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Interventions vis-à-vis Cultural Praxes**

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“Regional Modernities: Epistemological Interventions vis-à-vis Cultural Praxes”

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FOREWORD

En_Scripta is the ISBN proceedings publishing as part of the national seminar conducted by the PG Department of English. The book encompasses articles on English literary research as well as multidisciplinary areas. En_Scripta focuses on giving a deeper insight into the emerging trends in literary studies and it will help as a reference tool to the generations to come.

Let us thank all the contributors across India for the successful publication of the journal. Also I would like to thank the faculties of the PG Department of English and management team members. Every word is less to appreciate Mr. Shaju P. M. Head of the IT Department for the perfect cover design.

Chief Editors – En_Scripta

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Periodization in Indian English Histories

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Abstract

Historiography is a branch of historical research that looks into the different aspects, like process, approach, beliefs, and motives behind history writing. This paper focuses on literary periodization which is the essential feature of historiography in the context of Indian English literature. In addition to looking at periodization as a sort of historiographical theory, this paper examines literary historians' efforts to enlarge the criteria for distinguishing literary periods in Indian English literature. By analyzing the periodization used by different historians, it is possible to gain insight into the ways of thinking of historians from different eras and uncover the underlying meanings of literary periods in Indian English literature. Comparative and historiographical studies in the area of periodization in Indian English literature provide a critical understanding of literary periods in the history of Indian English literature.

Keywords:- Historiography-Periodization-Indian English Histories

This paper provides an in-depth study of periodization, an essential element of historiographical study in the context of Indian English literature. A major focus is on the periodization of three significant histories of IEL, namely Srinivasa Iyengar's *Indian writing in English* (1962), M. K. Naik's *A History of Indian English Literature* (1982), and A. K. Mehrotra's *An Illustrated History of Indian Literature in English* (2003) These histories are well-referred, and the most readable histories of IEL.

Ryan Shaw talks about periodization in his article named "Periodization" where he mentions that according to Oxford English Dictionary, the term 'periodization' was first appeared in an American article called "American Historical Review" in 1898. According to David Perkins, Periodization is a process that divides time into watertight compartments and provides linguistic labels on a particular group of events. While in literary history, Periodization means dividing a period of literature into different phases based on the unique characteristics of literary works. In 1997, Aurobindo proposed a periodization of Indian literature, starting from the Vedic era, then the Upanishads, followed by the classical period. Makarand Paranjape, an Indian critic and thinker observes in his introduction of *Indian Poetry in English* (1993) that there are not any particular literary movements in

Indian English history similar to British history like Romanticism, Mysticism, Neo-Classicism, etc. Therefore, the task of periodization of Indian English literary history is very difficult. Paranjape tried to suggest some labels for a particular period of Indian English poetry such as 1825-1900 as 'colonialism', 1900-1947 as 'nationalism', and 1947-1980 as 'modernism' from 1980 onwards post-modernism.

Paranjape labeled the 19th century as the period of 'Colonialism' when British policies and rules were implemented in India. According to him, India in the early 19th century was in the first phase of imitation and it was the period when colonization was homogenizing the age-old civilization with its rational materialistic developments. And to answer this colonial interference, Indians started writing in English.

Iyengar's encyclopedic work *Indian Writing in English* (1962) starts the discussion with the encounter of colonial people and the introduction of the English language when IEL started gaining a new seep and power in India. Iyengar states that the end of the 17th century and the beginning of the 18th century were characterized by a mixture of both misery and decline on the one side and flourishing on the other side. The decline in India was due to the Mughals - Maratha and Panipat wars that surrounded the country at the time. As a result, the political and economic condition of India was weakened day by day. And by the time of 1790, the East India Company had become a major economic and political force in India. On the other hand, the genre of Indian poetry was flourishing at the time with poems by Urdu, Sanskrit, and Tamil poets. Other changes that occurred in the 18th century were; the foundation of Calcutta Madrasa in 1781 and the establishment of the Royal Asiatic Society of Bengal in 1784 by William Jones, to promote research and scholarships in the area of Indian languages, literature, and culture. Jones and his colleague Munro were quite interested in studying Indian culture, religion, and language because they believed that understanding how Indian culture and society functioned would help govern British control in India.

Iyengar labeled the period between 1825 -1900 as the 'Renaissance in India'. Sisir Kumar Das also referred to this period (1800 -1910) as the 'Renaissance in India' in his volume *Western Impact: Indian Response*. According to Iyengar, it was the time when English education was imparted in almost all the major schools and colleges of Indian cities. As a result, English-educated readers increased the demand for new English books in India. Not just English printed books, but Scientific Techniques and the Industrial Revolution were also emerging with Western contact. But Iyengar traces that, the acceptance of materialistic new ways of living, thinking, and interpreting was shaking the

roots of Indian culture. This term 'renaissance' generally applied to the European sense that brought a new rationalistic approach towards European lives. During this Renaissance period, Western critics eliminate themselves from the past and suddenly started a new society based on reason. The word 'new awareness' often referred to the phenomena of the 'renaissance' that applied to materialistic growth in Europe. According to Iyengar, European Renaissance was a cultural revival. However, in India, the term 'renaissance' refers to a consciousness that was influenced by the West, and this period may be considered as 'Renaissance in India'. Although India might have experienced a renaissance, it cannot be described in the same manner as a renaissance in Europe. Aurobindo discusses how the term 'renaissance' differs in the case of Europe and India. According to him, Indian Renaissance is not just about awakening, it's about a revival of Indian spirituality. It was the recall of ancient customs and cultural practices that Indians had eventually forgotten yet it remained intact.

Further, Iyengar states that Indian Renaissance was started by Raja Rammohan Roy and also discusses the contribution of Henry Derozio, Kashiprosad Ghose, Madhusudan Dutt, Romesh Chunder Dutt, Manmohan Ghose, and Toru Dutt in the development of Indian English poetry. Iyengar asserts that the 19th century was significant for the growth of Indo-Anglian prose and poetry. Iyengar also says that Renaissance was the time when many remarkable reform leaders became aware of the need for social progress and began their initiatives.

Approximately, two decades after the publication of Iyengar's foundational work on IEL in 1962, M. K. Naik came out with *A History of Indian English Literature* (1982). Naik's history reflects Iyengar's history though it has distinct differences in material and narrative style. To adequately represent each genre's development, Naik separates each chapter into different sections for prose, poetry, drama, novels, etc. Naik begins with the British encounter in India and moves towards challenges that occur during writing the history of IEL. He labeled his first literary period as 'The Pagoda Tree' which covers the period from the beginning of the 18th century till 1857. Mentioning the Pagoda Tree serves as the representation of Indian culture signifying success and development. He explains that the establishment of the East India Company came with two conflicting influences, the Britishers were weakening the Indian Pagoda Tree and simultaneously introducing modernization to the country. He also explains that during this period, activities such as promoting English language education led to the emergence of prose writing as the first

literary genre and how during this period of sixty years, a variety of notable works were produced in verse and prose.

Rene Wellek states:

A period is thus a section of time to which some sort of unity is ascribed, it is obvious that this unity can be only relative. It means merely that during this period a certain scheme of norms has been realized most fully. If the unity of any one period were absolute, the periods would lie next to each other like blocks of stone, without continuity of development. (*Theory of Literature*, 278)

Wellek talks about the continuity of literary periods, which cannot be treated as isolated entities, but there is always an overlapping between two literary periods. During the composition time of literary works, writers were not producing literary works with an awareness of literary periods but after several years had passed, critics' evaluations and analyses had shown certain characteristics of a specific time, leading them to formally identify literary era. The introduction of the printing press in the 19th century allowed the rise of a new middle class with English proficiency, leading to a systematic rebellion of the Indians against British power. Therefore, the 20th century was a time when writers started taking an interest in discussing political unrest and how it affected society. The new class of English-educated people quickly became involved in creating India's national identity and for this literature became the key tool for their practices. Paranjape called this period from 1900 to 1950 the 'golden age' for poetry in English. While Das marks that it was the time when the patriotic themes of literature gave new rise to Nationalist movements.

Naik claims that the first period of IEL (The Pagoda Tree) ends around 1850, before the Indian revolt of 1857. This revolt resulted in a new period of transmission referred to as 'The Winds of Change' which changed the acknowledged opinions in India. Iyengar labeled this second literary period as 'Nationalism'. At the beginning of the 20th century, writers like Aurobindo, Rabindranath Tagore, and Sarojini Naidu laid out a new concept of Indian nationalism through their works. Along with poets, this period shows the creation of numerous influential playwrights like Tagore, Aurobindo, Harindranath Chattopadhyaya, P. A. Krishnaswami, T. P. Kailasam, Dhan Gopal Mukherji, Dilip Kumar Roy, etc. Iyengar marks that during this nationalistic time, self-observation became an important point in writing. Poets who were imitating European works gradually started considering self-expression as the most crucial aspect of their works and started emphasis on understanding their cultural heritage and how it relates to their identity, rather than

simply imitating others. Naik noticed that many well-developed pieces of writing in both poetry and prose were created during this period. However, there was no established tradition of drama yet, and the genre of fiction was still in its early stages.

Das asserts that Gandhi's entry into Indian life, with its substantial and all-encompassing effects as well as its spectacular presentation, must be regarded as one of the most notable events in Indian literature. Iyengar labels the period 1925-1947 as 'The Gandhian Age' in India. While Naik called it 'The Gandhian Whirlwind'. Gandhi's English works and his revolutionary thoughts impacted Indian English writers such as C. Rajagopalachari, Jawaharlal Nehru, Vinoba Bhave, etc. Iyengar notices Gandhi's influence on modern Indian writing has had effects at different levels and in different directions. The first influence can be seen in the selection of language, with the Gandhian effects writers started preferring their own mother tongue and regional languages, and occasionally the same writers managed the English language with mastery. One can also see the changes in writing with the influence of the Gandhian age, instead of elaboration, complexity, and lengthy description, the emphasis has been more on simplicity and quick impact. Rather than taking an interest in the description of city life, writers shift their discussion toward village life and its simplicity. Mahatma's influence may be visible in the writings of several writers who attack modern civilization from a viewpoint that is essentially Gandhian.

The 20th century saw a growth in Indian English novels, mostly as a reaction to the current political agitation. Initially, Indian English novels were developed during the end of the 19th century as a result of the Western impact such as Bankim Chandra Chatterjee's *Rajmohan's Wife* (1864). The 'big three' Mulk Raj Anand, R. K. Narayan, and Raja Rao also came during this period. Some other novelists who represent Gandhi or his philosophy are Bhabani Bhattacharya, Manohar Malgonkar, Humayun Kabir, Sudhin N. Ghose, and Nayantara Sahgal. The focus of novels of this era was to create an Indian narrative technique and reflect the historical context that served as a counterpoint to the stereotype of India created by Orientalists. According to Naik new themes which emerged during this period are more related to the political and social situation of India such as the fight for independence, societal issues, the pity situation of the untouchables and oppressed class, and other problems of the lower class. Naik also marks that this Gandhian period also unveils the emergence of new genres like journalism, political history writing, religious and philosophical prose, biographies, and autobiographies all of which inevitably served as effective techniques for nationalism. Along with novels, short stories were another rapidly developing genre of literature during this period. Big Three, Manjeri Isvaran, and S. K.

Chettur were the most productive writers of short stories who gave several great short stories to IEL.

Gandhian literature came to an end a couple of years after Indian Independence and a new in Indian literature was started. The condition of Indian society during this period was a blend of new promise and new misery. Due to the effects of World War II, a new generation emerged with new poetry in IEL. This new era brought with it new challenges and modifications in the areas of politics, economy, and literature. Iyengar and Das both labeled this new era following India's independence as the beginning of the 'Modern Age' in IEL. Instead of calling it Modern Age, Naik addresses this time duration as 'The Asoka Pillar: Independence and After'. In India, this Asoka Pillar is also seen as a symbol of Indian culture and literary heritage. After India's independence, IEL has been acknowledged in the national identity, which provides a broad vision and greater self-esteem to Indian English writers. These new poets started employing 'modern' styles and techniques. While talking about the period of modernism (1950-1980), Paranjape marks the traits of modern poetry. Modern poets attempted to depart from their predecessors' long-standing traditions and idealistic beliefs. Instead of religious themes and narration, they began focusing on interpersonal relationships. The poem's main subject was no longer God and nature instead, other topics were discovered like people, their relationships, dominations, the degradation of society, urban life, and other social problems.

Naik explores that despite the considerable role of Indian tradition during the post-independence era, Indians experienced a combination of social and political changes that led to a variety of reactions from Indian writers like nostalgia for the freedom struggle, the attempt to reconnect with India's ancient ethos, and critiques of darker aspects of the freedom movement. Following the decade of 1947, true modernist poets like Nissim Ezekiel, K. Raghavendra, P. Lal, A. K. Ramanujan, Jayant Mahapatra, A. K. Mehrotra, Keki Daruwalla, and other poets developed their writing sense and strengthened their commands of the English language. Glimpses of suffering from the past, the evolution of their ideas, and their love for Indian traditions are evident. Coming towards the section on fiction, Naiks starts by marking that the influence of novels during the Gandhian Age has been maintained and sustained during the post-independence period (Modern Age). Because some writers like Mulk Raj Anand, Raja Rao, Bhabani Bhattacharya, Manohar Malgonkar, and Khushwant Singh who wrote during the Gandhian Age continued to produce novels even after India gained independence. Throughout the pre-independence era, political prose dominated non-fiction writing and this trend persisted during post-

independence with the introduction of new political concepts. Along with political prose, the era saw a flourishing of various non-fiction forms such as memoirs, autobiographies, biography, historical and religious writing, travelogue, and criticism. Nirad C. Chaudhuri, Harindranatha Chattopadhyaya, Dom Moraes, J. B. Kripalani, and Dwarkanath Tagore contributed to the genre of political prose. Apart from poetry, fiction, and prose, there is a development of modern drama. Modern dramatists like Nissim Ezekiel, Asif Currimbhoy, Kailasam, Lakhan Deb, and Girish Karnard. After ten years of the first edition, Iyengar discovered a lot of new reviews and works of writers who had only been briefly encountered in his first edition. His postscript chapter discusses modern writers and literary genres like criticism, autobiography, fiction, and nonfiction.

Naik marks that despite being more than one hundred and fifty years old, questions regarding the aim of IEL are still being posed. Because throughout the eighties, numerous thinkers from India predicted the upcoming downfall of IEL. He concludes his discussion with a very positive note, despite the predictions that IEL was doomed to fail, its revival has been made possible due to the increased use of English in India, combined with the increased interest in Commonwealth literature in the West.

In his preface, Mehrotra says that to design a wide-ranging survey, this literary history encompasses not only the classical poets, novelists, and playwrights, but also scientists, reformers, and anthropologists who have been largely accepted as having enriched IEL. The collection consists of individual essays written by different authors. In his introductory chapter, Mehrotra agrees with Iyengar and Naik that the year 1800 marks the beginning of IEL. His history is not a continuous narration of literary events. But to trace the evolution of a particular genre, one has to read these essays individually. Some literary periods are mentioned in the introductory chapter 1800 – 1910 as ‘colonialism’, the next Gandhian Nationalist phase started in 1910 and ends with Nehru’s death and Indian independence in 1947. The 1950s start the modern period. The inclusion of periods and authors differs among these three histories due to the time gap between them. Like Iyengar and Naik, Mehrotra’s history is not limited to modern writers but also encompasses postmodern writers including Salman Rushdie, Amitav Ghosh, Sashi Deshpande, Bharati Mukherjee, Aga Shahid Ali, and many others. He was mindful of literary chronology when editing the book, even though the essays were written by individual authors on a specific genre or a particular writer, without any clear division of the literary periods. An overview of the literary period is evident in the discussion, yet the essays do not contain any explicit periodization of the literary era.

David Perkins in his work *Is Literary History Possible?* defines Encyclopaedic History, as a type of history that encompasses different essays arranged in chronological order. Instead of continuing narrative flow, it's a series of essays on different genres or authors. It's flexible in nature, an editor can put a mixture of historical details, scientific inventions, biographies, social events, etc. It is a type of open form, where the past is not connected with the present discussion. Mehrotra's edited history comes under the type of encyclopedic history, where one has to read each essay individually without any interconnection with other essays. He also defines narrative history, as a continuous narration of interconnected occurrences. Narrative history follows a coherent plot that has a suitable beginning and end. Iyengar and Naik's histories are examples of narrative history.

During the discussion of classification, David Perkins argued that the process of classification is ultimately rooted in the past, all events and literary works are categorized based on the existing histories. While there may be slight changes in classification over time, the process will never fully overcome its origin. By comparing these three histories and their periodization, one can see that they all have roughly similar classifications of periods, and literary themes are also related to these periods.

Iyengar and Naik may differ in linguistic labelling of the period but the literary and historical contexts are the same. If one follows the dates or century, 1800 is the year when IEL started. The British encounter in India serves as the Indian English literature's starting point at that time. The first period of IEL started in the late 18th century and expands towards the 19th century. Two major things can be marked, first British policies were implemented and new ideas and new themes emerged in the literature. There was the starting period of two literary genres political prose and poetry. Two linguistic labels are implacable to this literary period 'colonialism' and 'renaissance in India'. This new awakening serves as the spark for creating a national identity and systematic reform movements, that brought a new era of nationalism that covers the years of the late 19th century to the early 20th century. It was the time when several significant works of prose and verse by Indian writers were published. Besides that, Indian English drama was still in its infancy. 'Nationalism' is the most appropriate label to define this period. Many reform movements gained prominence through nationalist sentiments and one of them was the Gandhian Movement which inspired writers to write on Gandhian ideology. The latter half of the 20th century covers the works which were firmly affected by Gandhian ideologies. The novel was a significant genre that flourished during the Gandhian age swiftly followed by short stories. On the other hand, poetry fails to make any significant progress and with

a few significant exceptions, the drama continues to rule. Other genres like travel writing, biographies autobiographies, and criticism thrived from their primary stage.

Paranjape marks that the new era, the post-independence period brought new challenges and modifications in literature. The period between 1950 to 1980, the latter half of the 20th century is dedicated to modern poems, novels, and some sort of short stories. During this period, a group of poets emerged who sought to break away from romantic tradition and write poetry in natural Indianized language and style with modern techniques. Not just poetry, but the influence of novels during the Gandhian Age has been maintained and sustained during modern times. That shows the periodization of IEL is determined by literary movements and impacted by socio-political changes and linguistic developments. According to Paranjape, post-modern poets frequently talk about the nature of poetry and the challenges that come with it. The post-modern age of Indian English literature has significantly contributed to the literary canon through the addition of poetry and novels.

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Aqua Poetics: Tracing the Element of Water in English Poetry

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Abstract

The paper entitled, “Aqua Poetics: Tracing the Element of Water in English Poetry”, is an attempt at recognizing the emergent discourse of aqua poetics, a subgenre within the wide gamut of world poetry. Aqua Poetics, refers to the poetry seeped in thoughts, ideas, expressions, literary techniques and devices which takes its origins from water and its multifarious forms. Water is an integral element for the creation and sustenance of life on earth, and it is of no wonder to state the fact that it had left its indelible mark upon the creative canvas of art and especially, poetry. This paper attempts to collate a few thoughts on the art of aqua poetics and traces through a few pieces of English poetry, which is garnished in profound thoughts crafted out of the flowy watery world.

Keywords: Aqua Poetics, Anthropocene, Ecology, New Materialism, Water

Water is supreme amongst the earth’s elements, for it is the tender shoot from which all living beings seem to have originated. Water has a significant role in the evolution of the living organisms and a mere peep into the divergent aspects of human life is a testimony to this fact. Historically, ancient civilizations had been born on the banks of a river or a sea, for the water bodies let the nomadic tribes congregate and settle by its sides. The waterbodies provided the settlers with fertile landscapes to tame the soil and thus offered them solace from the rigors of nomadic life. This productive time created out of a settled life proved to be sufficient in triggering creative and productive thoughts which in fact, led to the creation, sustenance and broadening of significant discourses such as culture, sociology, science and technology, medicine, etc. Furthermore, it had acted as a stimulant and a self-reflective medium, for it is a repository of characteristics and qualities such as profoundness, self-purification, agility, humility, perseverance and harmony, etc. Seen in this light, poets from time immemorial had come under the terrible impact of water. This in turn had led to the precipitation of poetic thoughts on water, in the form of thematic representations, imagery, symbolism and other poetic techniques. Though poetry which employed water themes and poetic techniques garnished in watery world, had existed from the ancient times, it was until recently in the twenty first century that a sub-genre within the gamut of eco poetry, termed as water poetry, started to gain much recognition and

acclaim. Before venturing into the detailed descriptions on water poetry and the art of its creation and appreciation, viz., aqua poetics, it would be worthwhile to ponder over the element of water in detail and how it is inseparably connected with the emergence of human civilizations and its exponential growth in terms of cultural renditions, scientific innovations, explorative quests and the contemporary boom of global trade and commerce.

Water in the age of the Anthropocene was conceived as an element merely to be controlled and harnessed. The term Anthropocene refers to a human centered age and refers to a definitive perspective in the human thought and notions, especially after the industrial age. The industrial age witnessed the exploitation of resources inherent to earth and harnessing of water was crucial, as is evident from the fact that it played a major role in the establishment of civilizations and technical innovations. The notion that waters has to be controlled and harnessed, led human beings to stray away from the reverential aura accorded to it from the ancient era. Water, in the ancient times and until recently was held with respect and was believed to hold immense powers capable of shaping our psyche. Thus, much of the religious discourses not only associate water with the myths of origins, but also with acts of purgation and purification. This therapeutic sway of water is well defined in the rituals of baptism in Christianity, ablution in Islam and the holy dip in the waters of river Ganga in Hindu beliefs. With the ushering in of the age of the Anthropocene, man forgot or seized to connect themselves with nature and thus the philosophic depth inherent in water was not much pondered over. However, philosophers, historians, environmentalists and especially poets took efforts in the form of creation of literature in reinstating the primacy of water. This is evident in the representation of water in poetry. The reaffirmation of the element of water in poetry through water representations and water based poetic devices such as similes, metaphors, imagery and symbolism serve to create an impact upon the psyche out of the poetic interface between the creativity of the poet on one side and the appreciative sensibilities of the readers on the other side.

The art of aqua poetics refers to the employment of representations, thematic content and poetic devices derived out of aquatic spaces in poetry. Poetics in general, refers to the theoretical content and the aesthetics that define the art of poetry. Seen in this light, aqua poetics, is essentially the gamut of theoretical perspectives which help aid in the art of creating, understanding and appreciating the element of water and its representation through the employment of water-based themes and poetic devices in poetry. The art of aqua poetics also refers to the diversified discourse within the field of poetry. Being an element of the earth, the decisive role of water is of supreme value and it is this worthiness

of water which gives it the ground for further speculations and thoughts. Though it is classified under the category of eco poetry, the recent trends in environmental literature have started prioritizing it and has started to visualize it in terms of depth and intensity. Environmental literature of the recent times has started to base itself on material ecocriticism and new materialism. New Materialism is a term which is widely used across the discourses, with a theoretical and practical emphasis on matter. Thus, in away it is a perspective differing from the materialist conception which is largely anthropocentric in nature favoring economic, societal, political and materialistic thoughts; on the other hand, new materialism is the return to the elemental matter and how they holistically co-exist in the construction of a sustainable world. Similarly, material eco criticism too is an ecology centered philosophical thought wherein the matter, organic and inorganic, the landscapes, and all material existence, inter act with each other producing meanings which configure to each other. Seen through the impacts created by material eco criticism and new materialism, environmental literature too has geared up its initiatives in according primal importance to the elements of earth, and how it is interlinked with the facets of our life. It is in this sense that water as an element of earth has received much attention and its descriptions especially in philosophical and poetic discourses had been put to further readings and interpretations. Thus, in short aqua poetics is of great contemporary ecological, philosophical and aesthetic value and is yet to witness much leaps and bounds in the golden avenue of poetry.

Water poetry, has had a vibrant presence in the sea of English poetry. Water had etched its marks in English poetry not merely with its lyrical and decorative descriptions of its vibrant forms and hues, but also with its philosophical depths and the treasure trove of imagery and metaphoric emblems carved out of it. The ensuing part of this paragraph, attempts to collate a handful of English poetry picked from the various annals of the history ranging from the seventeenth century to the present. John Bunyan, the pious seventeenth century English poet narrates the soothing effect of water and its inhabitant, the fish in the poem- *Upon the Fish in the Water*. The poem reminds one of the abiding spirits bonding the life of fish to the deep mystic waters, for it represents the almighty and the giver of strength in the path of life. Divided into three stanzas, each of it beginning with the same pattern of verse- “The water is the fish’s element” (Bunyan), reverberates the closeness of the fish to the water. This closeness is at once symbolic of the faith expressed by human beings towards the ever-pervading peace of Almighty. The water being symbolic of almighty or the life giver is presented as the powerful, for once the fish is trapped out of its

moist enclosure it fades away into the gloom of death. The second stanza paints a portrait of contentment and bliss, where in the fish is integrated to the movements of water, with a prayer or a wish to remain in the state of heavenly bliss. The second stanza in its inner recess reinstates the aesthetics of contentment experienced by the human soul in communion with the God. The last stanza reinstates the eternal love required of human beings towards the divinity of God, for the pious servitude brings solace and bliss in packets of gifts; this is once more presented through the symbolic fish and its attachment to water. The awe and the faith felt by the poet's unconscious are expressed through the symbolic figure of a fish in the universal waters. The flowing and ever pervading portrait of waters serves as a medium to crystallize the factor of faith required out of our lives. The gentle saying fish in the undisturbed waters as presented in the second stanza, experiences a blissful trance as if in a dream, away from the turmoil's of the materialistic human world.

Afton Waters is a poem that celebrates the aesthetics and the movement of Afton, a river flowing by Ayrshire, Scotland, also the native domain of the poet Robert Burns. Considered to be the national poet of Scotland, his romantic fervour interspersed with liberalist and socialist thoughts is evident in the movement of the poem, *Afton Waters*. Having forced to live in the tedious web offered by global networks, its constant demands and fights to succeed, Robert Burns's poem, *Afton Waters*, takes us to a nether world of rustic peace, by the banks of the river. The poet's psyche and as well as the flowing Afton, at once merges to fuse into the pastoral haven of a romantic Ayrshire. Throughout the passage of the poem, the poet remarks of Mary, who is in a silent slumber by the river's banks. The poet is engaged in a unique blissful conversation both marvelling at the flora and fauna rejoicing by its banks and as well as the hidden Mary, lulled to a peaceful dream by the riverside. The river is praised for its gleaming flow and it almost becomes a painted flow of Milky Way wrapping the beautiful forms of nature. The magical gush of the waters stitches a garland of therapeutic imagery, picked judiciously out of the Scottish landscape- an assortment of birds and flowers viz., the stock dove, whistling black birds, green crested lapwing, screaming forbear, the prim roses- crafting a myriad world of eternal charms for the modern-day human being to ponder on. The clarity of the joy as experienced by the poetic psyche is more evident in the floating flowerets enjoying a dance in crystal flow of waters: "As gathering sweet flowerets she stems thy clear wave." (Burns). W.B Yeats the twentieth century symbolist poet marks the transience and the futility of human life in the poem, *The Old Men Admiring Themselves in the Water*. The self-reflective nature of water is explored in the poem and is made use as a door way unlocking into universal truths and

facts that are to be accepted. The poem presents a group of old men pondering over the fact of death that ends their life and leaves the world a space for the new. The turbulence of their life is captured through the symbols of hands that are twisted like claws and knees that are gnarled and wrinkled as the old thorn trees growing by the flowing waters of life. Water in the poem is at once a symbolic dyad- one that represents the flow of life towards stagnating death and as a self-reflective mirror that enlightens the stark philosophy of life that everything that is beautiful turns to still dust.

I heard the old, old men say,
 ‘All that’s beautiful drifts away
 Like the water’. (Yeats)

The life-giving waters turns out to represent the grim and stark realities that human beings are subjected to, though all phases of their lives. The twentieth century American poet, Robert Frost foresees the search for water and its depletion in the post industrialist phase in the poem, *Going for Water*. At a time when environmentalist send out rallying cries across the globe about the diehard need to conserve the water sources, the poem with its conversational yet thought provocative mood, sends the same message to the mankind. The modern world had seen sufficient industrialization and exploitation of resources, so much so that modern day science and technology had incorporated the idea of considering the deep ecology at its core, before venturing into any developmental procedures. The plastic mess had already proliferated even into the seas and the soil making the biotic environment seamlessly suffocated. Frost’s poem begins with the grave reality of finding the well dry and his venture out to the fields behind his home, in search for the brook. The brook he remembered had been conveniently forgotten at the sake of the comfort offered by the civilization and its silver flow divided his fields from the woods. His search for the brook and its sheen brings him back to nature and the trees that had shed its cloak in autumnal hours. His search for water ushers in his childlike glee wandering about the woods to meet the moon at its zeniths. Soon this childhood ecstasy disappears and the poet paints the versus with thoughts of futility and imagery of impending death by knitting across images such as the barren boughs, bird less trees and an absence of breeze. However, the poet is not ready to compromise with the situation and returns to the childhood innocence of having played hide and seek with the moon, in a hope of getting back to the lost love for nature. However, the hopes of the poet do not go futile as he finds bliss and happiness at the very frail note of a slender tinkling fall of water from a brook. Water falling in drops into a pool, with ripples of silver brought back the lost joys of the

poet. The brook too had died to a mere silver trickle, after the continuous ravages of the lusty human beings, but the nature, just as the poet's psyche is hopeful to return back to the nature and "the pristine". The dry well and the subsequent search of the poet away from his village in search for the forgotten brook, is a peaceful remainder of the depletion of water on the earth's surface. The poem acts as a stark remainder as to the extent to which human life can become so horrible, without water.

Pablo Neruda, the Chilean poet and diplomat talks on the power, the grace and the supremacy of the element- the water. His poem, *Water*, brings our attention to the properties of water, with its simple yet graceful image does not seek to attract nor flamboyantly portray itself as the as the other myriad artifacts of nature. Just as a hermit in a philosophic trance it babbles by and seeks the truth even from the humblest of the stone lying in the path of a stream. In its chattering with the pebble, it plays out a rather unheard soft music crafting thousands of bubbles and foamy clusters. The poet imagines that water as a being with all the thoughts, aspirations and even ambitions which ordinary human beings possess. The crafting of the foam as water interacts with the stone is a powerful remainder presented through its image, for it stands for the unrealized ambitions, which it had chanced upon in life. However, water doesn't linger about a wreathing pain at the loss of its glorious ambitions, instead it moves on, sliding in ease, conveying a powerful message to the rather hurt human psyche in a world of complex relationships. Though its foam studded with dreamy bubbles do burst, it seeks to relearn its skills from life. The water itself is colourless, yet it mimics the vibrant hues reflected from nature and yet do not claim the ownership of anyone of the single hues. Water is in stark contrast to the bristles, waving its fanny and feathery stalks in the breeze. However, its proud posture with its erected flowers soon fall prey to the shifting time and seasons, first the greens dies off by fall, and the winter crushes its crown. The poem highlights the supremacy and the humble presence of water. Dónall Dempsey, a contemporary Irish poet, in the poem, *The Thirst of water*, presents water as a being, whose presences are craved after and celebrated, at the same time its absence lamented at. The presence is at once mentoring and the absence disgraceful and as well as disempowering. The poem begins in the arena of presence when the hands craft the clay in a wheel moulding it into shape full forms; it is obviously the wet moist water that transforms the clay into art. The process of wet crafting is inside out, shaping the soul first and then the body, which is unique and divine at the same time. The crafting winds up with a smile of the being/ spirit of water and this is remembered, recounted and its absences lamented in the poem.

Aqua poetics is a collective of water-based poetry and the art which governs its creation and appreciation. Tracing its origins from the start of the first shoots of life, water and its varied forms permeate the thoughts of human beings. Hence, it had existed from times immemorial and is still continuing with its persuasive flow. Aqua Poetics is an entity in the collective consciousness of the human mind, and no wonder the art of creation and appreciation of it possess supreme capabilities of unifying the human race.

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“Mera Vachan Hi Hai Sashan” : Representing Femininity & Hypermasculinity in the movie *Bahubali*

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Abstract

The behavior of every man & woman is often dictated by societal messages & gender norms. Masculinity & Femininity both are sets of qualities or characteristics generally considered appropriate for a man or a woman. Hypermasculinity is a concept which dominates films thereby subjugating women. It glorifies violence.

Bahubali: The Beginning & Bahubali: The Conclusion- the two Indian blockbuster movies have a very rich source of hypermasculinity & Femininity. Here we find powerful male figures like Bhallaldeva & Bahubali & on the other hand some exceptional female characters like Shivgami, Devasena & Avantika. This paper will try to focus on the major characters & how they conform to hypermasculinity & femininity. This paper will also highlight the dynamics of the female characters, who at the same time conforms to & challenges the gender roles. Though it is a movie about battles, kingdoms & betrayals, we find it reflecting & reinforcing the idea of gender & power of patriarchy. This paper will be an extended commentary on that issue.

Keywords- Hypermasculinity; Femininity; Bahubali; Gender Roles; Identity.

1. INTRODUCING GENDER STUDIES & FEMINISM

Gender Studies is a interdisciplinary academic field which is based on the analysis of gender identity & representation of gender. Its origin lies in the field of women studies. According to Julia Kristeva “Gender is socially constructed” & almost all fields of gender studies regard gender as a social performative practice.

The idea of feminism is closely associated with gender studies. It is an interdisciplinary approach which focuses on the issues of equality & equity based on gender identity & sexuality. As a movement, feminism started early in the beginning of 1800s & there are various waves of it which focuses on various types of women issues. The word ‘femininity’ mentioned in the title is closely associated with gender biasness. It refers to a set of attributes, behaviour & roles generally prescribed by the patriarchal society as ideal qualities of a girl or a woman.

1.1 HYPERMASCULINITY: AN INTRODUCTION

The term ‘hypermasculinity’ was coined by Donald L. Mosher & Mark Sirkin in 1984. It is a concept which dominates films thereby subjugating women. It is an exaggeration of male stereotypes. Mosher & Sirkin define the term having three features:

- A hypermasculine person should have callous sexual attitude towards women.
- He should believe that violence is manly & it is a matter of glory.
- Facing an adventure is the most exciting part of a man’s life.

It presents the male figure characterized by macho personality, sexual & physical aggression & superman like strength.

2. INTRODUCTION TO THE MOVIE *BAHUBALI*:

Bahubali: The Beginning is a path breaking Indian film released on 10th July 2015 & directed by S.S. Rajamouli. The story was composed by Vijayendra Prasad. The main plot is based on the feud of two brothers over the kingship of Mahismati. It has broken several records of Indian film & has become a blockbuster hit. Its sequel *Bahubali 2: The Conclusion* was released on 28th April 2017 & it earned 1810 crore in box office. Actually it is a prequel to the first part.

2.1 AVANTIKA: TERRIBLE BEAUTY

In *Bahubali: The Beginning*, Avantika (Tamannah) played the role of the heroine. She is presented as an excellent archer, a powerful woman who is more masculine in nature. Avantika is a member of the rebel group who has decided to free Mahismati & the queen Devasena (Anushka Shetty) from the tyrant ruler Bhallaldeva (Rana Daggubati). She deliberately suppresses her femininity & works against the ‘norm’ of patriarchal society- she shuns every makeups & only concentrates on fighting. Her mask is a way to hide her gender identity. In *Bahubali 2: The Conclusion*, Avantika has least role to play. But very significantly the only work she does is to bring fire when Shivgami walks towards the temple. Her character is truly fiery & she is the carrier of fire, though commanded by Bahubali.

Avantika dramatically enters into Shiva’s (Prabhas) life through this mask. The mask comes to him after getting struck by the Shivalinga. The mask appears as a lucrative for Shiva to find out its owner. With his imagination, he can evidently chalk out the image of a lady. Shiva, aka Bahubali crosses the impassable Jalparvat (Water Mountain) to find out his dream girl. The song “Dheevara” presents a romantic view of the mountain where

Avantika sexually lures Bahubali to come to her, though it is totally in his imagination. This interpretation indicates what patriarchal society thinks of women- they are only the sex objects who are beautifully seductive in nature. Bahubali is surprised to see the real Avantika fighting with people. He is the person who makes Avantika realize that actually she is a woman & her duty is to love a man & submit her body totally:

“Hath pe talwaar, badan pe gussa, aankhon mey angaar- wo jo mukhota hai uske bare mey nahi puch raha hu, uske piche, sachem tum kaun ho ? Mai bataoon ? Tum ek ladki ho aur mai ek ladka. Mai tumse pyaar karne aaya hu.” (Sword in hand, disgust in face, anger flashing in eyes- I am not asking about this mask, behind that, who are you in reality ? I will tell you. You are a girl & I am a boy. I have come to love you.)

Bahubali molests Avantika & finally she becomes powerless. She realizes her beauty & submits herself sexually to him. The tattoo in her hand is a marking given by Bahubali to captivate her. It means that she is no longer a virgin & ready to achieve her dream- “Jisko aapni sarir sey prem ho, wo apna pran dao par nahi laga sakta.” (She who loves her body cannot sacrifice her life). Thus Avantika transforms from a successful warrior into an exquisitely beautiful lady whom every man desires to possess. Here also masculinity wins, the powerful woman has to submit herself to the patriarchal society.

3. HYPERMASCULINITY IN THE MALE CHARACTERS:

In both the movies of *Bahubali* franchise, the male characters are presented as macho men, full of physical strength. The hero Bahubali (Prabhas) is shown having a strong masculine body. The name ‘Bahubali’ is also significant which means a powerful & strong man. When Shiva (Bahubali) lifts up the Shivalinga, it shows his superhuman power. In different parts of *Bahubali: The Beginning*, we are exposed to the strength of Bahubali. He is a superman who can cross the impassable Jalparvat (Water Mountain) easily. On the other hand, Bhallaldeva (Rana Daggubati) is also shown having a muscled body when he fights with a mad ox. His father Bijjaldeva (Nasser), in spite of his physical deformity, breaks a large chunk from a concrete pillar to show that he has ‘iron fist’. The notion is presented in the film that men who fight bravely & destroy everything like iron are real men. In *Bahubali 2: The Conclusion*, Bhallaldeva & Bijjaldeva become old but still they possess the same physical prowess. The last fight of Bhallaldeva with Mahendra Bahubali is really thrilling & appreciable. In the 2nd part we find many action sequences to prove masochism of Bahubali & other male characters.

Very significantly in *Bahubali 2: The Conclusion*, we find Kumar Varma (Subbaraju) who is more effeminate. His character lies in sheer contrast with Bahubali, Bhallaldeva & Katappa. He is mocked by the ladies of his kingdom due to his fearful nature & lack of strength. But Bahubali makes him aware of his cowardice & encourages him to fight like a man. The movie shows that Bahubali can do anything with his power & he is projected as the ideal of every male in the country. In the song “Jay Jaykara”, we find the love & respect Bahubali receives from the common people of Mahismati.

4. MOTHER FIGURES IN THE MOVIE:

4.1 RAJMATA SHIVGAMI: VOICE OF POWER

The most popular symbol of women empowerment can be found in the character of Shivgami Devi (Ramya Krishnan), known as ‘Rajmata’. She is the most powerful ruler of the kingdom- “Mera Vachan Hi Hai Sashan”. (My promise is the rule) (Rajamouli, 2015) Everyone respects & supports her. She is also a caring mother who treats her two sons Bhallaldeva & Bahubali equally & offers them proper education. In the song “Mamta se bhari” it is shown how Shivgami teaches the two princes skills of archery & the ideal qualities of a king. But her political intelligence fails when Bhallaldeva betrays her & forces her to give the order of Bahubali’s death:

“Rajmata, Murkh mata! Tu mujhe marne wala hai ye biswas dilakar maine usike haatho tera mrityudand likhwa diya” (Rajmata, a foolish woman ! Making her believe that you are going to kill me, I compel her to write your death sentence through her hand). (Rajamouli, 2017)

The character of Shivgami is interesting because she surpasses patriarchal norms & at the same time agrees to it. Being a woman, she treats Devasena (Anushka Shetty) as an object & without consulting with her, she offers the princess as a gift to her son Bhallaldeva. When Devasena challenges her decision, she orders for her arrest because she has dared to question the unquestionable authority of Shivgami. When her favourite son Bahubali supports Devasena & declares that his mother has done wrong (“Aapse bhul hui hai maa”) (Rajamouli, 2017) she orders for his banishment too. It proves that she is egoistic & proud of her own status. She easily gets convinced by the provoking comments of Bijjaldeva & takes some hasty decision. But ultimately she proves her heroism when she tries her best to protect her grandchild & sacrifices her life to give life to Devasena’s little baby Mahendra Bahubali.

4.2 FOSTER MOTHER OF SHIVA

Shiva is raised by a couple in a village. They rescue him from the river where Shivgami dies. The lady accepts Shiva as her own child & plays the role of a typical & ideal mother. She always remains anxious of him & tries to detain him from any adventurous journey. She is superstitious & not so powerful like Rajmata. But her character is an epitome of simplicity & motherly affection.

5. DEVASENA: A VICTIM & A VOICE OF PROTEST:

In *Bahubali 2: The Conclusion*, we find the character of Devasena (Anushka Shetty) as a true heroic lady. She is introduced with a sword in her hand fighting with the robbers. A lady of unearthly beauty, she has equal prowess. She is also excellent in archery like Avantika. She can surpass Kumar Varma but not Bahubali. There is a beautiful play of gender biasness & gender liberty. Devasena has to learn new skills of archery from Bahubali when the Pindaris attack the Kuntala Kingdom. When Bahubali receives the order of Shivgami to imprison Devasena, the latter agrees to follow him- Devasena says that it is a privilege for her to be with “veeron ke veer” Bahubali & in that case the status of a prisoner or a servant is also acceptable.

Devasena is audacious and an outspoken lady. She powerfully rejects the proposal of marriage sent by Shivgami. When Devasena arrives at the Kingdom of Mahismati, Shivgami also appreciates her sense of audacity- “Shivgami ke bahu par itna guroor, itna ahankar, akarshak lagta hai.” (This audacity, this ego appear to be very attractive in the character of Shivgami’s daughter-in-law.) (Rajamouli, 2017) Devasena protests when Rajmata orders her to marry her son Bhallaldeva instead of Bahubali:

“Ek kshtrani ko apne var chunne ka adhikar hai. Aap itni bhi nahi janti, Rajmata ? Itni vi buddhi nahi hai aapme ?” (A Kshtriya lady has the right to select her own life partner. Don’t you know that, Rajmata ? Do you have any intelligence at all?) (Rajamouli, 2017) Her character is really appreciable when she cuts the finger of Setupati (Rakesh Varre) who misbehaves with the women.

In *Bahubali: The Beginning*, we find a different Devasena. She is the victim of patriarchal oppression. After the death of her husband Amarendra Bahubali, she becomes absolutely powerless & helpless. She is imprisoned by Bhallaldeva & endures every torture. But still she appears as a voice of protest. She is determined to burn Bhallaldeva alive & so she prepares funeral pyre by collecting twigs one by one. She eagerly waits for her son Mahendra Bahubali to come & free her. She is sure that her son is alive & has not forgot his mother. She is bold & resolute even at the time of sheer distress. In spite of physical

tortures, she does not agree to submit herself to Bhallaldeva as his wife. In the 2nd part, we find a Devasena who is physically strong & courageous warrior but in the 1st part we find a devastated Devasena who has indomitable patience & mental strength.

CONCLUSION

Bahubali franchise tries to break the way of traditional portrayal of women in Indian cinema. It has a beautiful interplay of gender biasness & gender liberty. The main focus is always on the male characters, who are aggressive & physically strong. The character of a slave like Katappa (Sathyaraj) is also filled with determination & courage. Female characters who are more masculine in nature are given priority. Characters like Devasena & Shivgami are full of power & glory. But it is also proved that they cannot surpass the male figures at any cost.

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Masculinity in Femininity: A Special Reference to the Movies *Dangal* and *Mary Kom*

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Abstract

Just recently has Indian popular cinema begun to show an interest in sports. Only after *Lagaan*'s popularity in its more than 100-year span did Indian Popular Cinema have the confidence to work on other sports-based themes. The unbalanced gender dynamics in sports gained popularity in cinema with the release of *Chak De India*. We now have a large number of prominent Indian movies with a focus on women, such as *Chak De India*, *Mary Kom*, *Ethir Neechal*, *Godha*, *Dangal*, etc. Films like *Dangal*, and *Mary kom* were studied for this study. Such film portrayals of women typically focus on the difficulties they encounter in the sporting world and how they overcome great obstacles in a very patriarchal environment to achieve success. There is a famous saying in English For every success of a man there is a women. But here I have closely examined just the opposite. The role of men behind the success of women. This study makes an effort to prove Women empowerment is not just promoting women's sense of self-worth, their ability to determine their own choices and gender equality but also the role of men in identifying her true self and potential to uplift her along with others.

Keywords- Culture, Gender, Hegemony, Indian Popular Cinema, Patriarchy, Sports.

When women have the autonomy and choice to make their own decisions, they are empowered. Women's empowerment is a crucial tool for increasing women's access to resources and ability to make wise life decisions. A paradigm shift in the idea of the release of *Development, Crises and Alternative Visions: Third World Women's Views* marked the beginning of women's emancipation. This book is the result of the collaboration of feminist scholars, activists, and political figures from the global south who came together to form the Bangalore-based network DAWN (Development Alternatives With Women for a New Era). It presents broad guidelines for a novel method of looking at women's contributions to development. Women's empowerment was afterwards referred to as empowerment. Despite numerous government initiatives, the survey shows that women in India still have a comparatively low level of influence and status compared to men. As well helps people

and communities of women become stronger on a spiritual, political, social, educational, gender, or economic level. The process of improving the economic, social, and political position of women, who have historically been underprivileged in society, is known as “empowerment of women.” It entails protecting kids from all sorts of assault. Building a culture and political climate where women can live freely from oppression, exploitation, worry, discrimination, and the general sense of persecution that comes with it is a key component of women’s empowerment. Being a woman in a system that has historically been dominated by men. In Hindi cinema, a well-liked medium, women have been portrayed in traditional positions as timid and submissive characters for many years.

The Dream Catcher

Dangal (Wrestling Competition) is a 2016 Indian Hindi-language biographical sports drama film based on a true story about the Phogat Sisters, directed by Nitesh Tiwari written by Tiwari, Pyiush Gupta, Shreyas Jain and Nikhil Mehrotra and co- produced by Aamir Khan, Kiran Rao, Siddharth Roy Kapur. Starring Amir khan, Sakshi Tanwar, Fatima Sana Shaikh, Zaira Wasim, Saniya Malhotra, Suhani Bhatnagar.

The tale of Mahavir Singh and his daughters include this element by nature. Mahavir Singh trained his daughters to become elite wrestlers despite all social pressures. Training women in sports that are dominated by men in places like Haryana, at It’s amazing that women’s wrestling is only now becoming popular. *Dangal* is a hybrid of many different things, with wrestling serving as its setting. It is fundamentally a family story with a powerful societal message. It is about empowerment, a man with a clear vision, and willpower. In a year that has seen a parade of powerful women like *Pink*, *Neerja*, *Parched*, and *Dear Zindagi*, *Dangal* is without a doubt the finest women’s empowerment film to come out of Bollywood. This film offers a rare look into Indian cinema’s attempts to Gender stereotypes in particular are speaking up and asserting that women are not undervalued.

They are capable of doing more than what society expects them to. In the film, Mahavir Singh Phogat, a former wrestling champion, was forced to give up the sport by his family because it was not financially supporting them. His only hope is for his son. Would compete in wrestling and bring home the gold for India, but he already has four daughters. Later he says: “Gold toh gold hota hai... chhora lave ya chhori” (*Dangal* 21:45-49) It Means gold is gold who brings it doesn’t matter girl or boy. Geeta, the older of the two siblings, made history in 2010 when she became the first Indian woman wrestler to win a

gold medal at the Common Wealth Games thanks to Mahavir Singh's realization. Babita Phogat, the younger sister, won silver in the 51 kg.

Dangal is not a film, but rather a movement that challenges the outdated idea that women are inferior to men and should be confined to the house. We see throughout the film that their father's beliefs about wrestling are all opposed by the world around them. Is not intended for females. In numerous scenes from the film, it is evident that the characters' immediate surroundings are seriously debating the situation and condemning Mahavir and his wife, who claim that girls are more suited for the kitchen than for wrestling. Has become crazy not angry He is forcing the girls to fight boys while wearing shorts since he has lost all sense of shame. Moreover, Geeta and Babita's classmates would make fun of them, stating that since you all started wrestling, your gait has changed to look more male.

The neighbourhood ladies Criticize their mother telling that it is her fault. They say that if only you had given birth to a boy then you won't have seen this day. By hearing this as a protest their mother tells Mahavir Singh that the entire village is laughing at us. Who will marry our girls? For This he gives a wonderful reply: "I will make our girls so capable, that the boys will not Choose them, they will choose the boys."(Dangal 32:14-19).

Born to Beat Diversities

Omung Kumar, who made his directing debut with this film, was the man behind the camera for the Mary Kom movie. Producer Sanjay Leela Bhansali was involved. Mary Kom, the daughter of a struggling farmer who enjoys boxing, is portrayed by Priyanka Chopra. She picks fights with males all the time and lives in a small village in Manipur.

Mary Kom's penchant for physical altercations isn't because she needs anger management counselling, despite the fact that Saiwyn Qadras's tale and script make a compelling case for it, but rather because she adores boxing. She is fortunate to have Coach Narjit Singh (Sunil Thapa) in the surrounding town, who appears to be the offspring of a human and an Angry Bird based on the one expression he makes throughout the movie. Or perhaps the Nepali actor is just frustrated that everyone east of Bengal appears to be the same in Bollywood. Whatever the reason, Mary is a natural boxer, so Coach Singh accepts her as a student at his boxing academy.

She quickly made it onto the state squad and began earning medals across the nation. Knowing how important it is to keep a work-life balance, she finds time to eat gol gappa. And bicycle ride alongside a man named Onler (Darshan Kumar). Mary and Onler decide to be married despite the fact that their chemistry is as sparkly as a potato chip that

has been left out in the rain. Coach Singh becomes even more irate because he believes she is forgoing a promising profession in favour of domesticity. Which is exactly what she does, albeit momentarily.

Mary Kom is not a typical tale of the underdog. It's believed to be a biography of Mary Kom by Mangte Chungneijang. With everything from struggle to achievement and a very lovely love tale packed in it, Kom's real life has been quite spectacular. It would make excellent movie fodder. Sadly, the collaboration between Qadras, Kumar, and director Sanjay Leela Bhansali strips Kom's story of its distinguishing elements and adds pointless, unneeded fiction that barely improves the movie-watching experience. Your past has no bearing on you in life. You may undoubtedly discover a means to achieve your goals if you have the desire and the capacity to have an impact on others' lives.

Mary Kom not only demonstrates this, but she has also surpassed all expectations for her. She was born in the Manipuri village of Kangathei, where her parents were field labourers. Mary had a difficult upbringing and was employed as her life included caring for her siblings as well as other responsibilities. Although quitting her education extremely early, she continued to work for her goals. She was awarded a Gold Medal at the Asian Games in 1998 as a result of her perseverance. The victory inspired her, and she made the life-altering decision to pursue her professional boxing career with newfound vigour. When Mary Kom won the National Boxing Championship five times in a row, she disproved her parents' objections that boxing was an inappropriate activity for a young lady. Mary Kom not only became well-known as recognised national athlete who also succeeded in becoming a female role model for girls and women around the globe. She received the honour of carrying the tricolour when she excelled in the games and became the first Indian woman to compete in boxing in the 2012 Olympics.

She was the first woman to represent India in boxing and to qualify for the London Olympics. By shattering the myth that married women, especially moms, can't be successful athletes, Mary Kom rose to become an inspiration for other women. Priyanka Chopra portrays Mary Kom, a real-life boxing champion of India, in the film adaptation of her inspirational life story. Sports other than cricket can be popularised in the nation by means of these movies because spectators would likely enjoy them. Always be curious to see these people's hardships in life and look for inspiration in them.

The movie *Mary Kom* has rightfully received a lot of positive reviews and public applause. The perseverance, adversity, and eventual triumph of a boxing champion from a small Manipuri village are factors for success. Mary Kom also reveals that an Indian guy

doesn't necessarily have to be a hindrance to his wife's job; rather, he can be very supportive of it. We must watch the film without our too critical feminist glasses on to see a side of an Indian male that has never been seen before. From the perspective of an Indian man who, should he choose to support a career-oriented wife, is still on the receiving end. The characteristics that define Mary Kom in real life were influenced by three masculine personalities. One is her father, who initially opposes her ideals and aspirations of boxing violently. He is concerned about her marriage, just like any other father would. The other is "Coach Sir," Mary Kom's mentor and teacher who helped her prepare for and lead her to triumph by having unflinching faith in her talent and abilities. The third is Onler Kom, Mary Kom's husband, who she herself confessed left his full-fledged football career to take care of their children while she pursued her boxing goals. Every one of them has some bearing on Kom's life in some way. Remember a moment where the father breaks down after his daughter wins, and the coach is enraged because he knows that Kom is destined to become a legend in sports and is at the height of her abilities (at first, Coach Sir disapproves of Mary's choice to get married at the height of her abilities) or a spouse who recognises his wife's concerns at being left behind in her work while still becoming a staunch supporter of her return to boxing. She put in a lot of effort, had confidence in herself, and was driven to succeed. Nonetheless, the males in her life shared in her support for her aspirations. It's time for men, in particular, to consider these issues carefully and reflect on how they might help one another. It's important to accept that pressures from society apply to men as well. And bear the responsibility of supporting the family. Men have frequently been maligned in the name of feminism, and this is wrong.

Not men themselves, but rather how patriarchy views them, is the issue. Many people, like Onler Kom, gave up their aspirations in order to let the woman in their lives to be who she truly is. A number of it might either be a timid, submissive partner who has given in to the wife's demands, or it could be guys who have supported their partners without inhibitions and without caring what society labels them as. If men choose to let women take the lead while keeping themselves in the background, they will also be subject to stereotypes. The film Mary Kom and the biography of the famous fighter are both celebrations of the contribution of males to the achievements of women. Both men and women must push one another to succeed, and both must be willing to take second place occasionally. Women already do it, as we all know. Mary Kom does, however, recognise that Indian men can be supporting feminism, redefining what a man is.

Bollywood movies The two most well-known films that were released during a two-year span are Mary Kom and Dangal. The movies discuss how the female body may be a dynamic subject rather than just a pretty thing to look at. It seems reasonable to assume Mary Kom popular cultural offerings like and Dangal are better for feminism in India than intellectual prescriptions because they are so much easier to imagine. We are left with a new hero once the woman seizes the spotlight and snatches the unachievable win that is completely her. The movie's concluding scene, in which Geeta triumphs without her father (patriarch), encapsulates the woman taking center stage. Geeta also manifests the realization of her "self." At that time, the drawn-out process of beating.

We witness Geeta triumph over society norms, doubting men, and even her own demons. For Geeta and Kom (or any other female wrestler), this accomplishment is more significant since it helps her get over her ongoing feelings of humiliation and anxiety. It challenges the denial of seeing women as equal human beings in the current social order. Without a doubt, Dangal stands out as one of the most powerful recent cinematic affirmations about women's empowerment. The subtly hammering of what must be done in a society riddled with bigotry, pervasive misogyny, and blatant injustice is evocative enough in the movie, and the impact is sustained thanks to the climax, which gathers all of the film's hints and gives them a defining edge, ultimately establishing an impartial space. Not only does it address a variety of significant subjects, but it also occasionally deviates from and subverts established norms in mainstream filmmaking. It succeeds in getting us to applaud young women who defy gender norms. Consequently, in the Indian setting, where women are perceived as fulfilling secondary roles, cinema is crucial in influencing perceptions about gender roles and gender identities to men.

The key takeaway from this essay is that because Indian society is heavily male-dominated and patriarchal, representations of women in such films urge social change in how women are treated. Overcoming prejudices and prevailing social conventions will mark a turning point in how individuals view the world. Such representations of women and their place in society in film would be accurate. In Hindi cinema, a popular form of expression, women have been portrayed for many years in traditional positions as shy and submissive characters. By giving women an equal standing, the current film Dangal and Mary Kom challenges the patriarchal structure. Because it supports women's rights against the repressive patriarchal society, the movie portrays itself as a feminist book. In one way or another, our society has established some preconceived assumptions about what it means to be male and female. For a woman, breaking through such stereotypes is practically

impossible. These films One such effort to get people to think beyond their preconceived notions is *Dangal* and *Mary Kom*. It exemplifies how a woman may assert herself in a space that was previously dominated by men. It appears to be a victory for the women struggle to exert their agency in the face of all the social restrictions. This study will examine the multiple ways in which the film subtly questioned the numerous gender stereotypes ingrained in society. It will also examine how Geeta, Babita, and Mary Kom were portrayed in these movies, as well as the support and faith that men can provide in helping a woman realize her aspirations. By claiming their individuality in a culture that is controlled by men, women are setting a new standard for the entire female community. As a widely used cultural item, film reflects society's collective psyche. It serves as a medium through which the societal changes can be reflected on the screen thanks to its narrative and aesthetic elements.

Indian culture is highly fixated with movies, which have a broad impact and are the most popular among the general public. The history of Hindi film paints an appalling image of gender inequality and prejudice. Women have typically been relegated to simple spectacles in movies, attractive looks being valued solely for their aesthetic appeal. Hindi films have largely emphasized men, giving women little room to develop as independent characters. They have been represented as either helpless women in need, insane feminists, or just plain belly-shaking glam dolls whose only goal in life is to capture the interest of men.

But in recent years, the portrayal of female characters in Indian cinema has undergone a paradigm shift. Bollywood's representation of women is evolving in a number of ways. They now have the spotlight, which had previously been denied to them. Instead of just being the objects of sexual desire, they have become a part of society. One such attempt in Hindi cinema that breaks free from societal norms and establishes new guidelines is *Dangal* and *Mary Kom*.

Without a question, *Dangal* and *Mary Kom* make one of the most powerful recent cinematic statements about women's empowerment. The films are vivid enough to convey the need for change in a society plagued by discrimination, pervasive misogyny, and blatant injustice, and their impact is still felt today.

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Temporal Paradoxes and Ethical Dilemmas in *The Time Traveler's Wife*: Exploring the Possibility of Time Travel

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Abstract

Time travel has been a popular topic in science fiction for decades, inspiring countless stories and movies. Audrey Niffenegger's novel *The Time Traveler's Wife* explores the concept of time travel in a unique way, focusing on the emotional and psychological consequences of the ability to travel through time. The novel raises thought-provoking questions about the nature of time, the paradoxes that arise from time travel, and the ethical dilemmas that time travelers face. In this paper, the researcher analyses the implications of time travel in *The Time Traveler's Wife* and examine the philosophical and scientific theories that underlie the novel.

Keywords: Time travel, nature, time, paradox, ethical dilemma, past and present.

Introduction

The concept of time travel has fascinated humans for centuries, inspiring countless stories and myths about traveling back and forth in time. However, time travel is not just a fictional concept; it has been explored in scientific and philosophical fields as well. In recent years, scientists have theorized that time travel may be possible through various means, including wormholes, black holes, and time machines. While these theories remain largely speculative, they have sparked intense interest and debate among scientists and the public alike.

Time travel has long been a popular topic in science fiction, with countless novels, movies, and television shows exploring the concept. One such example is *The Time Traveler's Wife*, a novel written by Audrey Niffenegger that explores the theme of time travel through the story of a man with a genetic condition that causes him to involuntarily time travel. *The Time Traveler's Wife* is a novel that explores the idea of time travel in a unique way. The novel tells the story of Henry, a man who has a genetic condition that causes him to time travel involuntarily. (The Independent). The novel explores the emotional and psychological consequences of Henry's ability to time travel, as well as the impact it has on his relationship with his wife, Clare. The novel also raises important

questions about the nature of time, the paradoxes that arise from time travel, and the ethical dilemmas that time travelers face.

The Time Traveler's Wife is the mechanics of time travel. The novel delves into the complexities of time travel, including how it works, the limitations of time travel, and the consequences of time travel. The novel also explores the ethical implications of time travel, as Henry, the time traveler, struggles with the impact his time travel has on the people and events in his life.

Temporal Paradoxes

One of the central themes of *The Time Traveler's Wife* is the paradoxes that arise from time travel. The novel explores the concept of the grandfather paradox, in which a time traveler goes back in time and inadvertently prevents his own birth. This paradox is central to the novel's plot, as Henry's time travel causes him to meet his future wife, Clare, when she is still a child. This raises the question of whether their relationship is ethical, given that Henry knows Clare as a child before they begin a romantic relationship as adults. (Lewis,146)

Another paradox explored in the novel is the bootstrap paradox, in which an object or piece of information is created or transmitted through time without any clear origin. In the novel, Henry creates a copy of a famous poem by leaving it in the past, where it is eventually discovered and published as a new work by a different author. This paradox raises questions about the nature of creativity and authorship, as well as the ethical implications of changing history. (148)

Ethical Dilemmas

The Time Traveler's Wife also explores the ethical dilemmas that arise from time travel. The novel raises questions about whether time travelers have a moral obligation to prevent disasters and tragedies that they know will occur in the future. In the novel, Henry is faced with the decision of whether to warn his mother about her impending death, knowing that his actions could have unintended consequences. The novel also explores the question of whether time travelers have a responsibility to preserve historical events and prevent changes to the timeline. This is particularly relevant in the case of the grandfather paradox, as Henry's actions could potentially alter the course of history. The novel raises the question of whether time travelers have a moral obligation to preserve history or whether they are free to change it as they see fit. (*The Time Traveler's Wife*).

The dialogues between Henry and Clare are central to the novel. They help to develop the characters and their relationship. When they first meet, Clare is six years old, and Henry is in his thirties. During their first conversation, they establish a connection that lasts throughout the book. The following dialogue takes place between them:

"Hello," he says.
 "Hi," I say.
 "What's your name?"
 "Clare."
 "Hi, Clare. I'm Henry."
 "How old are you?"
 "Thirty-six."
 "Are you married?"
 "No."
 "Are you a doctor?"
 "Yes."
 "What kind of doctor?"
 "A librarian." (Niffenegger 45)

This exchange sets the tone for their relationship. It is playful and innocent, and it shows that they are drawn to each other. As they grow older, their conversations become more intimate, and they share their deepest fears and desires with each other. The novel also features dialogues between Henry and himself, which show how he is struggling to come to terms with his ability to time travel. These dialogues reveal his internal conflicts and his sense of isolation.

The Impact of Time Travel on Relationships

Another theme explored in *The Time Traveler's Wife* is the impact of time travel on relationships. The novel shows how Henry's time travel affects his relationship with his wife, Clare, as well as his relationships with his family and friends. Henry's time travel creates a sense of instability and unpredictability in his relationships, as he is often unable to control when or where he travels in time.

The Time Traveler's Wife's chapters were split with specific time stamps, and each chapter's title designates an occasion or experience for Henry or Clare. The reader as well as Henry and Clare value these specific dates and periods. To comprehend and feel the

story being recounted, the reader and the protagonists must piece together segments of time like pieces of a puzzle. The story's pivotal points are also marked by Henry's time journeys. Clare's history, Henry's timeline, and a global timeline all work together logically to keep this plot consistent. These three coexist, compelling the reader to take an active role in the narrative by maintaining the timeline's accuracy.

Conclusion

The Time Traveler's Wife is a thought-provoking novel that explores the concept of time travel in a unique and compelling way. The novel raises important questions about the nature of time, the paradoxes that arise from time to time. Throughout the novel, Niffenegger weaves together themes of fate, free will, loss, and the importance of living in the present moment. The characters are deeply flawed and human, making them relatable and compelling.

In the end, the novel delivers a poignant message about the resilience of love in the face of adversity and the fleeting nature of time. While it is a heart breaking and bittersweet story, it also inspires hope and reminds us of the power of connection and the importance of cherishing the moments we have with those we love. Overall, *The Time Traveler's Wife* is a beautifully written and thought-provoking novel that stays with the reader long after the last page is turned.

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**Traumatic Experiences, Genocide and Captivity of Yazidi Community in Nadia
Murad's Novel *The Last Girl: My Story of Captivity, My Fight against the Islamic
State***

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Abstract

The goal of the current study is to evaluate the trauma that Yazidi people endured during the attack by the Islamic State of Iraq and Syria (ISIS). ISIS attacked the Iraqi village of Kocho where Nadia lives in 2014. ISIS fighters have stated that they are committing a genocide. Abused their power and routinely tortured Yazidi people on a physical, emotional, and sexual level. ISIS fighters denigrated Yezidism by calling them dirty and forcing them to convert. Furthermore, they consider Yazidis to be Kuffar, or Unbelievers, who ought to be put to death. Yazidi women were brutally abducted by ISIS and sold as slaves. This essay seeks to reveal the Yazidi community's terrible and unjust treatment at the hands of ISIS extremists. This essay uses the trauma theory to analyze the traumatic experience of Yazidis.

Keywords: Trauma, Yazidi Community, Rape Victims, and Survival

Jenna Krajeski co-wrote the 2017 book *The Last Girl; My Story of Captivity and My Fight Against the Islamic State*, which is set in the war-torn regions of Iraq and Kurdistan and explores the precarious and miserable Yazidi minority group's existence. The memoir puts a number of important issues into perspective. That have influenced modern history and modern living. People have suffered from terrorism, sexual violence, internal battles, and religious and ethnic conflicts throughout history in a variety of civilizations. In her personal narrative, Murad describes the terror and fear of a war-torn Iraq, including a vivid account of how the Yazidis, a population of ethno-religious minorities, were killed and sold into slavery by the Islamic Militant organization known as ISIS. By giving voice to the voiceless victims, the book also accounts for the strength of resistance and the idea of a talking healing. This study aims to examine how the testimonial narrative relates to the act of speaking out against atrocities as well as how the text intentionally portrays trauma and lived experiences of injustices.

Nadia Murad was raised in the northern Iraqi village of Kocho. Her mother was a strong and caring woman who did everything in her power to provide for her children after

her husband favoured another wife and devoted a lot of his attention to her when they divorced, giving her a poor upbringing but a joyful one and show that family affection. She belongs to the Yazidi ethnic group. Islam, Christianity, and pre-Islamic Iranian beliefs are all combined in the Yazidi religion. For many years, they have coexisted in uneasy peace with their Muslim, Christian, and Zoroastrian neighbor's. Because of the recent slaughter carried out by the ISIS group in Northern Iraq, Syria, and Kurdistan, the Kurdish people have generally been protective of them and have tried to help them in certain ways.

Nadia Murad defines being a Yazidi in the first chapter of the book. She discusses the social structure, accepted norms, profound religion, and coexisting in harmony with the environment and one another. Women are respected despite the patriarchal structure of the system. Even though they have much less influence than males, and friendliness. She Loves her mother, brothers and make-up. Nadia, She is honest and loving as well as fierce and guarding. She is so nice that she wants to teach them how to jump rope and make them laugh at her silly jokes. She is able to express her feelings as they come to her, does not feel heroic despite her terrible suffering, and has no remorse for her rage.

Because of the fragmentation and frustration that modern man faces, trauma theory is crucial in today's society. After having a difficult life, the human self suffers dreadful things. Every person must deal with risks and their own anxieties of danger in the never-ending battle that is life. Life writing, or real-life reflections, is the best medium for revealing the writers' true mental states. The two main categories of trauma theory are psychological and collective trauma, and this book focuses on the second category. The term "collective trauma" describes the psychological responses to a traumatic occurrence that have an impact on an entire society; it is not just a reflection of a historical truth, but also the memory of a horrific incident that affected a number of individuals.

It implies that the tragedy is remembered by the group as a whole. Like all memories, this representation includes a continuing effort to make sense of the trauma as well as a reproduction of the events. Because collective memory endures past the lives of the direct survivors of the events and is recalled by group members who may be geographically and temporally remote from the traumatic events, collective memory of trauma differs from individual memory. The construction of these past events may change from generation to generation as a result of these later generations of trauma survivors who were not present for the actual events may remember them differently from the direct survivors.

Her tragic experience of being abducted, sold into slavery, and sexually assaulted by ISIS terrorists in Mosul in 2014 has helped her to speak for the Yazidi minority in Iraq as well as more general problems involving refugees and women's rights. As ISIS fighters came in her hamlet of Kocho in Iraqi Kurdistan in 2014, her ordeal began. Six of her nine biological brothers and stepbrothers, as well as her mother, were put to death, and the militants used many of the village's single women as sex slaves. She remembered the atrocities of August 3, 2014: 5,000 Yazidi people were massacred on that day, and over 6,500 women and children were kidnapped.

They kept us apart from our mothers, sisters, and brothers for eight months, and some of them were killed and others vanished. She was in her senior year of high school when ISIS fighters occupied her village; she was born in 1993. She had aspired to work as a cosmetics artist or history teacher. Instead, militants determined to exterminate all Yazidis from Iraq ruthlessly tore up her life. She eventually made it to Mosul, where she was helped by a Muslim family to get a false Islamic identity that allowed her to leave ISIS area.

Murad has already received the Sakharov Prize, the Clinton Global Citizen Award, the Vaclav Havel Human Rights Prize, and the United Nations Association of Spain Peace Prize. She has a memoir out called *The Last Girl*. She was appointed the first goodwill ambassador for the Dignity of Survivors of Human Trafficking by the UN in 2016, when she was only 23 years old. She pushed the US Congress to combat the terror organization more forcefully in the same year, saying: "The Yazidi people cannot wait. Daesh will not give up their guns unless we force them to give up their weapons."

She spoke before the UN Security Council a year prior, recounting how she had been gang raped after making an unsuccessful attempt to flee. She said that all of this was acceptable under ISIS law, which states that Yazidis can be abducted as slaves on a religious basis even though they do not practice Islam. She stated: "They came not just to assault select people, but they came for all Yazidis." She added that they sold children, including those who were young, because ISIS believed that was acceptable under Islamic law.

Nadia Murad, a Nobel laureate, shot to prominence with her in-depth analysis of the traumatized lives of Yazidis in Iraq. The genuine account of Nadia, who was abducted and sold into slavery by ISIS during the second civil war in Iraq, is told in *The Last Girl: My Story of Captivity and My Fight Against the Islamic State*. The goal of this study is to look into the dynamics of vulnerability and the trauma of violence, both of which are strongly influenced by hegemonic hegemony.

Nadia Murad describes the tragic experience of the Yazidi people during the Islamic State's assault of Iraq and Syria in her book *The Last Girl*. By abusing their power, ISIS attempted to rule Kocho. They subjected the Yazidi people to physical, mental, and sexual torment as a result. Yazidism is a filthy faith, and if they want to leave Kocho, they must convert to Islam or risk losing their lives, according to ISIS. Everyone who refused to convert to Islam or attempted to leave the hamlet was slaughtered by ISIS. While carrying out the Sinjar Genocide, they took them prisoner inside their own homes.

Not just the Yazidis, but other groups of people who are being killed and tortured all around the world, need to be brought to our attention. I hate to say it, but among all of God's incredible creations, we are the most cruel and destructive species. The text by Nadia Murad is a moving witness to the brutality that still exists in the world today that is motivated by gender and religion. No matter how far our civilization has advanced towards freedom, humanity, and secular values, it serves as a clear warning to the rest of the world that unfathomable violence and depravity still lurk at the margins of societies.

The book's accounts of crimes against humanity and unfair circumstances may lead readers to empathies with the Yazidis and the author, and they will definitely be moved by the author's call for the prosecution of ISIS and other Islamic extremists. The experience of being taken from one's own house and abused by others, then dumped into a pit of despair where "they rape you, degrade you, and demolish you simply because you don't believe in the same God as they do," is described by Nadia Murad using the metaphor of mothering.

Due to the hazy reality of their future, the identity and belongingness of many minor religious organizations are also being called into doubt. It also evokes the struggles with human rights that people encounter globally as a result of nefarious authorial regressive power strategies. It was impossible to tolerate the agony that the Yazidi people had to go through. Several hundreds of thousands of individuals lost their lives, families, original countries, and cultures. This essay aims to make the world aware of the brutality and crimes committed by ISIS members. *The Last Girl* by Nadia Murad is unmistakably a testament to the horrible experience those people went through during the ISIS militants' invasion of Iraq. Nadia Murad and other Yazidis are shown to the witness in this instance to demonstrate their anguish from survival.

The Last Girl, written by one of the survivors, is a horrifying tale of how ISIS targeted the Yazidi people, especially the women. Iyana Kadushin narration is polite and solemn, which obscures the author's power. She pays respectful homage to the many people

who were victims of unspeakable crimes, such as the kidnapping and murder of family members and sexual assault, in a measured manner. This is not a title to play in front of kids or people with delicate ears, the listeners should be aware of that. Those who can handle the accounts of terrible experiences will be testifying on behalf of Nadia Murad and hundreds of others who will find the details upsetting.

In order to draw attention to the Yazidi genocide and the use of sexual violence as a weapon of war, Nadia Murad is currently travelling the globe. According to Forbes, she is the creator of Nadia's Initiative, a group devoted to assisting women and children who have been the victims of mass murder, horrors, and human trafficking to recover and rebuild their lives and communities. Nadia Murad received the Nobel Peace Prize in 2018 in recognition of her outspoken campaigning. She gave Nadia's Initiative her prize money so they may keep helping sexual assault victims and survivors.

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**Voices from the Margins: Exploring Subaltern Studies in Madhuri
Vijay's *The Far Field***

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Abstract

The paper explores the themes of subaltern studies in Madhuri Vijay's novel, *The Far Field*. Through the lens of the subaltern, or those who are marginalized or oppressed within society, the novel highlights the complexities of power, identity, and agency within contemporary India. The protagonist, Shalini, a privileged young woman, embarks on a journey to a remote village in the Himalayas in an attempt to reconcile with her mother's death. There, she encounters a range of characters, including a group of displaced Kashmiri men and a family living on the margins of society. Through her interactions with these characters, the novel sheds light on the ways in which their experiences have been shaped by historical and contemporary power structures. This paper argues that *The Far Field* provides a powerful critique of India's socio-political landscape by emphasizing the importance of listening to and understanding the perspectives of the subaltern. Through its nuanced and empathetic portrayal of the lives of the marginalized, the novel calls attention to the ways in which power operates in society and how it shapes the lives of those who are often silenced or ignored. Drawing on the theoretical framework of subaltern studies, this paper examines the various ways in which *The Far Field* engages with themes of power, representation, and resistance. The paper also considers the implications of the novel's engagement with subaltern studies for the broader field of postcolonial literature and theory. Overall, this paper argues that *The Far Field* is a powerful contribution to subaltern studies in literature and highlights the importance of giving voice to the subaltern in the pursuit of a more just and equitable society.

Keywords: Subaltern Studies-The Far Field-Power Structures

Subaltern Studies is a field of scholarship that emerged in the 1980s and 1990s in India, and which focuses on the experiences of marginalized groups, particularly those who have been oppressed by dominant groups. The term subaltern refers to those who are socially, economically, and politically subordinate to the dominant groups in society. The Subaltern Studies Collective, which was founded in the early 1980s, aimed

to provide a space for the voices of subaltern groups to be heard, and to challenge dominant narratives that perpetuated their marginalization. Scholars such as Gayatri Chakravorty Spivak and Ranajit Guha, gave voice to those who have been historically silenced or ignored in dominant discourses.

Madhuri Vijay's novel *The Far Field*, provides a compelling narrative of the subaltern experiences in contemporary India. *The Far Field* is set in the backdrop of the political conflict and social turmoil in the state of Jammu and Kashmir in India. The novel is narrated from the perspective of Shalini, a young woman from Bangalore, who embarks on a journey to Kashmir in search of a mysterious man who had visited her family home years ago. Through her journey, Shalini encounters various characters from different social backgrounds and is forced to confront the harsh realities of life in the conflict-ridden region. The novel delves into the complexities of identity, power, and agency in a postcolonial context and provides a nuanced portrayal of the subaltern experiences. *The Far Field* is set in the backdrop of the political conflict and social turmoil in the state of Jammu and Kashmir in India. The novel is narrated from the perspective of Shalini, a young woman from Bangalore, who embarks on a journey to Kashmir in search of a mysterious man who had visited her family home years ago. Through her journey, Shalini encounters various characters from different social backgrounds and is forced to confront the harsh realities of life in the conflict-ridden region. The novel delves into the complexities of identity, power, and agency in a postcolonial context and provides a nuanced portrayal of the subaltern experiences. Shalini embodies modern feminist ideals of being confident, independent, and in control of her body and its role in society, culture, and politics. Her presence in Kashmir challenges traditional power structures because her body is not there as a victim, human rights activist, or journalist. Instead, it seeks to reject the labels and expectations placed on it based on caste and class, and create a new kind of participatory politics. This intersects with national and subnational narratives, systems of power, and cultural and spatial discourses to create areas of representation that are important in fiction. The novel shows that subaltern bodies, including Shalini's, are subject to a certain dominance imposed by ideological state apparatuses and the protean nature of power. However, these bodies resist in various ways, through memory, waiting, and the ability to sit by and allow others to take charge of their own destinies. Shalini's return to Bangalore after years in Kashmir is not a retreat, but an act of defiance that rejects socially sanctioned privilege and enables other subnations to become vocal. She

recognizes the complexity of the subnational identity and the need for new paradigms to understand it. A nuanced understanding of power and knowledge is necessary to recognize the forms of resistance and propagation that exist in these contexts.

The Far Field is set in the village of Hamara in the Himalayas, where Shalini travels in search of a man named Bashir Ahmed, who had befriended her mother many years ago. The story is narrated from Shalini's perspective, and the reader is introduced to the harsh realities of life in the village through her eyes.

The village of Hamara is depicted as a place of poverty, inequality, and violence. The villagers are portrayed as the subaltern, who are oppressed and marginalized by the dominant forces of the society. The power structure in the village is represented through the character of Major Randheer, who is the local landlord and wields immense power over the villagers. Major Randheer represents the dominant class in the society who have the power and privilege to control the lives of the subaltern.

Shalini, who is a young, privileged woman from Bangalore, who has grown up in a comfortable, middle-class home, is initially portrayed as an outsider in the village. In *The Far Field*, Vijay uses the character of Shalini to explore the concept of subalternity. However, her experiences in Kashmir bring her face-to-face with the harsh realities of subaltern life, as she encounters a range of people who have been marginalized by the dominant groups in society. She is unable to understand the language and culture of the villagers, and her attempts to intervene in their lives are met with hostility. However, as the story progresses, Shalini begins to empathize with the villagers and starts to question the actions of Major Randheer. She gradually realizes that the power dynamics in the village are not as simple as she had initially thought, and that the villagers have their own agency and struggles.

Through Shalini's journey, Madhuri Vijay brings to light the struggles and agency of the subaltern. The villagers are not portrayed as passive victims but as individuals who are fighting to retain their dignity and agency in the face of oppression. The novel also explores the role of identity in the lives of the subaltern. Shalini's mother's past is closely tied to the identity politics of the region, and her attempt to understand her mother's story brings to light the complexities of identity in a society that is deeply divided along ethnic and linguistic lines.

One of the key themes in *The Far Field* is the impact of political conflict on subaltern communities. The novel is set against the backdrop of the ongoing conflict

between India and Pakistan over the disputed region of Kashmir, and Vijay uses this conflict to explore the experiences of those who are caught in the crossfire. Through the characters of Bashir Ahmed and his family, who are Kashmiri Muslims, Vijay portrays the impact of the conflict on the lives of ordinary people.

Bashir and his family are not directly involved in the conflict, but they are caught up in its aftermath. They live in fear of being targeted by Indian security forces, and their daily lives are marked by the constant threat of violence. Bashir's son, Aftab, is arrested and tortured by the security forces, and his daughter, Hafsa, is forced to flee the region after her husband is killed in a militant attack. Through these characters, Vijay highlights the ways in which the experiences of subaltern groups are shaped by political conflict, and the impact that this conflict can have on their lives.

The novel also engages with the politics of voice, exploring the ways in which the subaltern are often excluded from dominant discourses. Through the character of Shalini, the novel highlights the difficulties of giving voice to those who have been silenced or ignored, and the tensions that arise when attempts are made to represent the subaltern. The novel also explores the ways in which the act of listening can be a powerful tool for giving voice to the subaltern and challenging dominant power structures.

The Far Field also explores power relations in contemporary India and their impact on the subaltern. The novel highlights the ways in which power is exercised and contested in the context of the conflict-ridden region. The novel's portrayal of the Indian state's use of violence and surveillance in Kashmir is a critique of the dominant narrative that portrays the state as the sole victim of terrorism. The novel's portrayal of the subaltern's experiences of violence and trauma at the hands of both the state and militant groups highlights the need for a more nuanced understanding of the conflict.

The novel also explores the power dynamics between the dominant and subaltern groups in India. Shalini's privileged position as an upper-middle-class woman from Bangalore is contrasted with the experiences of the subaltern characters in the novel. The novel highlights the ways in which class, caste, and gender intersect to shape power relations in contemporary India. The novel's portrayal of Shalini's journey of self-discovery and empathy is a critique of the dominant discourse on the subaltern, which often ignores the role of privilege and power in shaping social relations.

Another key theme in *The Far Field* is the tension between representation and resistance. The novel highlights the ways in which representations of the subaltern can

reinforce dominant power structures, while also providing opportunities for resistance and subversion. One example of this is the character of Gouri, a woman living on the margins of society who challenges dominant narratives through her own acts of resistance. Through her character, the novel highlights the importance of representation in the struggle for social justice.

The intersection of gender and subalternity in the novel should be highlighted. Vijay uses the character of Shalini to explore the ways in which gender intersects with class and caste to shape the experiences of subaltern women. Shalini's encounters with women from subaltern communities highlight the ways in which their lives are shaped by gendered inequalities.

One of the most striking examples of this is Shalini's encounter with a group of women who work in a quarry. These women are from Dalit communities, and they work long hours in dangerous conditions for very little pay. Shalini is shocked by the conditions in which they work, and she begins to question her own privilege and the ways in which her own life is shaped by gendered inequalities.

Through Shalini's journey, Vijay highlights the ways in which gender intersects with other forms of subalternity, such as caste and class, to create complex experiences of marginalization. She also explores the ways in which gender can be a source of empowerment for subaltern women, as seen in the character of Zoya, a young woman.

The Far Field is a powerful work of fiction that engages with the themes of subaltern studies in insightful and nuanced ways. Through its exploration of power, representation, and resistance, the novel sheds light on the complexities of contemporary India and the struggles of those who have been excluded from mainstream society. By giving voice to the subaltern, the novel highlights the importance of listening to and understanding the perspectives of those who have been silenced or ignored. The novel is a valuable contribution to subaltern studies in literature, and its insights into power and agency have broader implications for the study of postcolonial theory more broadly.

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Sustainable Development through Education: Challenges and Opportunities

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ABSTRACT

Sustainable societies can be developed through quality oriented inclusive education. Learners worldwide face manifold challenges. Geographical region, linguistic community and social stratification are the major factors that generate challenges. Human rights assurance can contribute to enhanced rate of education. Lack of awareness about sustainable and renewable natural resources, often leads to an incomplete education, with zero tolerance levels as outcome. Values, ethics and social consciousness can transform learners into global citizens. Technological advancements can contribute to ease of procuring educators and learning resources irrespective of time and space. The outcome of education shall be to mould global citizens. The goal of accomplishing global citizenship is possible if education is directed towards creating awareness on one's identity which is essentially linked to cultural background and linguistic competency. Not just face-to-face, but virtual instruction, can be adopted as a mode of disseminating knowledge, imperative to holistic development. Human relationships can foster the spirit of inclusiveness. Epistemological engagement is the greatest opportunity awaiting a sustainable society. The objective of the paper is to identify and understand the nature of challenges faced by learners in attaining global citizenship and to propose solutions to overcome those challenges. The objectives have been analysed using information gathered from various sources such as books, journals, reports and websites.

Introduction

Social equity is an important indicator of education for sustainability. Society comprise of human, natural and economic resources which govern the growth of cultural constructs. Education, a cultural construct, often gets delimited by social mandates. Disparity in accessibility to resources, defeats the essential purpose of education. Stephen Sterling in his book *Sustainable Education: Re-visioning Learning*

and Change observes, “Sustainability indicates the need for a change of educational paradigm as a whole, rather than a modification of the existing paradigm, hence the notion of ‘sustainable education, where the emphasis is on the nature of educational thinking, policy and practice as a whole’” (Qtd. in Wade). Gauging the academic and physical facilities, learners opt for high-end services offered by institutions. An opening to the job market has become the restricted goal of pursuing education. It is time for a rethinking. Article 26 of Universal Declaration of Human Rights states that, “Education shall be directed to the full development of human personality and to the strengthening of respect for human rights and fundamental freedoms. It shall promote understanding, tolerance and friendship among all nations, racial or religious groups...”. Equity and inclusiveness are the yardsticks of goal-oriented education.

The conventional mode of education is usually criticised for its limitations in creating inclusive platforms for learners. If at all the limitations exist, those can be overcome by intervention from teachers. According to Bergmann & Aaron, “teachers must be change agents.” (2) Quality of education depends largely on quality of teachers. The ability to transcend the curriculum and venture out to inspire the learners to explore the world for the welfare of global society is the quality benchmark of a teacher. Several hindrances await on this path. Global outlook oriented learner outcomes can resonate sustainability, without compromising the present needs. Achieving a more sustainable world necessitates the use of high-quality education. Learners come from different socio-economic and cultural backgrounds. Not everyone is fortunate to have the best resources to gain knowledge as well as progress. Language, ethnicity, gender, disabilities, marginalization and economic backwardness are the major barriers in procuring quality education. The doctrine of inclusiveness can resolve these.

Global Perspectives on Inclusiveness

Globally, educational policies undergo periodic revisions to incorporate the spirit of inclusiveness. The United Nations Children’s Education Fund (UNICEF) acknowledges the necessity of inclusive education thus:

Inclusive education means all children in the same classrooms, in the same schools. It means real learning opportunities for groups who have traditionally been excluded – not only children with disabilities, but speakers of minority languages too. Inclusive systems value the unique contributions students of all

backgrounds bring to the classroom and allow diverse groups to grow side by side, to the benefit of all. (unicef.org).

The “Inclusive Education for Learners with Disabilities: Study for the PETI Committee” states that:

Inclusive education supposes a real change at both policy and practice levels regarding education. Learners are placed at the centre of a system that needs to be able to recognise, accept and respond to learner diversity. Inclusive education aims to respond to the principles of efficiency, equality and equity, where diversity is perceived as an asset. Learners also need to be prepared to engage in society, to access meaningful citizenship and to acknowledge the values of human rights, freedom, tolerance and non-discrimination. (3)

The aforementioned study also points out, in the international context, that the three key considerations for inclusive education are: 1. Political will, 2. An in-depth systemic change in the focus on education to increase the capacity of the education system, 3. A reflection on, re-definition and re-organisation of the existing and required human and financial resources (3).

The United Nations “Toolkit on Disability for Africa: Inclusive Education” observes that, “countries cannot achieve the Sustainable Development Goals and the 2030 Agenda for Sustainable Development without ensuring access to education for children with disabilities” (3). Inclusiveness with regards to economic, environmental and social aspects has the potential to direct learners to attain global citizenship.

Economic and social mobility, inclusion, and equality are the fundamental aims of education, as envisioned by the National Educational Policy 2020 (NEP) of India. The recommendation to restructure curriculum leading to development of sustainable societies is given in clause 11.8, by including courses related to community engagement and service, environmental education and value-based education. The aim is to contribute to the attainment of sustainable development and living, improved employability and global citizenship. The members of Socio-Economically Disadvantaged Groups (SEDGs) mentioned in NEP shall be brought into the inclusive learner-centric environment to realise the vision of imparting equitable and affordable education.

University Grants Commission (UGC) *Comprehensive Accessibility Guidelines and Standards for Higher Education Institutions and Universities*, states that, “Inclusive practices in education ensure quality education without discrimination to any

learner. It fulfills diverse needs in a responsive and supportive manner.” (3) Two among the several graduate learning outcome descriptors mentioned in National Higher Education Qualifications Framework (NHEQF) of UGC are, “the acquisition of knowledge of the values and beliefs of multiple cultures and a global perspective to honour diversity” and “practice responsible global citizenship required for responding to contemporary global challenges, for enabling learners to become aware of and understand global issues and to become active promoters of more peaceful, tolerant, inclusive, secure, and sustainable societies” (29). These aforementioned descriptors focus on the ability of the graduate to demonstrate multicultural competence and value inculcation, respectively. Only when learning environment is inclusive, will the future generations get educators and facilitators who are globally competent.

Education for Sustainable Development

Education for sustainable development facilitates the development of the knowledge, skills, understanding, values, and actions necessary to create a world that protects and conserves the environment, promotes social fairness, and encourages economic stability. It aspires to empower learners to make informed decisions and responsible actions. The goals expected to achieve are multidimensional in nature. It is a concept aiming at equipping every human with the knowledge, skills, attitudes, and values required to construct a sustainable future, offering a compelling vision of an interdisciplinary, learner-centred approach to empowering students to advance a pro-social and environmental agenda in their workplaces, communities, and personal lives. Education for Sustainable Development aims to empower individuals to make decisions and take activities that improve our quality of life while protecting the environment. It also aspires to include the values of sustainable development into all elements and levels of education. It also necessitates interactive teaching and learning approaches that motivate and empower students to modify their behaviour and take action in the interest of long-term sustainability. As a result, education for sustainable development fosters skills such as critical thinking, anticipating future situations, and making collaborative decisions.

Discussion

Progress comes with its share of challenges. As the world is surviving one of the worst pandemics, challenges in the form of social unrests in different parts of the world, spurred by political motives make it significant to contemplate on the purpose

of education and how global consciousness will thrive. The comprehensive aim of education is prosperity through harmony. Diversity, when treated with sensibility, can lead to social advancement. A community of learners is inherently heterogeneous, as identity itself is a cultural construct. Linguistic community of which one is part, is a decisive agent in establishing identity. Gender, physical-emotional health/disabilities, economic disparities and geographical disconnectedness contribute to the escalation of social regression. Education outside the bounds of school/college is as important as curriculum based instruction. Formal education shall be linked with experiential learning modes which act as connectors with the real world. Problems within a delimited environment can be addressed and solved quicker than the ones looming large on humanity. Internationalisation of education is not just about student mobility, but also about inculcating value systems and that can mould students into empathetic human beings worthy of global citizenship, who shall hold the reins of collective change.

The following measures are required to be implemented in the education system to ensure sustainable development:

1. Gender equality

Discrimination on the basis of gender is a perennial concern in global society. Preference of boys over girls is symptomatic across cultures. Various studies have convincingly proven that the girl child is either denied education or not allowed to complete it and workplace discrimination is suffered by women employees in educational institutions too. The report titled “Gender Discrimination in Education: The violation of rights of women and girls” by Global Campaign for Education observes that:

Making education more acceptable for girls also involves ensuring that the curriculum, the classroom and school culture are of high quality, uphold rights, and are relevant and safe. In terms of curriculum reform, a greater emphasis is needed both on including equal and positive representation and images of women, and in ensuring that relevant skills and knowledge – including around sexual and reproductive health – are included. (7)

Sustainability is an outcome of the right choices and when girls and women are educated, they contribute to the prosperity of society. Mander writes, “Education is an integral part of every individual’s life but when girls are educated, countries become stronger and prosperous.” (tribuneindia.com).

2. Recognition of cultural and linguistic diversity

Bilingual/multilingual medium of instruction is more desirable in systems of early education. In the higher education system, it can be restricted to one, in lieu of requirements of the job market or global competency. AU School of Education blog observes that, “The very act of considering culture and language skills when developing curricula and activities makes it more likely that lessons will be inclusive.” (“Teaching Culturally”). Addressing linguistic diversity in schools is a difficult task. Measures such as providing school signage in different languages, encouraging students to speak their first language at school, and displaying non-English books and materials creates an environment of acceptance and appreciation that benefits all students. The environment thus created will inspire students display their talents and partake learning related as well as community oriented activities with self-esteem and confidence.

3. Technology driven teaching-learning process

Education can contribute to well-being of humanity. With the onset of the Covid-19 pandemic, the education sector has undergone transformations that were, till then, unheard of. The most important transformation was digitisation. Teaching-learning process has become more reliant on IT infrastructure and the possibilities of ICT. Educational policies also lay more emphasis on ICT enabled learning to develop the twenty first century skills. It has been noted that learners have become more interactive than when they are in the physical classroom. Access to unlimited information and knowledge platforms to share thoughts on global issues and virtual peer learning initiatives have certainly equipped learners to think differently. It may be noted that “Quality, reliable, sustainable and resilient infrastructure, including regional and cross-border infrastructure, must therefore be developed to support economic development and human well-being, with a focus on affordable and equitable access for all” (Wang). Shift in paradigms must lead to augmentation of existing structures/facilities to disseminate information, knowledge and values.

4. Support for emotional well-being

Harmful psychological consequences can ensue out of exclusion of learners from the learning environment. Social and institutional support is required to overcome any trauma suffered. Educational policies have provisions for these. NEP 2020 has the following provisions:

Universities and colleges will thus be required to set up high-quality support centres and will be given adequate funds and academic resources to carry this

out effectively. There will also be professional academic and career counselling available to all students, as well as counsellors to ensure physical, psychological and emotional well-being (39).

Collaborative endeavours of educational institutions and professionals can design plans to provide counselling support to members of a large cross section of the society. Counselling centres within school/college premises, in addition to catering to the requirements of students, can roll out sessions for the neighbourhood community too. Counselling support requirement of students vary based on their socio-economic-cultural backgrounds, physical disabilities, learning disabilities and gender. It is to be noted that, “Counsellors attend to instructional practices, staff-student interactions, and other environmental factors that may impede development of students because, school counselling interventions have a substantial impact on students’ educational and personal development” (KAHVECI, 17).

Opportunities in the road towards sustainable development can be explored majorly through epistemological engagement between educational institutions and partnering bodies especially industries. The seventeenth goal in the United Nations Sustainable Development Goals 2030 is Partnership for the Goals. Quality Education being the four goal entitles a very pivotal position to education in providing services to humans with the resources available. Academia-industry linkages shall be strengthened to boost research activities, internships and similar activities. Interdisciplinary studies also can be fortified through such partnering. Research in interdisciplinary fields can develop new theories, models and practices to solve the challenges of the real world.

Conclusion

Global citizenship created as an outcome of academic quality, learner competency, awareness of human rights and the principle of inclusiveness can bring about radical changes in the global educational landscape. Learners with an enhanced level of self-esteem can guide themselves, peers, family members and community members to broaden outlook and contribute to social development. Best practices from diverse backgrounds get shared as a result of increased interactions and interventions. Mobility of human resources and protection of natural resources will bring forth a new era of integrated, barrier free and sustainable development.

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Socio-Cultural Impact on Female “I”: A Study of an Autobiography

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Abstract

The present research paper highlights the impact of Indian patriarchal culture on female consciousness. It emphasizes the connection between patriarchal culture and gender Identity. The present study focuses on Marathi actress Seema Dev's autobiography *Suvasini*. Seema Dev is born in and presently residing in Mumbai, Maharashtra. The Indian actress worked in both Marathi and Hindi Movies. The nature of Indian patriarchy restricts female mobility and locks their thought process which results in a lack of decision-making, marginalized image, and suppressed roles in gender insensitive society. Therefore, the researcher attempts to probe these questions in light of the selected autobiography. The study discusses the actor's struggle to incorporate the conflict between her domestic and public image. Socio-cultural impact on an actress's personality can be observed through her inferior perception of self-identity, the influence of caste in the workplace, the derogative image of an actress in a patriarchal society, destined domesticity, and so on. This research paper endeavours to restructure women's history and scrutinized various elements which were responsible for the marginalization of women in India.

Keywords: Marginalization, Gender Binaries, Subversion of Gender Roles, Socio-Cultural Impact on Gender Identity, Women's autobiography

INTRODUCTION

The patriarchal society which is dominated by men has hindered and prevented women from realizing their productive and creative possibilities in their life and career. The cultural identification of women as merely a negative object, or 'other', 'to men as the dominating 'subject' that is assumed to represent humanity in general. Therefore it is very difficult for women to find a tradition of their species; she has to create it by facing many difficulties for the next generation. But in holding history and the referent at bay, it also seeks to restore a sense of 'unnaturalness' of the signs by which men and women live, and so open up a radical awareness of their historical mutability. In this way, it may re-join the very history that it began by abandoning.¹

Culture defined by *Cambridge Advance Learner's Dictionary*: The way of life, especially the general customs and beliefs, of a particular group of people at a particular time.

S. Jolly explained culture, which can be defined as the system of knowledge shared by a relatively large group of people. Gender aspects are relevant both in relation to the broad definition of culture as a 'social construction' and the way in which cultural policy is designed and implemented. People's lives are embedded in a cultural context that is structured along these asymmetric gender roles. Individual men and women can accept or resist these socially constructed roles; 'culture and tradition can enable or obstruct, and be oppressive or liberating for different people at different times. There is nothing sacred about culture and tradition, values and judgments need to be made about which aspects of culture to hold onto, and which to let go of'.²

Some socio-cultural elements (Religion, Caste, Class, Race, and Gender) affect human behaviour, performance, and way of living, especially women's life gets influenced by cultural values as they are conceived as inheritors of culture. Seema Dev as an actress experienced Tension, moral fright, subordination, and distress that had arisen from the overriding disgrace regarding films making industries due to socio-cultural influence on the industry.

Suvasini is an autobiography written by Marathi actor Seema Dev that is published on 27 March 1998. In the introduction to the autobiography, it is indicated that it was a productive era for female autobiography writing since; most of the Indian female artists have written their autobiographies in the period. This trend of writing own life has stimulated Seema Dev. She was not a self-stimulated writer. She was invigorated by her family and her fans to write the same. Thus, the probability of writing others' opinions about her life is intensified in her case. There are those women during the independence period speaking as women or they are "speaking the language as women simply because they are born female. For example, do female prime ministers or presidents of the nation from recent history speak as women or are they regrettably dummies of men's voices? Indian culture is where women are worshiped in the form of the goddess, on the other hand, they are treated very inferior. Child marriage, illiteracy, and domestic violence are much naturalized in women's cases. Thus, though society is progressed and histories are displayed with women's disappear in it.

Seema Dev's journey from famous actress to domestic and docile wife, daughter-in-law, mother, and ultimately mother-in-law is explained in the study. Her unwilling entry into the film industry due to poverty and hesitance toward the glamour of the film industry highlights a woman's insecurity about public life. She justified her way to be 'Suvasini' although she accepted that domesticity is a result of the social construction of her identity that did not promote the enhancement of her identity and development in her career.

Socio-Cultural Meaning Of *Suvasini* In Indian Context

The word *Suvasini* (A Woman Blessed to be Eternally Unwindowed) itself suggests the typical image of an Indian woman especially a Maharashtrian newly married bride embellished with ornaments like *Mangalsutra*, bangles, anklet, earrings, nose ring, and *bindi*, sari, etc. which symbolically restrict her autonomy and burdens her with several unpaid domestic duties that she has to complete throughout her life. Especially, *Suvasini* is blessed by elders to be an eternal wife. These problematized a woman's emancipation by pressurizing some expectations on her to behave in a certain way to save her husband's life. This questions the cultural symbols which assume a woman to save her husband's life by wearing such ornaments and doing fast for her family. The title of the autobiography reflects the impact of cultural values ingrained in the writer's mind. Is it related to her own life? It symbolically indicates a woman's acceptance of fate to be an eternal *Suvasini* or housewife, the acceptance of incompleteness of a women's life without her husband superordinate the position of the husband in the patriarchal society. A husband is a symbol of protection and social security for a woman after marriage. As per the Indian culture, for women, there is no avoidance of the hierarchy, even in death. If a woman dies as *suhagan/suvasini*, she is conceived as said to be "*Bhagawan*" or auspicious. Because *sindoor*(vermillion) brings value to a woman's existence. When it adorns the forehead of a married woman on her deathbed, it earns her a revered status because she managed to escape the anguishes that widowhood brings upon most women in our society. It indicates the pathetic way widows are treated in India.

The word '*Suvasini*' itself suggests the limitations on a female's freedom as a human being. Thus, it keeps a woman morally bound to prioritize household duties over personal freedom and individuality. *Suvasini* also implies a women's relation to her husband, family, culture, religion, customs, and tradition. As Seema Dev stated in the introduction, three or four years before she wrote her autobiography she decided to

leave the film industry for focusing more on her domestic duties. She also revealed that she took the approval and consent of her husband, sons, and daughters-in-law before she starts writing a fair copy of the autobiography. Thus, it can be said that a woman can write her life from an angle that is approved by the patriarchal society, and which will not harm the reputation of her family and social order. Thus, she ends by writing her life from the social and patriarchal point of view. She accepted to be 'other' in her autobiography.

Women's Marginalized Presence in Indian History

The assumption that public history and civic history related to politics, economics, and religion which has formed male history, quickly became male domain alone and nobody could ever question it as a gendered history but accepted it as a general telling of the human species. Then what came as women's history, such as changes in fashions, marriage settlements, contraception, and treatment given to widows? But this history can be considered as a domestic history of women. However, it is difficult to find out the history or the story of a woman who tackled both the public and private domain and had everyday contact with politics, society, the economy, and religion in the public sphere. This history is written by the people or easily erased by the people in power. Thus, it automatically erased women's identities between past and present. The perception of the film industry had changed with time when women of lower caste families were the only consisted in the industry because this was often considered derogatory for higher class women to work in films that might harm the social status of the family, however, in modern time, women of higher class family willingly entered film industry to moralize the film industry. Seema Dev also was one such woman. On the other hand, these women are often restricted to enjoy their freedom at the workplace because they have to follow the rules based on conservative morality.

Helen Cixous says that *'In fact, it is where women rewrite "His story" and each one tells her story or the other side of the story.'*³

The above-given statement by Helen Cixous indicates the possibilities of discrepancy in the writing of women's history and the need for reinterpretation of this discourse

As Gayatri Spivak says

The problem is not only who is speaking and how is she speaking but to whom is she speaking and on behalf of whom is she speaking. The right to speak is

not enfranchised for women even though they are taught to be silent and shy. Their silence is more admired in society than their talkative and bold attitude.⁴

Women Speaking in public and expressing their opinion conceived socio-political threat to masculinity. Therefore, their silence is appreciated and considered civilized and cultured. Thus, due to gender stereotypes, patriarchal culture, and gender discrimination, attempting to subdue, control and punish the voices of women.

Sookie Stambler mentioned in her book *Women's Liberation: Blueprint for the Future*:

If this assembled argument is correct, then every woman must know that to go beyond the act of child-rearing and the second place in history is to risk threatening the whole social order. The full selfhood of women is a threat. The choice and its price are real. But some allies know that a larger struggle for human fulfilment envelopes us all. The woman's question may be, for the first time in history, the actual vanguard of change.⁵

Women's liberation is often constrained, and the version of liberation presented before them was created by a patriarchal society, therefore, real freedom is not yet experienced by these women.

Virginia Woolf mentioned in her essay *Professional for Women*, publicity in women is detestable. Anonymity runs in their blood. The desire to be veiled still possesses them. They are not even now as concerned about the health of their fame as men are, and speaking generally, will pass a tombstone or a signpost without feeling an irresistible desire to cut their names on it, as Alf beart or chas, must do in obedience to their instinct, which murmurs if it sees fine women go by or even a dog.⁶

As Virginia Woolf explained, the phenomenon of being veiled applies to females in India. Because to be a domestic, submissive, and docile woman is more appreciated.

Domesticity and Women's Position in Patriarchal Society

It is indicated that the public domain for women is always being neglected because they are not accustomed to it. Domesticity is considered a destiny to them which they must accept in any sense. Thus, handling publicity is a difficult task for them. This is very appropriate with the main female characters from the selected autobiography. She has selected domesticity over their career. Because domesticity is their priority which the patriarchal society had imbibed on their mind thus the career she selected got the second position. The publicity remained far away from their interest. They did not try to retain their publicity and remain as the chaff of a grain.

Thus the analogy and division of men are equal to the public and women as domesticity. Therefore, the quest for domestic peace is desired.

This research explores the theme of subjugated women in a patriarchal society and the various means by which these women resist and attempt to gain individuality and independence. Though these women are apparently in public space the patriarchy pulls them back towards domesticity. Thus, domesticity is due to the patriarchal nature of not accepting them as human beings but as publically non-dignified women.

This research is based on the study of class, caste, and gender discrimination and its effect on the film world. Seema Dev was admired for being domesticated as she described in her autobiography, but it indicates that she could not develop decision-making power. Thus, autobiographies highlighted the lacuna of female selfhood and freedom.

But in the patriarchy, this dependency has given the name of comfort and security instead it is slavery and suffocation. In the case of these three actors, the desire to have ideal domestic life is a result of the fear of public life created by a patriarchal society.

Women's Autobiography

The female-centric narrative provides a different perspective on women's issues compared to the male perspective on the issue. The female narrative provides a more authentic portrayal of women, their everyday situation, personal and public life, sexuality and desire, and their relationship with other women. This type of autobiographical narration led to a new type of reader, one that is more interested in women's issues and is often themselves woman. Female autobiographies have focused on the real female self, and explore the theme of relationships, sisterhood, and female autonomy. These autobiographies explore the male-female perspective on violence against women. It questions normalization and apathy for gender violence. In such cases, domestic crime is also considered a private issue to handle in the house.

Conclusion

Socio-cultural influence on women's life can be observed throughout the study with the illustration of women's co-optation of gender performance by following religious dogmatic principles, myths, customs, tradition, caste, and the burden of retaining femininity. Therefore, their internalized inferior self-identity is a product of normalized cultural symbols and values, and women's position in society is marginalized by using socio-cultural means to retain the hierarchy of the male gender.

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**An Analysis of Concepts of Region and Space in *Postcard from
Kashmir***

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“You take a capsule from India, leave it here for hundred years and this is what you get”

- Mungal Patasar

Abstract

Contemporary literature shows a tendency to dismantle traditional definitions of literary terms which by transformation acquire various phases of meaning rather than a singular one. Two such terms are *Region* and *Space*. Traditionally the term *Region* is attached to a specific area or place which we can perceive by our senses. But now it has gained a vastness by works of diasporic writers like Agha Sahid Ali. The term *Diaspora* examines the dispersion of a population across regions which are separate from its geographic origin. My quest here is the various dimensions of region and space which are Social space, Psychological space, Geographical Space. Agha Sahid Ali's *Postcard From Kashmir* examines the geographic qualities which separates it from other states. It also analyses the present condition of hostility which arises an identity crisis in the inhabitants there. The poem primarily focuses on longing for the poets native place. But its condition is very different from that of the past, which produces multiple truth of the same place. The dispute happening in the region of Kashmir is basically for the rights of regional space. The condition of the people residing there are so hostile that they don't have a voice of their own. They are considered as second class citizens, the inferior other. The war can be analyzed as a war for identity. The poem is a journey of the poet who currently resides in a foreign country who receives a post card which have the image of Kashmir his home land, thus the poem can be analyzed as diasporic work.

Keywords: Region-Space-Postcard from Kashmir

“I carry your heart with me I carry it in my heart”

- e e cummings

The quotation above is taken from the poem *I Carry Your Heart with Me* which details the conversation between two lost lovers. While analyzing the poem *Postcard from Kashmir* we can sense that something is lost here too. But the element which is lost here is not a lover but the poet's country of origin which is Kashmir. In that sense we can clearly define it as a diasporic work. Diaspora by definition is "the dispersion or spread of people from their original homeland". Thus the poem falls under the category of diasporic literature. The chief characteristics of diasporic literature is the quest for identity, uprooting and re-rooting, nostalgia and so on which all are present in the poem.

Agha Sahid Ali's *Postcard from Kashmir* is a poem composed in 1987. The poem is an essential part of his anthology entitled *The Half Inch Himalayas*. The poem elaborates the memory of the poet who has migrated to a foreign country. He in a way try to retrieve his memory of Kashmir which is considered to be his own blood. In that sense he draws a parallel between his memory and actual reality. For him the colors of Kashmir were so bright and the Jhelum waters so clean and pure, but in actual reality it is not like that anymore. He accepts the fact that his Kashmir has changed a lot and try to adjust to the reality by holding a postcard which depicted the image of Kashmir in a neat frame.

The term region by definition "denotes an area especially part of a country or the world having definable characteristics but not always fixed boundaries". In that sense he is appreciating the charming beauty of Kashmir which is quite noticeable and differentiates it from other states of India. It can also be analyzed as a poem crossing the limits of a geographical space in a way that he is writing the poem from a region which is far away from the region he is mentioning in the poem. Thus there is a global journey of the poet which can be seen throughout the poem.

Defining a certain aspect in terms of space is called spatiality. The term space can be described as "the domain of settings and surroundings of events, characters and objects in literary narrative". According to J Hillis Miller, The conception of spatial form actually falsifies the actual existence of a work in a way it is temporal in structure and is constantly creating its own meaning. The poem can also be viewed as a criticism of spatiality which in literature can be viewed as a representation of two worlds i.e., fictional world and real world in connection with individuals.

The poem in a way can be examined as a psychological narrative where it's the journey of the poet's mind to his own utopian Kashmir which is actually happening

when he sees the post card which bear an image of Kashmir in it. Psychology plays an important role here. Every reality which he tries to figure out comes in his mind and he actually tries to picturize it in the poem. When he is back to the actual reality which is an opposite of the supposed one, he feels some sort of a trauma for his homeland.

In a way the poem can be viewed as an expressionist work. Expressionism is a modernist movement initially in poetry and painting originating in northern Europe around the beginning of the 20th Century. Its typical trait is to present the world from a subjective perspective, distorting it radically for emotional effect in order to evoke mood or ideas. Thus in the poem, Agha Sahid Ali is constantly fluctuating the time in order to make it psychological in narrative.

When we evaluates space in its social context, we come to the conclusion that the poet by himself is an other to the foreign country, specifically saying he is a cultural other. An individual's social identity indicates who they are in terms of the group to which they belong. Identity in the social context are usually defined by some physical, social and mental characteristics of individuals.

He by birth was an Indian poet who resided in the United States from where he writes the poem. Throughout the poem we can see the cherishing of Indian concept of aesthetics through the natural scenery of Kashmir. While on the other hand he criticizes the western politics of war and destruction which prevails in the United States. He was always considered as a second class citizen. Not only he but also all the migrants residing in a foreign land is always considered as second class.

He in a way writes poems for the migrants who always have a longing for the homeland. It is his celebration of the longing which for him and all the migrants is the true identity. In that sense the poem can be considered as the celebration of the true root of his self, which is his identity as an Indian. His secondary identity as a citizen of the United States is unspoken here. He gives no voice to his secondary identity.

The author feels denationalized and has little name. He is attempting to connect an old house that is no longer home to a new house that doesn't really feel like home, no matter how hard he tried to fit into his community. The poet, a Kashmiri in deliberate exile is suffering from three torments; regret that he has ever left his house, the agony of feeling like a stranger in the United States that is still in a diverse community and the inability to live up to the changes that would have happened eventually in his absence in Kashmir.

Half-inch Himalayas and the poet here claim that the postcard he's got from his home and he will still be at home' is part of his book, the poem. The imagery he uses in his poetry indicates his loss; time and remembrance make his home insubstantial.

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"Exploring the Psychoanalytic Themes in Christopher Nolan's Inception"

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Abstract:

Dream is a succession of images, ideas, emotions and sensations that usually occur in the mind during certain stages of sleep. Consistent with the psychoanalytic perspective, Sigmund Freud's theory of dreams suggested that dreams represent unconscious desires thoughts and motivations. Inception, a 2010 film directed by Christopher Nolan, tells the story of a team of thieves who enter people's dreams to steal their subconscious thoughts. The movie's intricate plot and exploration of the human mind have captured the attention of audiences and critics alike. This research paper aims to analyse the psychoanalytic themes present in Inception, specifically the concepts of the unconscious, repression, and the ego.

Keywords: Inception, dreams, conscious, unconscious psychoanalysis

Introduction

Dreams are frequently interesting, and can allow people to act out certain scenarios that would never be possible in real life, but they are not always positive. Negative dreams, referred to as nightmares, can create a feeling of terror, anxiety and despair and can lead to psychological distress or sleep problems like insomnia (Thomas). The concept of dreams has always been fascinating to humanity. Dreams are mysterious, and they offer a glimpse into the deepest recesses of our minds. Sigmund Freud, the father of psychoanalysis, believed that dreams were a window into the unconscious mind. Inception explores this idea in a unique way by depicting characters who can manipulate dreams and access the unconscious. Dream analysis is connected to psychoanalytic theory that deals with the study of unconscious in psychoanalytic theory; it mainly deals with the unconscious mind.

Inception, a science-fiction action-thriller movie directed by Christopher Nolan, was released in 2010. The film stars DiCaprio with supporting cast that includes Ken Watanabe, Joseph Gordon, Ellen Pege, and Tom Hardy. The movie's plot revolves around the idea of "inception," which is the implantation of an idea into someone's subconscious mind through their dreams. The movie's themes include psychology,

philosophy, and science fiction, making it an excellent subject for analysis from a psychoanalytic perspective. Cobb, the main character in the movie is the person who constructs the dream world inside the mind of the dreamer. This aims to explore the psychoanalytic themes present in *Inception* and how they relate to Sigmund Freud's theory of the unconscious mind.

Inception has been widely analysed by film critics and scholars, who have praised its complex narrative structure and exploration of the human psyche. Several scholars have identified psychoanalytic themes in the film, such as the concept of the unconscious and the repression of traumatic memories. Some have also argued that the film is an allegory for the filmmaking process itself, with the characters representing different aspects of the creative process. Psychoanalytic theory suggests that individuals have an unconscious mind that affects their behaviour and emotions. *Inception* explores this idea by delving into the subconscious mind of the characters. The movie's central character, Dom Cobb, is a skilled "extractor" who enters people's dreams to steal valuable information from their subconscious. However, he is tasked with performing an "inception" on his client's rival to plant an idea that will lead to the rival's downfall.

The movie portrays the unconscious mind as a labyrinthine structure with different levels, and it is easy to get lost or trapped within it. Cobb's guilt over his wife's death is a recurring theme in the movie, and it manifests itself in his subconscious. In the dream world, Cobb and his team must navigate through the maze-like levels of the subconscious to plant the idea in their target's mind. Freud's theory of the unconscious mind posits that individuals repress their unpleasant memories and desires, which can then resurface in various forms such as dreams. *Inception* shows how repressed desires and memories can impact an individual's subconscious mind. Cobb's guilt over his wife's death is an example of how a repressed desire can impact an individual's subconscious. His guilt manifests itself as a projection of his wife, who constantly haunts him in his dreams. (Saunders).

Inception also explores the concept of the Oedipus complex, which is a central concept in Freud's theory. The Oedipus complex refers to a child's unconscious sexual desire towards their parent of the opposite sex, and their hostility towards their parent of the same sex. In *Inception*, Cobb's subconscious mind is plagued by memories of his wife, who committed suicide due to her unstable mental state. Cobb's love for his wife is obsessive and possessive, and it is evident in his dream world. In the movie *Inception*,

the character Cobb based on Freud's psychoanalytic theory, through the way of dreaming, dream into the subconscious of others and steal valuable information. By building the space of imagination the psychoanalytic theory has building the space of imagination the psychoanalytic theory has realized the conversion of fantasy and reality, which concerns in thinking of dreams and the subconscious.

In the movie during ten hours of flight, the characters in Inception created three complex dreams of five to ten years. The interpretation of dreams is the plot of the movie Inception. Through dreams, the dreamer's subconscious mind refers to the symbolic essence. Inception not only tackles psychology, but also deals with more mysterious realm of psychology; dreams are being implanted into someone's mind so deep into their unconscious that they think it is their own idea. In the film, much time is spent on people's dreams. It is a dream to a point where even the dream sharing process is a dream. This strong inter subject correlation shows that free viewing of dynamical, complex scenes individual brains tick together in synchronized pattern. When one falls asleep, the brain undergoes a similar pattern of global activity (Chiang)

Another psychoanalytic theme present in Inception is the idea of the "shadow self." The shadow self is the dark side of an individual's psyche, which contains their repressed desires, fears, and other negative traits. In the movie, the characters must confront their shadow selves, which are represented as violent and dangerous entities. In the movie Inception what strikes spectators the most was the relation between Cobb and Mal as already seen in the scenes Cobb explaining to Ariadne that he and Mal his wife, ended up in their world-building limbo because they were doing multi-dreams. He says they grew old together and finally committed suicide on the train track to come back to reality. However, after coming back to reality Mal was never the same person because she still thinks that she is dreaming and she wants to come back to reality.

The entire movie is about the dreams happening and is mysterious too. The one-dimensional characters revolving Cobb and many situations like that make the people believe that this is just a dream. A question can also arise in the minds of the audience that why do Mal appear whenever Cobb is in a dream state and the reason can be varied like it can be just a thought of Cobb's guilt over her death. He himself thinks that the reason for her death is he, so in his mind Mal appears whenever he is in a state of dream. Finally, Cobb decided to plant an idea in her mind to convince her and to return to the real world. However, that did not work because for her reality was a dream, which affected her permanently, even after waking. So Cobb's character has been considered

as a regret; a regret for what he has done to his wife, for having separated from his children, and being not able to return to home. Regret is the idea that defines Cobb and to be free from it he has to win over it. In the limbo stage, one could hear Cobb telling Mal a dialogue and Mal repeats the same for the second time (Child).

Conclusion

In conclusion, *Inception* is an excellent movie to analyse from a psychoanalytic perspective. The movie explores various psychoanalytic themes, including the unconscious mind, repression, the Oedipus complex, and the shadow self. By analysing these themes, we can gain a deeper understanding of the characters' motivations and how their subconscious minds impact their behaviour. Overall, *Inception* provides a fascinating look into the human psyche and how it shapes our thoughts and actions. The movie itself is a portrayal of Freud's dream theories. The movie mainly projects the images from the unconscious to the consciousness. It ensures the high level of excitement thus to stay highly focused to accomplish the goals both in a person's personal and professional life. Thus, dreams are the undesired wishes one desire to fulfil in their waking lives. Every dream represents a wish fulfilment which has been repressed.

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**From Trauma to Transformation: A CRT Reading on Racism in Angie Thomas's
*The Hate U Give***

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Abstract

The aim concerning this belief is two-fold. Firstly, the aim search out analyse the three aspects of institutional racism, double consciousness and the significance of minoritized voices in Angie Thomas' novel *The Hate U Give* in relates to the belief hypothetical foundation, Critical Race Theory. Secondly, the aim is to substantiate the addition of *The Hate U Give* by fact-finding potential teaching associations in link to the classical reasoning and the belief teaching foundation, Critical Race Pedagogy. Potentially as a habit of believing for public fairness and change for a minoritized group of community, the literary analysis of the three manifests that Thomas describes ethnic prejudice as organic and established inside many coatings of American society such as economic opportunities, law enforcement, education, identities and which voices are heard vs. ignored. Therefore, this belief discusses that Thomas' counter- narrative *The Hate U Give*, accompanying allure depiction of the racially uneven American society and the effects on the African American integrities, could serve as a point of departure for discourse of bland apartheid, double consciousness and the significance of minoritized voices to raise awareness of the situation for a minoritized group of people in America and connect it to the own experiences and information of these facets.

Keywords: Young Adult Literature- Angie Thomas' *The Hate U Give*-Critical Race Theory-Double- Consciousness-Minoritized Voices

Introduction

Everyone has their way of doing things and that is what makes each people unique. "Our method of race is like a two-aimed hydra. One head exists of unconditional segregation- the oppression of few populations on premises of who they are. The different head resides of silver privileges-a plan by which gloss over help and beacon each one. If one lops off an alone head, suggest, unconditional racism, but leaves the additional undamaged, our order of white over angry/dark will wait virtually unaltered. The mess of public reform, all at once editor revealed, is that "everything

must change immediately.” Otherwise, change is consumed up for one surplus element, because we wait about as we wait about as we were before” says Richard Delgado. The project attempts to showcase the diary of unarmed black teenagers, it is about a teenage girl, Starr, who tries to find her voice after witnessing the murder of her best friend at the end.

The best novel *The Hate U Give*, and allure eventual screen familiarization, constituted a singular space for cinematic engagement centred on frequently troublesome controversies about race, racism, and police brutality. While fields of racial injustice being surveyed through media is not a novel idea, the film's pairing with Thomas' literary work, contextualized within the current political climate, reintroduced to the forefront of America's consciousness much-needed conversations about racial inequity and representation in both film and everyday life. Moreover, the juxtaposition of the novel accompanying allure reimagined film adaption raises doubt the cinematic responsibility of screenwriters and producers to portray people of colour and their lived experiences in a habit that is accurate and true, as opposed to stories that are more palatable for White viewership. There is little belief that White screenwriters writing article about Black existence would profit accurate likeness further allure worth.

Black pain and suffering have undoubtedly produced tremendous economic benefits within the film and media industry. Additionally, Hollywood seems, if not absolutely, committed to upholding White supremacy through film. As a result, the reimagining of types of colour all along film acclimatization is frequently puzzling not completely and hurtful not completely. Left unchallenged, media texts such as films can reinforce racial stereotypes and maintain White supremacist ideals. Critical race media literacy, then, offers a theoretical framework that educators can use to help students critically examine films that explore issues of race and racial representation. Critical media literacy is particularly important for educators because expediting debates that address race and racism can be both difficult and hazardous for several reasons.

The title of this study is *From Trauma to Transformation: A CRT Reading on Racism in Angie Thomas' The Hate U Give*. This study is a study of racism. The study analyzes the problems using Critical Race Theory. Critical Race Theory is related to racism and discrimination in society and human life. The study resolves the sign of racism into five sign utilizing using Critical Race Theory, in this manner: common

apartheid, material resignation to a fate, social construction, differential racialization, and intersectionality.

Thomas, a Black woman, penned *The Hate U Give* centring the experience of Starr, a young Black girl, dealing with the ramifications of police brutality. This counter-story underscores the importance of both the #BlackLivesMatter and #SayHerName movements. Both movements, which were started by Black women, challenge dominant narratives about police brutality and inquire justice for Black crowd. However, when the text is rendered into a Hollywood film, the counter story is distorted. A critical race media analysis of *The Hate U Give* novel and film underscores the importance of texts written by Black women about Black women.

The indicators are classified using Critical Race Theory according to Richard Delgado and Jean Stefancic. There are many cases of bias, conduct of discrimination in the way that medicating people unfairly than other people because of their race, skin colour, or they're ethnic. Individuals, groups, and organizations carry the discrimination. Racism distinguishes, sets some people apart from other people, and treats them differently based on race. In the world record, westerly countries had a troublesome occasion due to prejudice based on race established skin colour. The black-coloured skin was treated unfairly by white people. Racism in daily life is a low, common occurrence for colour in this world. Racism is difficult to cure or address, bias is not natural to a degree material or verbal attacks against the coloured, but it may be in the form of racist behaviour or activity in everyday life that contains violence such as verbal or physical is racist. Black people as the minority of groups are always identical with evil, bad behaviours, and arrogance while white is always identical with innocence and goodness. Black people are always treated badly just because they are black. Don't discriminate against them, treat them fairly, and don't classify people based on their race, ethnicity, skin colour, and other appearances. Black people also get discrimination of dominance toward minority groups related to their interval or social status. It makes it hard to get a job in government, the best school, or the best treatment in their life.

The next is the study describing racism that occurs in *The Hate U Give* novel. People from additional ethnic groups are frequently underprivileged, humiliated, downtrodden, exploited, and killed apiece adulthood. The conflict of racism starts to appear when a black teenager named Starr and Khalil on their way back home suddenly stopped by white police with a One-Fifteen number badge. The police ask about their

license, registration, and proof of insurance. Afterwards, the white police ask Khalil to get out of the car, meanwhile, Starr is still inside the car and asks them to not make any sudden movements. When the police walk back to his patrol car, suddenly, Khalil comes to the door car and asks Starr if she was fine, making sure that she was okay there. But, it's not good to make some movement, because it makes him killed for one white police officer. The police shot him down three times. Khalil is dead for absolutely doing nothing. It's not fair, at all.

In concern, black people get discrimination, hate, oppression, and unfair treatment because they are black. Many people think that black people are bad, evil, violent, and criminal, whereas it's not all of them but because of some people, everyone thinks all black people are bad. People have to change their mind-set about that and start to treat black and coloured people fairly the same as the other people in society. The Hate U Give supports a rebellious opposes the current systematic discrimination against African Americans and attempts an important deconstruction of the media narrative surrounding police brutality against young black people. It, therefore, provides a more contemporary outlook that is lacking in the syllabi of postcolonial studies in universities. Besides, Starr serves as an empowering character through her journey to use her voice against ethnic bias in the US. This provides a useful tool for the current youth as to how they can use their voice to challenge systematic discrimination against racial minorities.

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- B.Sc. Hotel Management and Culinary Arts
- Bachelor of Hotel Administration
- Craftmanship Course in Catering Management

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