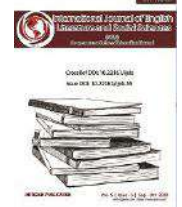
Memory Writing and Identity Construction in Abdulrazak Gurnah's Admiring Silence

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Abstract—Abdulrazak Gurnah is an Afro-British diaspora writer who won the Nobel Prize for Literature in 2021. His works, which center on issues like identity, racial tensions, and historical writing, mostly depict the living conditions of colonial peoples, refugees, and immigrants. Admiring Silence is a novel written by Gurnah in 1996. It tells the story of a Zanzibar refugee who, after 20 years of diaspora in Britain, is able to return home, but then has to choose to return to Britain immediately. This article takes spatial migration and diaspora under post-colonialism as the background for studying refugees and applies cultural memory theory and identity theory to analyze the memory and identity construction issues in Admiring Silence. Finally, it attempts to explain the reasons for the memory and identity dilemma of diaspora groups from the perspectives of colonialism and racism in the suzerain country, as well as the failed acculturation of diaspora refugees themselves.

Keywords—Abdulrazak Gurnah; Admiring Silence; culture memory; identity construction

I. INTRODUCTION

Abdulrazak Gurnah is a Tanzanian-born British writer of fiction, critic and reviewer of African literature. Central to much of his writing are the themes of the long-reaching and destructive impact of colonialism, the upheaval experienced by immigrants and refugees and the displacement in the world.

Admiring Silence (1996) is his fifth novel. Compared to his first four novels, *Admiring Silence* focuses more on characters who carry their worlds 'within' in an interior landscape constructed from stories, memories and the unreliability of imagined recollections. (Nasta, 2004) From a first-person perspective, the novel tells the story of the main character who emigrates to England and returns to his hometown to visit his family. In the form of memories, Gurnah skillfully connects the protagonist's experiences of life in Britain with the social, historical and political status quo of his hometown. By depicting the protagonist's contradictory psychology while weaving lies, Gurnah

vividly expresses the plight of the diaspora caught between geopolitics and culture.

Compared to *Pilgrims Way* (1988), *Paradise* (1994) and *By the Sea* (2001), the critics have paid little attention to this novel. Existing studies have mostly explored the narrative characteristics of *Admiring Silence*, such as the application and effects of narrative techniques of "unreliable narration" and "multiple focalization" (Barasa & Makokha, 2011; Kaigai, 2013; Zhang, 2022). Studies also focused on the theme of silence and mimicry. (Kaigai, 2013; Steiner, 2006; Zhu & Gong, 2022) In general, there is still room for further research on the content and themes of the identity and refugee of *Admiring Silence*.

Therefore, this paper analyzes the memory and identity construction concerns in *Admiring Silence* by using cultural memory theory and identity theory to contextualize the study of refugees within the background of spatial migration. And it also tries to explain the reasons behind such dilemma.

II.   SPATIAL MIGRATION OF TRANSNATIONAL REFUGEES

"The spatial environment in the novel is a multidimensional existence with multiple meanings." (Yin, 2010) In the story, this transnational refugee's spatial migration has a very clear trajectory, with a total of three times.

The first spatial migration refers to the diaspora process of the protagonist from Zanzibar to Britain. Diasporas carrying cultural factors such as experiences, customs, language, concepts, and memories learned from their home country will inevitably face the dilemma of self-identity when they come to a country with vastly different historical traditions, cultural backgrounds, and social development processes. (Zhu &Yuan, 2019).

The protagonist fled to Britain from Zanzibar in order to escape political persecution. He has a stable job and has established a small family in Britain. This little home was a warm dwelling place he and his lover Emma have built, a place where he could catch a breath in racial discrimination. But behind the warmth, there was still an uncontrollable and unavoidable crisis of identity and home anxiety brought about by diaspora. The protagonist chose to compile stories and memories and also put on a mask in their "home" in order to adapt a new identity.

The second spatial migration refers to the protagonist's return to his homeland Zanzibar from Britain twenty years later due to a government amnesty. For him, hometown was no longer a place that brought warmth and shelter, but an overcrowded place filled with political coercion. The agelong diaspora left him with only fragmented and distant memories. While his identity was just like the memory, blurry and dislocated.

The third spatial migration refers to the protagonist voluntarily leaving from his hometown Zanzibar to Britain. After being completely disappointed with his hometown, the protagonist has gained a new understanding of home and identity. Physical space was no longer the core of his identity, but spiritual identification and empathy were the sources of his sense of belonging. He could only choose to return to his small family in Britain to recreate and solidify his self-identity.

But due to the deception of the previous twenty years, his lover left him and the small home collapsed finally. This deprived him of the last bit of belonging he has gained and made him lose the last opportunity to integrate into society and build his self-identity. Britain eventually becomes the foreign land that he is trapped in.

He drifts between two countries and two cultures, constantly suffering from identity and memory dilemmas in three different migrations, and eventually becomes a "homeless" exile living in the geopolitical and cultural crevices. This spatial migration not only makes him feel a loss of cultural belonging, but also reinforces his identity crisis.

III.   MEMORY WRITING AND IDENTITY CONSTRUCTION OF TRANSNATIONAL REFUGEES

In *Admiring Silence*, the focus is on the complex state of individual identity and memory. Gurnah uses words to unravel this complexity, unraveling the vines of branching paths in memory, and then searching for peace of mind for refugees and immigrants. He unfolds his entangled thoughts from the rift between the protagonist's words and silence, uncovering real memories and gradually diagnosing the protagonist's long-standing illness.

Specifically, the protagonist's three spatial migrations cause him to wander between Zanzibar and Britain. The unstable spatial environment results in a lack of necessary conditions for people to build a complete identity and obtain identity recognition. In different stages and countries, the protagonist faces different difficulties in memory and identity.

3.1 Historical Traumatic Memory and Original Ethical Identity Crisis in Native Land Zanzibar

The protagonist's hometown memories are not fully presented to the readers from the beginning. In the second part of the book, the protagonist's intergenerational dialogue with his mother when he returns to his hometown allows us to glimpse some of the childhood memories and historical trauma before his diaspora.

The protagonist's biological father Abbas disappeared before he was born. His mother was greatly affected by this and has remained silent on this matter for many years. Only the step-grandmother Bi Nunu took the initiative to mention some things about Abbas when the protagonist was five years old. The protagonist pieced together some unknown stories with these scattered fragments. Until he left home, he never truly understood his father's story. But in his awkward relationship with his mother and stepfather, he learned a sense of shame, alienation, and the ability to remain silent. For many years, the mother regarded the departure of her husband Abbas as a shame and never made it public until the protagonist returned to his hometown and gathered the courage to ask what kind of person his disappearing father was. Only then could she identify the origin of the protagonist's silence from her answer.

Memory is not only at the center of history and governance, but also a crucial force that plays a role in constructing individual and collective identity. While the forgetting and loss of memory represent obstacles to identity recognition. In the story, mother's memories and answers were the only way for protagonist to recreate his prehistory. But the mother's silence made it impossible for the protagonist to know the story before his birth or the story of his biological father. As Nie Zhenzhao (2014) said: "There are various classifications of ethical identities, such as those based on blood relation, ethical relationships, and collective and social relationships." Blood relation is originally the most fundamental and solid ethical identity. But due to the impossibility of tracing back, the protagonist experiences anxiety about the ethical identity of blood.

3.2 Unspeakable Burdensome Memory and Ethnic Identity Crisis in Alien Land Britain

After suffering from historical memory trauma and ethical identity crisis when he was a child, the protagonist fled from the former British colony of Zanzibar to Britain to avoid political persecution. This is a process from "periphery" to "center", and from cultural "weakness" to cultural "strength". In this process, the cultural fragmentation and alienation between individuals and society brought about by foreign migration and cultural collision lead to a new crisis of racial identity for him.

Without a home that could provide a stable identity, finding ways to integrate into British society and build a new identity was his only option. In order to integrate into white society, the protagonist attempted to achieve assimilation by imitating the British people around him. "I imagined that I looked as they did, and talked as they did, and had lived the same life that they had lived, and that I had always been like this and would go on unhindered way beyond the sunset." (Gurnah, 1996)

However, he did not integrate into white society as he imagined. The simplified and stigmatized understanding of "the other" by colonizers did not give the colonized the opportunity to integrate and be listened to. The one-sided and rigid historical narratives of colonial powers infiltrate strong discourse of power, and unconsciously compress and shape individual true memories. These misconceptions have brought psychological trauma to the colonized, forcing the protagonist to resist only through silence and fabricated stories.

In life, facing the self-centered superiority of white people, the protagonist often suffered from racial and cultural biases. The family doctor rashly diagnosed the protagonist's illness as heart disease based on his skin color. One of his in-laws never talked to him, the other only wanted to hear empire story to satisfy his vanity. While in work, his black identity makes him tremble in the position of a teacher. He was constantly afraid that the schoolchildren were going to rise in rebellion and force humiliation on him.

In order to better integrate into Britain, he fabricated his past, using compiled memories to cover up past traumas and attempting to construct a new identity for himself. However, those fabricated beautiful memories were very unfamiliar to him, "they were foreign, strange, different, as far away from where I was as night from the day" (Gurnah, 1996). On one hand, he was unable to draw nutrients from his memory for identity construction. On the other hand, he was unable to build his new identity under the pressure of the dual marginalization of life and career. The homeland that could not be returned and the new home that could not be integrated made the protagonist become a wanderer in the gap between geopolitics and culture, unsure of where to go.

3.3 Coercive Legitimated Memory and Dislocated Identity in Homeland Zanzibar

For those who are displaced, their hometown is an inseparable spiritual hinterland. However, after years of leaving home, diasporas will re-examine their homes from a new perspective. At this time, their homes are far from their memories. Can such a home still serve as a solid support for the displaced and provide them with a stable identity?

In *Admiring Silence*, the life experiences of over 20 years in Britain did not bring a clear sense of belonging to the narrator, and his mind was always surrounded by memories of Zanzibar. At the same time, his memories of his hometown became increasingly blurred. The culture and traditions of his hometown also became increasingly distant to him. After returning to his long-lost hometown, the narrator witnessed and learned from his family about the various dark aspects of the local society. The devastation of Zanzibar filled the protagonist with disappointment towards this country and created a distance from his homeland.

Specifically, after Zanzibar broke away from British colonial governance, the domestic revolutionary upheaval triggered the collapse of social order. Zanzibar's politics, economy, and people's lives were all in crisis under the influence of political movements. Economically, the country after independence heavily relied on foreign aid and faced shortages in daily necessities. Compared with the chocolates and perfume brought by the protagonist, his family needed more common necessities of life. Politically, this new government fell into the quagmire of extreme nationalism. They strived to beautify the former

colonial society, erased the traces of former colonial rule, and attributed all social problems to colonial history. The entire country has fallen into an identity dilemma and was unable to reshape itself.

Besides, the protagonist's disappointment with the country as a "big family" was not comforted in his "small family". His family could not provide him with the confidence to regain his African identity. In reconstituted family, he maintained a polite and not intimate relationship with his mother, stepfather and half brothers and sisters, which made him always feel that he was an outsider in the intimate relationship. When he confessed to his family that he was living with a British woman and has a daughter, due to differences in race, religion, culture, and other aspects, his family could not accept the fact that he lived with a white pagan without marriage. They treated this behavior as a betrayal of Muslim culture and a shame to the family. This further alienated him from his already less intimate family.

In the fractured and misplaced memory of the hometown, and the double disappointment and estrangement of "big family" and "small family", the identity of the protagonist was even more blurred. Whether it was the initial turmoil of regime change in Africa's homeland, or the new government's attempt to fabricate the illusion of redemption on the ruins of the homeland, these firsthand experiences and scenes have crushed the protagonist's breath, causing him to flee to Britain with heavy memories. But unlike the first time he was forced to leave home, this time the protagonist chose to take the initiative to leave.

3.4 Displaced Refugees Living Between Geopolitical and Cultural Crevices

In the dual blow of hometown and foreign land, the protagonist placed his final hope on the small home he and Emma established. He initially believed that the love between him and Emma could become his home. Emma's emotional identity and symbolic family concept provided the protagonist with a spiritual shelter in heterogeneous cultural conflicts, becoming an important support for establishing self-identity.

However, the gap between the two was further separated by the long-term erosion of words and silence. Upon arriving in Britain, Emma chose to abandon him because she could no longer tolerate his silence. Emma's abandonment deprived him of a sense of belonging that he has only recently gained, causing him to lose the meaning of living here. The only spiritual refuge also collapsed. Whether to stay in Britain, which was considered an "alien land" or return to a "native land" that was no longer home, would only leave him with endless pain.

Actually, Emma's departure was predetermined. Her love affair with the protagonist symbolized the relationship between the center and periphery of colonialism. The two could never empathize with each other and were destined to be a "disappointed love". As a white woman who grew up in the British cultural environment, she was unable to completely escape the influence of mainstream ideology. Sometimes the racial biases she unconsciously revealed, which she claimed to be harshly critical of, made their relationship increasingly tense. When the protagonist shared his fabricated stories, she always conducted a scholarly analysis of the entire event as a doctoral researcher in narrative studies, to demonstrate that her discourse power was stronger than that of the protagonist. As with the connection between the colony of Zanzibar and the suzerain Britain, the triumph of one side meant the collapse of the other.

Finally, in the constant tug of war between "me" and memory, "I" became a homeless wanderer living in the crevices between geopolitics and culture.

IV. REASONS OF MEMORY AND IDENTITY PREDICAMENT OF TRANSNATIONAL REFUGEES

4.1 Ubiquitous Racialism, Colonialism and Nationalism

Racism and colonial history coexist. Although colonization has become history, the racial issues arising from colonization continue to exist. Gurnah's own tumultuous experiences provide him with a continuous source of inspiration. As an Arab descendant, he was persecuted in Zanzibar and immigrated to Britain when he was in his teens, coinciding with Enoch Powell's "River of Blood" speech. Amidst the strong racial sentiment in British society, Gurnah began writing. For a long time, colonial peoples have been forced to be "silent", and their history has been written by colonizers.

As mentioned earlier, the protagonist in *Admiring Silence*, as a black refugee, suffers from racial discrimination from the white British community, which makes him constantly endure racial and cultural biases. Facing such white people, "I" is no longer a unique individual, but a representative of the colonial people. "I" can only satisfy their sense of white superiority by fabricating stories or staying silent in order to conform to their image of colonized people. However, these silences and lies are not feasible. They make the protagonist more restrained and increasingly distant from the true "story". Unable to articulate the unequal treatment and past pain he has suffered, he loses his own voice over time. So, he lost the initial opportunity to construct his own identity under the pressure of racism.

Returning to the long-lost hometown is a second opportunity for the protagonist to reconstruct his identity. However, the revolutionary upheaval in Zanzibar after its departure from British colonial governance triggers a collapse of social order. It breaks away from the pre-independence social model, but does not form a stable social structure, so the entire country falls into a brief identity dilemma. Such a chaotic social environment cannot provide strong conditions for the protagonist's identity reconstruction.

It seems that the domestic upheaval is caused by the incompetence of the authorities and government as well as the strong racial exclusionary sentiment brought about by dual nationalism. However, it can be found that the true reason is actually the dominant colonialism and colonial power discourse through investigating the Zanzibar's history. Before British colonizers came to implement colonial rule in Zanzibar, due to natural conditions, there were few opportunities for communication with the outside world. There was no need to establish a complex social labor system and clear racial boundaries. However, with the invasion of Western colonizers and the beginning of the racial division of colonies using ruling discourse, the peace within the original ethnic groups was disrupted. After the liberation of Zanzibar from British colonial governance, the racial identity under British colonial ideology was strengthened into political identity in the internal political party struggles of Zanzibar, leading to intense conflicts and violence in Zanzibar. It can be seen that the British introduced their racial paradigm into Africa during the colonization process, ultimately triggering the Zanzibar Revolution. The racial paradigm was a pattern constructed by Western colonizers that had a subtle impact on people's concepts, perceptions, and imagination. Therefore, the introduction of this paradigm in colonies was so silent that when the colonial people became aware of it, they already had to accept its consequences and seek coping strategies. (Zhang, 2023)

Gurnah believes that "we" are manipulated by language and Western constructed identity patterns. "Our" subjectivity has been influenced by colonial history, ideology, and discourse power. We are confined to the racial consciousness created by power, which ultimately leads to racial violence and social chaos.

4.2 Failure of Acculturation

Undoubtedly, objective reasons play a leading role in the failure of identity building, but this also depends on the individual's attitude and choices. Transnational refugees cannot avoid the need to solve the conflict between two cultures. Acculturation is the term used to describe the change in one or both of the initial cultural types that occurs when people from various cultural groups interact directly and continuously. It's a framework that takes behavioral shifts, societal norm perception, and individual attitudes into account.

In 1992, Berry put forth a bi-dimensional acculturation model (Fig. 1) that divides different adaption processes into two categories. One dimension concerns the retention or rejection of an individual's native culture. While other dimension concerns the adoption or rejection of the host culture. From these two dimensions, four acculturation strategies emerge: integration, assimilation, separation, and marginalization.

Fig.1: The Bi-dimensional Acculturation Model

The protagonist's first two experiences of identity construction failure due to objective factors have brought him back to silence. The burden of silence carried by the protagonist, coupled with his personality weaknesses such as timidity, pessimism, self-pity, obsession with fantasy, and lack of action, lead him to choose to reject both cultures (Britain and Zanzibar) simultaneously. On one hand, years of the diaspora have dissipated his emotions and memories of his hometown of Zanzibar. Twenty years later, his return home journey allows him to witness the devastation of his hometown. He chooses to personally cut off his connection with his hometown with extreme disappointment. Besides, his wife's departure causes the collapse of his last thoughts in Britain. The protagonist has always existed as an isolated immigrant individual. Due to the lack of community support, the narrator stands alone and has no place to return, falling into loneliness and despair. He completely loses the idea of integrating into the host culture and ultimately ends up in marginalization. This means that he cannot find a home and a sense of belonging on both the periphery and the center, and can only survive in the gap between the two. The failure of acculturation—marginalization makes him miss the last opportunity to build his identity forever. He can only live as a marginal man in a crevice for the rest of his life.

V. CONCLUSION

Gurnah's *Admiring Silence* revolves around the memory and identity problems of transnational refugees and centers on the origins of the refugee problem—that is, the act of refugees leaving their home country and settling in another. In two countries, three spatial migrations, and four different stages, the protagonist fails to gain identity and construct a new identity due to pervasive colonialism and racism, as well as his own failed acculturation. In the end, he can only become a displayed refugee living in the geopolitical and cultural crevices. This article reflects Gurnah's concern about the fate of race and refugees intertwined in cultural and geopolitical cracks, criticism of racism and colonialism, criticism of the dark side of postcolonial society, and sympathy and reflection on the survival difficulties and identity anxiety of refugees. Besides, he also has a worldwide viewpoint, which enables the tale to be transnationally and cross-culturally presented on a large global scale. He cares about the real situation of world migration, and in the era of deepening globalization and modernization, it has enlightening significance for the refugee issues of countries around the world.

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Self-Discovery in Small Remedies: A Reading of Shashi Deshpande's

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Abstract— Women writers in Indian writing in English portray women as daughter, wife, mother and other stereotyped roles in their literary works of art. The cultural changes in India are contrasted through the lives of individuals, communities and the nation. The novelist interweaves many aspects of the personal life with the public matters. Shashi Deshpande's Small Remedies (2006) is about the protagonist's quest for self. It delineates the journey of women towards self-discovery in relation to society, and the relationships that are central to women. The women in her novels face upheavals in their marriage. The upheavals are generally inevitable when a woman refuses to conform to her ascribed traditional role. The article examines the self-discovery of the women characters in the novel Small Remedies.

Keywords— cultural change, refuse, stereotyped role, self-discovery, traditional role, upheaval, women.

I. SOCIETAL CHALLENGES AND HYPOCRISY IN 'SMALL REMEDIES': A BIOGRAPHICAL PERSPECTIVE ON SAVITRIBAI AND MADHU

Small Remedies can be considered a novel of music. Deshpande successfully portrays music, though music is not its main theme. The musical aspect of the novel is accomplished by portraying Savitribai Indorekar, a classical singer. This shows a deep understanding of Hindustani music on the part of the author. Deshpande skillfully uses the jargon and idiom of music effortlessly. Meenakshi Mukherjee observes in this connection:

Of the four remarkable novels I have read in recent time that deal with music … I think, she faces the toughest challenge. This has to do with incompatibility between the discourse of Hindustani music and the English language.[1]

However, the novel's main theme is not so much about music as about the fascinating vocalist. Savitribai physically appears to be a frail woman: The author writes: As small sized woman. Even from my child's perspective she had seemed petite. Age and illness have so shrunk her that she's a doll-sized woman now …

the skin is fine and delicate, even if it is crinkled like tissue paper. Her arms are slim and firm, but the hands, with their branching of veins, seem incongruously large for those delicate arms.[2]

The novel assumes the form of a biography of Savitribai written by Madhu. Savitribai, the doyen of the Hindustani music belongs to Gwalior Gharan. Though Savitribai gives interview to her biographer about her life as an artist, Madhu tries to capture the real Savitribai from various other sources. Being the eldest grandchild, she was endowed with love. She was initiated into the world of music by her mother, who was also gifted with a melodious voice but was restricted to singing only devotional songs.

As far as her brought up as an artist is concerned, her mother encouraged but her father prohibited her from pursuing music. Traditionally the art of music and dancing is considered a talent of notch girls in India. Therefore, her father considered it below the dignity for a daughter of high class Brahmin family to practice it. After marriage, she desires to pursue music. Surprisingly, she is overjoyed when she learns about her father-in-law's love

for music. His encouragement gives her self-confidence. Breaking the traditions, a trainer is arranged for her. This was a pleasant surprise to her. Besides this, she is provided with a male Tabla accompanist, who is Muslim. But this breach of tradition creates a furor in the family giving rise to discussion. She braces this talk boldly. It is her determination to achieve her goal that gives her courage to face the hurdles.

Madhu's concern is to observe the resentment in Savitribai's voice, and the reasons for the same. She recalls how she was abruptly asked by her grandmother to stop singing when she was performing as a child during a family gathering.

Madhu recollects, "In Neemgaon, she was the singer woman and there was something derogatory about the words, yes, I can see that now, about the way they said them" (29).

This episode suggests that there are different yardsticks for men and women in Indian society. There is a parallel between the predicament of Savitribai and Madhu herself. Madhu herself was a victim of rejection by the conventional society. She remembers how

"Each family had its place marked out for it according to religion, caste, money, family background, etc." (138).

Madhu thinks that her father is an orthodox man. Being a widower, he brings up the daughter with only a male servant at home. He does not observe rituals or religious customs and openly indulges in drink. With this kind of life, he obviously stood out in a conservative place where he lived. But, in retrospect, Madhu realises that people were willing to overlook her father's eccentricities. He could live the way he wanted without open censure or disapproval" (138). It is only when a woman dares to defy convention that people are shocked.

Madhu observes, "In sense, neither of us belonged. Munni's family, with her singer mother, absent father and another man a Muslim sharing the home, was of course radically, shocking different" (138).

Madhu also gives the example that Savitribai's father-in-law had a mistress, a famous singer. It was common knowledge that he visited her regularly. The women looked in on amusement and gossiped about it. They wondered at his choice of mistress but there was never any outrage over the fact

"That he had a mistress was accepted, a wife from one's own class, a mistress from another was normal" (220).

For a man to indulge in his love of music and even to have a singer for a mistress was alright. But, for a daughter-in-law it was scandalous and unthinkable to learn music seriously as if she was going to be a

professional. Though, Savitribai had the support and encouragement of her father-in-law, Madhu could imagine the anger, contempt and ridicule she had to face from the other women. This used to happen when she would return from her music classes. She could imagine the jibes and the hostility and the way she would have been cast aside like an untouchable. She says:

To be set apart from your own kind, not to be able to conform, to flout the rules laid down, is to lay yourself open to cruelty. Animals knows this … But the subtle cruelty of persistent hostility leaves deeper wounds … To resist the temptation speaks to great courage. (220-21)

Madhu also remembers the gossip surrounding Savitribai in Neemgaon. There was a station director who frequently visit Savitribai's house, and got her many contracts with the radio. Therefore, he was generally believed to be her lover. Savitribai denies the existence of any lover, while recounting her story of Madhu.

All such assumptions finally end in conclusion:

"A woman who left her husband's home what morals would she have any way!" (223).

Madhu is left confused at times about Savitribai's courage or lack of it. She had, undoubtedly, led the most unconventional life anyone in the society would ever imagine. But behind these acts of bravado was a woman who wanted to conform so as to be accepted by the society.

Savitribai tells a story of her life to Madhu, her biographer. She asks her to cover up her youthful indiscretions in order to present a respectable picture of herself. For this purpose, she goes to the extent of withdrawing the details of her daughter being brought up in association with Ghulam Saab. Madhu is aware of the past of Savitribai and her daughter, Munni. Being aware, she is unable to digest her indifferences to her daughter. In contrast, Madhu is sentimental and grief stricken over the death of her son. She feels nostalgic when she meets a young family celebrating the initiation ceremony of a boy.

On being asked to bless the boy, she wonders:

What blessing can contend against our morality? Mustard seeds to protect us from evil, blessing to confer long life nothing works. And yet we go on. Simple Remedies? No, they are desperate remedies and we go with them, because, in truth, there is nothing else. (315)

She realises the inevitability of death and everyman's destiny against which one cannot fight. This realisation makes her accept the death of her son. But it also gives her the strength to accept fate. She is not resigned to her fate but accepts it with dignity.

She recovers her own sense of self, being aware of her needs. She grows to share not only her sense of despair but also her joy and pleasure of having Adit for seventeen years: We need be together, we need to mourn him together, we need to face of his death and our continuing life together … Madhu in the end has attained self-realisation and how hopes to accomplish her dream to recreate … How could I have ever longed for amnesia? … As long as there is memory, loss is never total (324).

Madhu feels about the loss of her child. But Savitribai is rather concealing about her identity in relation to revealing her daughter to the world. She successfully obliterates the identity of her daughter till then. Being a woman, she had the courage to walk out on her marriage and family. She is so frightened to reveal the existence of her child.

She wonders how "she gave that child the name 'Indorekar'-the name she adopted as a singer not comprising either her maiden name or her married one. Meenakshi Indorekar. Marking her out as her child alone not the child of her marriage, not the child of her lover. This surely is a statement I cannot ignore?" (169).

Thus, from the account of Savitribai, as rendered by Madhu as her biographer, the readers learn about the way Madhu's attitude to life is vindicated. A comparison between them gives an impression that Madhu is endowed with the quality of self-assertion that Savitribai too had been endowed with. Besides, Savitribai is free from the sense of hypocrisy of not being guilty of a daughter born of unconventional relationship. Madhu thus learns about herself through the life of Savirti.

II.   FALSE IDENTITIES AND SOCIETAL PRESSURES: MUNNI'S STRUGGLE FOR ACCEPTANCE AND THE REJECTION OF HER ROOTS

Munni, daughter of Savitribai grows up denying to her and to others that Ghulam Saab was her father. This is so because of the Muslim identity of Ghulam Saab. She asserts,

"My name is Meenakshi, He's not my father, My father is in Pune, and, He's not here" (31).

This attitude of Munni towards her father shows her futile attempts to disown her own father. Munni strongly tries to detach herself from the illegitimacy for her parent's relationship. She is open in her dislike for Ghulam Saab. Further, she talks of Savitribai's husband with much affection. She tells Madhu that he is in Pune; that he is a lawyer; that he is a very famous one and earns a lot of money. She tells her that Ghulam Saab was only a tabla

player for her mother. Thus, creating her own imaginary relations, Munni strives to attain the life and identity of a respectable family which Savitribai had rejected.

She reasons that he cannot come to take her back. She further tells that if he comes, Ghulam Saab will kill him. Entertaining full of hatred for him, she calls him her enemy and talks of his cruelty exercised on her through starvation and beatings. However, in spite of her rejection of her father, she resembles him. He is aware of her resemblance to her natural father too.

The author writes, "She tried hard to cover it up … unmistakably linked her to the man she so strenuously disclaimed as father" (75).

Interestingly, Munni's relationship with her mother is also unusual. Because, her mother's ambition made her neglected her daughter. Unloved and uncared for, Munni reciprocates in a similar way. She develops contempt for her mother and detests everything about her. The daughter dislikes everything in her, from her talent to her looks.

Munni, however, desperately hankered after the name her mother had left behind, and went to great lengths to dissociate herself from her father. After a while, her mother, Savitribai had found conventional life preferable. But, Munni yearned for it all her life. As a child, Madhu recollected how Munni refused to accept Ghulam Saab as her father, and instead created stories that a lawyer, who lived in Pune, was her father. She also remembered how the girls in their neighborhood tormented her with question:

"What's your name? What's your father's name? Where is your father? Who's the man who lives with your mother?" (74)

After so many years, Madhu meets Munni in a bus and recognises her. Later, she refuses to give answers or even acknowledge her childhood friend. She declares that her name is Shailaja Joshi. Thus, she tries to desperately wipe out any connection with her past. All her life, Munni struggles to reject her parentage. If she tries hard to make her resemble with her father, she also deliberately denies her vocal talent. Because this would link her to the two people she desperately tried to detach herself from.

Munni's childhood is spent in her struggle to attain a respectable status and somehow she even succeeds in doing so. She is accepted by Savitribai's in-laws. After the marriage, she becomes a common middle-class woman, named Shailaja Joshi. Thus, to some extent, she achieves the

"Identity she wanted to have, the one she claimed finally, successfully denying her old one Shailaja Joshi, but

before a living way from Munni, daughter of Savitribai and Ghulam Saab" (77).

Thus, Munni and her identity lay in being an ordinary woman belonging to a respectable family. This identity was rejected along with everything associated with her mother, music, genius, ambition and freedom. Through Munni's search for identity, Madhu learns about herself.

The novelist narrates:

… there's a self inside which we recognise as our real selves for Munni, the self that she was as her own lay in the future … It was that self I met in the bus but she is like an ordinary looking woman with an ordinary family life … (170).

Yet, the past with the illegitimacy of her birth catches up with her. Madhu's recognition of her after so many years pushes her a few steps back in her struggle. Finally, her recognition as Shailaja Joshi, neutralizes her lifelong struggle to attain an identity separate from her mother. Thus, in death, Munni is once again identified as the daughter of the woman she detested. In spite of her determination, Munni fails to attain self-realisation. Instead of accepting her true self, she denies the truth of her birth and her identity given by her parents. Therefore, she leads towards a life of illusion and deception where she fails.

Deshpande's chief concern in the novel is to reveal about Savitribai. While writing of people like Savitribai, who is different, she also creates a character like Munni, who desperately seeks the approval of society.

Malathi Mathur, a reviewer writes in this connection:

At the other end of the spectrum is Munni, Savitribai's daughter who turns her back on her mother and all that she stands for, in a desperate desire to conform, having encountered early in life the poisoned barbs that society levels against those who dare to be different.[3]

Thus, through Munni, Deshpande vindicates that one cannot give up one's identity searching for an imaginary identity. Munni serves in the novel the notion of false identity that most urban middle class women desire to have. Such a quest for false identity only results in failure in life. Madhu, the protagonist and biographer, who too is in quest for self, learns from Munni that the original and authentic self has no alternative.

III. CHALLENGING TRADITIONS: LEELA'S PATH TO SELF-REALIZATION AND INDEPENDENCE

Madhu discovers herself through her relationship with other women around her. Besides Savithribai and Munni,

another person through whom Madhu discovers herself is her aunt, Leela who is a remarkable woman as perceived by Madhu.

She describes,

"Leela who was the head not only of her generation, but the next one as well" (94).

The reader gets an impression that Leela is a confident woman being well aware of her needs. From her very childhood, she showed an inclination towards studies rather than domestic chores traditionally considered most suitable for girls. Leela seems to be a rebel too. This is true of her marriage. Her grandmother, who wanted to punish her, got her married off to a man of few means. But, it was a blessing in disguise. For Leela, the punishment turned into a blessing, as her husband encourages her to study. She could thus clear her metric examination. Unfortunately, her husband suffers from TB, and dies subsequently. Later, she strengthened her resolve to be an independent woman, and leads her life.

What is important about her is that Leela is financially independent, supporting herself. When her husband died, she took up a job. Living a community life, she works for the women afflicted with TB. Subsequently, she gets into contact with Joe, whom she marries. Joe, a doctor, establishes a clinic, especially for TB patients. Joe too falls in love with her madly. A widower with two children, Joe speaks impeccable English. Literature and music are the two great forces of his life. Contrarily, Leela speaks no English, and has no knowledge of literature or music. She has no sense of humour too. Yet their relationship continues wonderfully.

Leela disapproves a life in which one does not look beyond one's own self. It is her awareness of the needs of the self that make her a more understanding person. Leela reaches the stage of self-realisation. It is various demands of self and her persistent pursuit of them that earns her happiness and contentment. From the account of her life, one understands that Leela's personal as well as public life is unconventional. She revolts against tradition.

Being a Brahmin widow, she dares to fall in love with a Christian and marries him, fifteen years after the death of her first husband. Her decision to marry Joe after years of waiting for Joe's daughter, Paula's consent shows the resolve and her determination to attain her identity. They find fulfillment in each other. Thus, through her determination, Leela attains self-realisation and fulfillment in the love and companionship of Joe.

IV. THE INTERSECTION OF TRADITION AND MODERNITY: MADHU'S JOURNEY THROUGH LOSS AND RESILIENCE

To Giving an account of the lives of three women; Savitribai, Munni and Leela, the novelist presents the kind of transition that the protagonist, Madhu undergoes in the course of the novel. The reader is given an account of Madhu's tract of life from marriage to self realisation. A quick succession of series of incidents helps her know herself. Madhu's friendship with Som gradually develops and blossoms to love. She marries Som. Madhu becomes the part of a real family for the first time. Then she gives birth to Adit. She finds fulfillment with the birth of the child.

According to her "… child's birth is a rebirth for a woman, it's like becoming part of the world once again" (88). Motherhood gives her a new sense of fulfillment.

At a time when Madhu is very happy, she suddenly learns about the death of her son in the riots in the city. She feels bitter about the loss of the role of a mother. Though everyone around her consoles her, nothing interests Madhu anymore. Subsequently, Madhu's attention is diverted from her grief when Chandru forces her into taking the job of writing the biography of Savitribai. Madhu takes residence in the house of a young and loving couple Lata and Hari. She accepts the change as she feels herself that she has to forget the horror of her son's death. In spite of her desire to remain isolated and detached, Madhu slowly gets involved in the lives of people around her. But Savitribai's sudden stroke and Hari's accident create crisis, which bring her in the centre of all action. Madhu's final breakdown and her talking about Adit's death prove to be cathartic for her. For the first time since Adit's death, she opens up and tells Hari of her mindless waiting for her son. However, she carefully avoids the memories of her flights with Som.

She finally speaks of her loss of identity and alienation from her life when she says

"How long will I live this way? And what for, Oh God, What for?" (306).

Madhu had no identity and no desire for self for seventeen years. But talking about the loss lifts the burden and brings in the realisation of the despondency of her life.

Madhu herself is a victim of sorts that the reader learns about only towards the end of the novel. She is not happy with her father and the male servant who had brought her up. On the other hand, she felt pity for the children who seemed to be constantly harassed by their mother.

She says,

Motherless child I am, motherhood is an unknown world to me. The mother I see in my childhood are drab creatures, forever working, forever scolding their children, certainly they are not the women to arouse a sense of deprivation in me (182).

Deshpande presents life without conforming to stereotypes. The portrayal of motherhood is an example.

Her protagonist, Madhu says:

I get some images of motherhood in the movies I see myself through, the songs that speak of 'ma kapyar.' But real life shows me something entirely different … none of them conform to the white-clad, sacrificing, sobbing mother of the movies (183).

Madhu's estrangement with her husband, Som began earlier than the tragedy of the death of her son. One night, she reveals to him a secret which she had locked up in the innermost recesses of her mind. She had slept with a man, when she was only fifteen, a man who later committed suicide. Som is unable to accept this reality. As one who had been a good husband by any standards shared a wonderful relationship with his wife. He is now unable to come to terms with the news. He is totally devastated.

Madhu is unable to comprehend this,

But it's the single act of sex that Som holds on to, it's this fact that he can't let go of, as if it's been welded into his palm. Purity, chastity, an intact hymen, these are things Som is thinking of, these are the truths that matter (262).

However, it does not matter that Som himself had a full-fledged relationship with another woman before his marriage. It is typical that a man can have relations with others, but he thinks his wife must be virgin. Madhu thinks "that he could, perhaps, have borne: that I had been raped, forced into the act, that I was a victim, not a participant" (260).

Indian patriarchy is such that it categorises women as immoral on the slightest deviation to the normal course of behaviour. Madhu notes as to how Hari and Lata looked at her, when she returned after spending a night in a hotel room with Chandru. She thinks that it is not a matter that Chandru is Som's friend. She considers that Chandru and she had been friends for nearly twenty five years. She recalls the way even the waiter looked at them suspiciously when he had brought them dinner. In the conventional society, men and women can never be friends. Men can be only brothers, fathers, lovers, husbands, but never friends. Deshpande portrays this sensitive aspect in a subtle way.

V.   CONCLUSION

From the account of the four women—Madhu, Savitri, Munni and Leela—one understands women in relation to patriarchy. Unlike other women novelists, she portrays women differently. Though she is referred to as a champion of women in her novels, she denies being one.

Malati Mathur writes in this regard, "…in portraying struggles of these women for identity, Shashi Deshpande waves to conventional banners, launches into no rabid diatribes. She drives her point home with great subtlety and delicacy."[3]

It may therefore be understood that Deshpande projects in *Small Remedies* the aspect of quest for self-realisation of Indian women, who live in a hostile patriarchal society. She does this by portraying the failures of women. The failures are due to their denial of a certain part of their lives. The novelist does this in comparative terms. The abilities of Madhu and Leela to accept the facts of their life achieves them success in their quest. Through these two characters, one understands the crux of the novel that one is alone in one's quest for self. Madhu for example is alone in finding her identity by understanding her life. Leela too faces her life single handedly. Deshpande wrote, "You are your own refuge; there is no other refuge, this refuge is hard to achieve". [4]

VI.   NOTE

In this section of the part of the research paper features direct quotes that highlight self-discovery and explore various remedies or solutions for personal growth. These quotes come from a specific source referenced in my paper and are crucial for illustrating how characters or individuals find themselves or work through personal challenges. To help readers locate these quotes, I've included the relevant page numbers from reference [2], which are:

(29),(31),(74),(75),(77),(88),(94),(138),(169),(170),(182),(183),(220),(221),(223),(260),(262),(306),(315),(324).

REFERENCES

[1] Meenakshi Mukherjee, "On Her Own Terms," *The Hindu*, 7th May 2000.
[2] Shashi Deshpande's *Small Remedies*, New Delhi: Viking, Penguin India, 2000, p.14.
[3] Malati Mathur, "Rebels in the households", *India Today*, April 3, 2000, 65.
[4] Shashi Deshpande, The Darks Holds No Terrors. New Delhi: Penguin Books, 1990, 1.

OJS Editorial and Publishing Process

Author

Editor and Section Editor

Journal Manager, Reviewer, Copyeditor, Layout Editor, and Proofreader

Submission
Author uploads file to journal Web site, and enters metadata for OAI indexing

1. Submission Queue
Editor assigns submission to Section Editor to see through the editorial process

Journal Management
Setup and configure journal; enroll editors, reviewers, copyeditors, proofreaders.

Submission Review
Author can track process, see files, reviews, revise and resubmit, at editor's request

2. Submission Review
a) Check submission
b) Conduct peer review
c) Reach editorial decision

Select Reviewers
Editor invites reviewers from database with interests, load

Review Conducted
Reviewer submits review and recommendation (which may be rated by editor)

Submission Editing
Authors reviews copyedits and proofreads galleys

3. Submission Editing
a) Copyedit submission
b) Layout of formatted galleys
c) Proofread galleys

Copyediting

Layout
Layout Editor prepares galleys in HTML,PDF, PS, etc.

4. Issue Management
a) Create issues
b) Schedule submissions
c) Organize Table of Contents

Proofreading

Key
Role	
Journal Manager	
Editor	
Section Editor	
Reviewer	
Copyeditor	
Layout Editor	
Proofreader	
Author	
Reader	

Open Journal Systems is an open source development of the Public Knowledge Project.

http://pkp.sfu.ca

5. Publication
Offering immediate open access or delayed open access, with subscriptions

Submission Archive
Complete records kept of submission process for published and declined items

Current Issue
Items appear with Reading Tools linking to related internal and external resources

Journal Archive
Browsing issues, with indexing by OAI search engines, as well as Google, etc.

~OJS Workflow~

Journal Indexed and Abstracted in:

- Qualis-CAPES -Brazil
- Normatiza (Under Review)
- Bielefeld Academic Search Engine(BASE)
- Aalborg University Library (Denmark)
- WorldCat: The World's Largest Library Catalog
- Semantic Scholar
- J-Gate
- Open J-Gate
- CORE-The world's largest collection of open access research papers
- JURN
- Microsoft Academic Search
- Google Scholar
- Kopernio - powered by Web of Science
- Pol-Index
- PBN(Polish Scholarly Bibliography)Nauka Polaska
- Scilit, MDPI AG (Basel, Switzerland)
- Tyndale University College & Seminary
- indiana Library WorldCat
- CrossRef DOI-10.22161/ijeab
- Neliti - Indonesia's Research Repository
- Journal TOC
- Dimensions.ai: Re-imagining discovery and access to research
- Citeseerx
- Massachusetts Institute of Technology (USA)
- Simpson University (USA)
- University of Louisville (USA)
- Biola University (USA)
- IE Library (Spain)
- Mount Saint Vincent University Library (Halifax, Nova Scotia Canada)
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- Roderic Bowen Library and Archives (United Kingdom)
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- Indiana University East (campuslibrary (USA))
- Tilburg University (The Netherlands)
- Williams College (USA)
- University of Connecticut (USA)
- Brandeis University (USA)
- Tufts University (USA)
- Boston University (USA)
- McGill University (Canada)
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- BibSonomy-The blue social bookmark and publication sharing system
- Slide Share
- Academia
- Archive
- Scribd
- SJIF-InnoSpace
- ISSUU
- Research Bib
- DRJI
- journal-repository