

SIGNPOST
Evolving Poetic Utterance:
New Frontiers and Visual Signatures



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Editors' Desk

Aesthetic articulation and narrative strategies have changed drastically with the interventions from the digital cosmos. Cyber space has redefined the canons of creativity throwing up new domains and modes of textuality. Novel and revolutionary stance in the recent times draws inspiration from earlier literary traditions as well as the digital medium's affinity for multimedia convergence and integration. The audience's sensibilities are constantly in flux vis-à-vis the fourth space. The well-drawn boundaries of art stereotypes have blurred. The resultant profusion of genres and their interplay signals the emergence of new aesthetics.

It is in this view, an attempt is made to collect, edit and publish the papers that were presented as part of the International webinar organized by the Post Graduate Department of English under the title *Evolving Poetic Utterance: New Frontiers and Visual Signatures*. The papers have dealt with various aspects of evolving narratological and revolutionary stance in creative setting in all genres in this digital era.

Foreword

The Post Graduate Department of English, Naipunnya Institute of Management and Information Technology has made it a practice to organize National and International seminars on topics of current relevance on a regular basis. The latest International webinar delved into the various aspects of evolving narratological and revolutionary stance in creative setting in all genres in this digital era. The webinar provided a space for presenting and discussing about the novel approaches and developing trends in the field of literary studies to students and faculty members from various colleges. The students of the Department and the teachers who guided them to conduct such a relevant seminar deserve special commendation. These seminars help to build up the organizational skills of the students in addition to developing their research aptitude. The effort in bringing out an edited volume of the papers presented will serve to bring the discussion to a wider audience.

Rev. Fr. Dr. Paulachan K.J.
Principal
NIMIT
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Presenting Man and Nature in the Light of Ecocriticism in the Malayalam movie, *Melepparambil Ann Veedu*

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Abstract

Man's life is intensely entwined with Nature. An existence without it is just a matter of nonexistence. His dependence on Nature can be traced from the very beginning of humanity itself as presented in Vedas, Puranas, Upanishads, Epics and classical literatures. Nature is indispensable part of human life.

Man's life is essentially one with his ecosystem. Parting his soul from it is really hard. This interdependence and connection is successfully presented on screen in the Malayalam movie "Melepparambil Ann Veedu" (1993), directed by Rajasenan. The locale is a lush green rural area in the District of Palaghat in Kerala. All the male members of the family are farmers except the educated younger one. The rich paddy fields, untarred roads, thatched or tiled roof homes, the village ponds all these idyllic scenes are relived on the silver screen through the film. My paper attempts to examine the interconnection between Man and Nature and to create an awareness about the importance of preservice of Nature in an era of Global warming and the consequent natural calamities.

Key Words: Ecocriticism, Pastoral, Taoism, Locus amoenus.

Introduction

"Simply defined ecocriticism is the study of relationship between literature and physical environment": Cheryll Glotfelty. (Barry 248)

Ecocriticism is the study of literature and environment from an interdisciplinary point of view, where literature scholars analyse texts that illustrate environmental concerns and examine various ways literature treats the subject of Nature.

Details of Nature given in the great epic, Ramayana is worth mentioning here. Sita herself is said to be born out of Earth. She spends many years in forest as part of her ordeal. There are pictorial detailing about varieties of birds and animals. All human beings and animals live in perfect harmony with Nature. The cool air, crystal clear water of brooks, chirping of birds, green meadows all reminds one about the importance of conservation of our environment.

In Holy Quran there is beautiful descriptions about Nature and natural phenomenon. God asks man to remember Him by looking at his creations in Nature. There are descriptions about oceans, rivers, valleys, mountains, meadows, varieties of fruits and plants. God created Nature and its blessings for mankind and asks him to live in harmony with his surroundings and be compassionate towards his fellow beings.

In Holy Bible the close interrelationship between Nature and man is mentioned. This connection is the glory of God. Perceiving God through his creativity is in fact the real worship of Almighty.

The Chinese belief and philosophy Taoism is based on the concept that Man and animals should live in harmony with the universe. It promotes respect and conservation of Nature.

In Jainism there is a belief that everything in Nature possesses a soul; like trees, animals, wind etc. Hence it also indicates nonviolence and thereby conserve Nature and its beauty.

Abhjana Sakunthala by the great Indian Sanskrit poet Kalidasa is a typical illustration for the harmonious existence between Man and Nature. The heroine of the play Sakunthala is the child of Nature. She grows up in the embrace of mother Nature. The plants, creepers, animals etc are her friends and companions. She names her jasmine as 'vanjyotsna'. When she bids farewell to her hermitage after her marriage the whole nature sheds tears. She is symbolic of beauty in nature itself. Kalidasa describes Sakunthala's charm in terms of the beautiful things in nature.

Ecocriticism and Pastoral method in the Movie.

Pastoral is a mode of literature in which the author employs various techniques to place the complex life into a simple one. Paul Alpers distinguishes pastoral as a

mode rather than a genre, and he bases this distinction on the recurring attitude of power; that is to say that pastoral literature holds a humble perspective toward nature. (<https://en.wikipedia.org/wiki/Pastoral>)

The Malayalam movie *Melepparambil Anveedu*(1993) directed by the famous Malayalam director Rajasenan can be taken as an apt specimen for Ecological study. The setting is a “locus amoenus” or a beautiful place in Nature. The head of the family Thiruvikraman Pillai is an ideal farmer who strongly believes in Nature and depends on farming for his livelihood. All his sons except the younger one are farmers.

Jayakrishnan (Jagathy sreekumar), the elder one considers agriculture as his heart beats. We can see him working hard in the muddy fields and ploughing land using oxen. Traditional methods of farming can be seen here. We can neither perceive any modern methods of farming nor the use of pesticides in the film.

Gopikrishnan (Vijaya Raghavan), the second one even avows to remain a chronic bachelor as he thinks that marriage would deviate his mind from farming!

The movie gives way for enjoying many pastoral scenes. The big family pond in the back yard which is used for bathing is really nostalgic. Its emerald water, mossy walls and the long winding steps leading to the cool water make us fall into the memory lane of our childhood days spent in our ancestral homes. A bath in the pond after the strenuous labor in the paddy field is really rejuvenating.

We can observe even a normal conversation between the father and sons is related to farming. They talk about varieties of seeds that arrived newly in the market, the market value of coconut etc. On several occasions their conversation revolves around eco based terminologies. When the two elder brothers go to meet their proposed brides who also are sisters along with a local broker they express their preferences in terms of nature related words like “raw” and “ripped”. The father even suggests that all the provisions for the family are cultivated in their premises itself. He adds a funny comment that even his loin cloth is home made. This indicates how these people’s lives are so closely associated with soil and its varied expressions.

They make use of natural attire as they work on the field. The father uses only a cotton towel (thorth) and a “palathoppi” (a cap made of the areca nut leaf) when he works in the muddy paddy field.

The movie portrays the very common pastoral scenes like the earthen roads and the rural pedestrian ways. The villagers mainly travel on foot. Vehicles are very few and hence no air pollution. The untarred roads with both the sides decorated with creepers and shrubs instead of huge concrete buildings brings a breeze of tranquility and peace to human mind.

The rural life style is closely observable in the movie through the ways of cooking and eating habits followed by the farming family. The mother (Meena Kumari) uses traditional methods of cooking. Even the utensils used in the kitchen are natural and healthy. She uses grind stone, organic spoons made of the coconut shell and also of leaves. Their habit of sitting on the floor while eating is a part of Indian culture. The doors, windows and ceiling of the house are made of wood. The complete harmony with the ecosystem can be seen in these scenes. This particular house is the famous “Kunnath Veedu” in Palaghat District in Kerala.

As the location changes from Kerala to Tamil Nadu, the eyes of the camera did not fail to absorb the enchanting beauty of Pollachi, a rural district in Tamil Nadu. The cloud kissing mountains, vast fields, orchards of mango trees etc are indeed pacifying to viewers’ inner mind. What is pastoral in literature is the presentation of alluring idyllic scenes and life style in its full charm. One of this writing method involves invocation of nostalgia in a sentimental way. It shows how Man and Nature lived in harmony without disturbing its existence in any way.

One of the striking features of pastoral writing is that it is nostalgic in nature. It shows how man lived in complete harmony with his ecology in the past. It presents village as a peaceful atmosphere for man to dwell in as opposed to the hustle and confusions of city life.

The meeting place of the hero Hari (Jayaram) and the heroine Pavizham (Sobhana) remains ever green in our minds through the beautiful visual sceneries. The never ending rows of areca nut and coconut trees in fertile landscape is a bewitching scene. The temple in which they meet is alluring beyond words. The temple situates on the top of a hill surrounded by green valleys. The ever blowing wind on the hill top enkindles a romantic atmosphere to the lovers’ secret meetings.

Ecocriticism pleads for simplicity and preservation of nature. In the movie we can see how Hari’s family rear and use cattles for various purposes. Even Hari comes to meet Pavizham in a horse cart.

Hari's father, though an illiterate, is a real farmer and a true human being who cannot think about a life without agriculture. All their lives have the fragrance of mud and an unflinching belief in Mother Earth.

Conclusion

“The attitude to Nature vary, and some of the variations are culturally determined” (Barry, 256) “Hardy sought persistently in Nature for analogies to compel attention to the ‘ten thousand suffering faces of mankind and the long drip of human tears’, W. H. Davis flew to Nature for solace and forgetfulness, persuing Joy, eschewing sadness” (Ward, 179)

The approach of man towards Nature is culture construct. As far as we Indians are concerned Earth is holy and has an aura of divinity and hence the concept of ‘Mother Earth’ (Prithvi). She is an incarnation of Goddess (Devi).

To examine ourselves and the world around us and the commitment to our environment is what ecocriticism does. Through the theory this paper tries to examine how individuals live in harmony with Nature and his ecosystem. It also tries to enforce the idea of how movies can influence in bringing about changes in human life and thereby brainstorm the ecological issues faced by man today and the necessity to bring about ecological awareness.

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A Disquisition on the Relevance of English Poems in Overcoming Stress: A Quantitative Study Conducted Among Youngsters

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Abstract

English is a globally accepted language. Likewise, English literary genres too have worldwide acceptance. Different English literary genres have varied impact on different people. The impact it creates on different people also varies on the basis of several factors. One of the significant aspects of English literary genres is that it has an ability to make a person feel relaxed. It also helps in relieving one's stress. This research work tries to analyse the significance of the English literary genre, "poetry", in helping human beings to overcome stress. In order to understand the role played by poetry in overcoming stress, a survey was conducted among 200 youngsters of the age group 18-21.

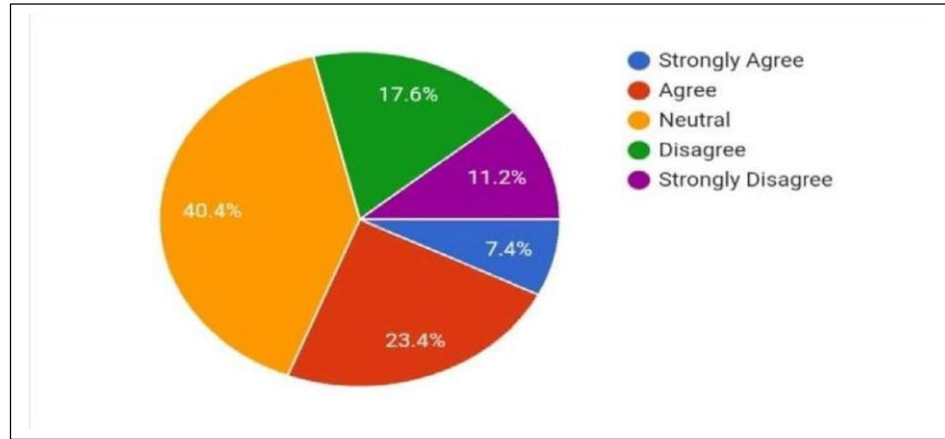
Keywords: Socio-cultural study, English, Poetry, Youngsters, Stress

Introduction

Poetry boosts one's mood and provides comfort at the time of anxiety, tension and stress. It is a powerful combination of metaphors, similes and words. It helps us to express ourselves in a better fashion. The survey was conducted by framing questions based on five-point Likert scale. For examining the data collected, the researchers made use of graphical analysis. The sample size was 200 and they belonged to the age group 18-21. The researchers made use of quantitative analysis, creative writing and textual analysis methods. This work is rooted on David Crystal's book, *English as a Global Language* (2003).

Survey Questionnaire and Analysis of the Survey

1. Reading poems helped in overcoming stress

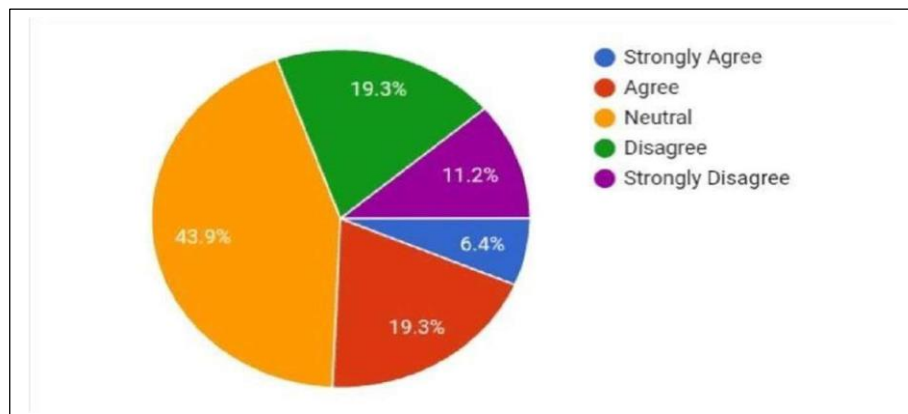


Graph:1

* When 14 respondents (7.4%) strongly agreed to the idea that reading poems helped in overcoming stress, 44 respondents (23.4%) agreed this fact. 76 respondents (40.4%) had a neutral opinion.

*33 respondents (17.6%) disagreed with the statement and 21 respondents (11.2%) strongly disagreed that reading poems helped them in overcoming stress.

2. Poetry can be recommended to others for stress relief

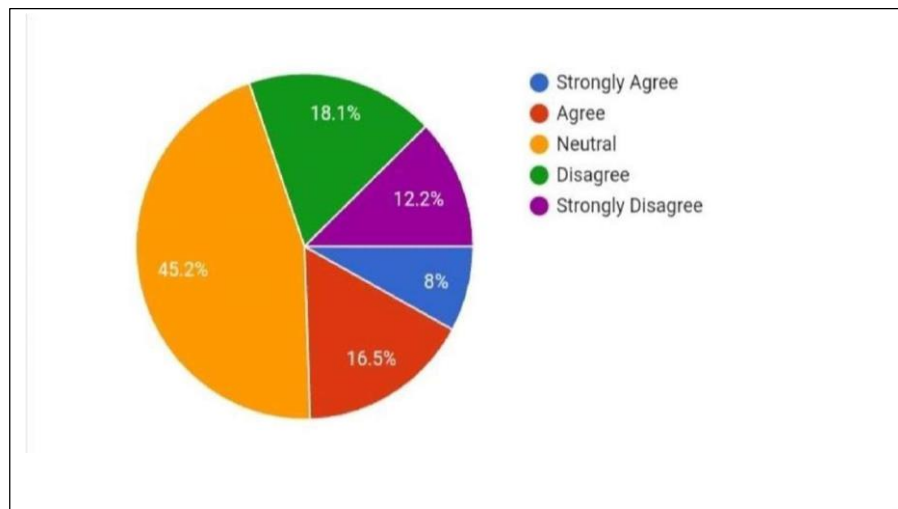


Graph:2

* When 12 respondents (6.4%) strongly agreed with the notion of recommending poems for stress relief, 36 respondents (19.3%) agreed this perspective. 82 respondents (43.9%) had a neutral opinion.

* 36 respondents (19.3%) expressed disagreement and 21 respondents (11.2%) strongly expressed disagreement.

3. Poems can be considered as a good remedy to overcome stress at the time of crisis



Graph:3

* 14 respondents (8%) strongly agreed that poems can be considered as a good remedy to overcome stress at the time of crisis. 31 respondents (16.5%) agreed to this statement. 85 respondents (45.2%) had a neutral opinion.

* On the other hand, 34 respondents (18.1%) disagreed to this statement and 23 respondents (12.2%) strongly disagreed to this idea.

Conclusion

The study conducted reveals several interesting facts. Although it is evident that reading poetry helped the youngsters in overcoming stress, it is lucid that the youngsters are not recommending poems to others for stress relief. Fifty-eight respondents stated that poems helped them in overcoming stress whereas fifty-four respondents had disagreement to this notion. Meanwhile, forty-eight respondents recommended poetry to others for stress relief whereas fifty-seven youngsters find

relief in other English literary genres. It is also observed that forty-five people considered poetry as a good remedy to overcome stress at the time of crisis and fifty-seven respondents disagreed to this perspective. This study also proves that youngsters of the age group 18-21 do not use poems as a good remedy to overcome stress at the time of the crisis. They prefer other literary genres like drama, fiction etc. over poems. (Another study was also conducted among the same sample)

Limitations of the Study

The survey conducted has certain limitations. The data collected is limited to only two districts in Kerala state, namely Thrissur and Ernakulam. It was conducted among youngsters of the age group 18-21. Other analytical tools like SPSS, Chi-Square analysis etc. can be employed for a detailed study. The behaviour, attitude and approach of different individuals may vary in other districts, states or country. One can conduct similar research in certain other cities or states to understand the differences.

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Rhetorical and Visual Representation of Girish Karnad's *Hayavadana*

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Abstract

Dramatization is a composite craftsmanship where the composed expression of the writer is concretized when it turns into the verbally expressed expression of the entertainer on the stage. Indian show written in English and deciphered in English by Indian dramatists has enrolled an astounding development late many years. Contemporary Indian dramatization in English interpretation has made striking developments and productive examinations with regards to both topical worries and specialized virtuositities. It has been progressively going to history, legend, fantasy and old stories, tapping their springs of essentialness and vocal ropes of notoriety with amazing outcomes. Girish Karnad has been viewed as the main screenwriter such a long ways as the utilization of fantasy and history is concerned and his plays strikingly address this pattern. India has been a place that is known for articulate sentiments, smooth discourses and different appearances; Indian show contains all the three. Kalidas, the undomitable, Bhavbhuti, the unimitable and Keshav, the extraordinary, are a couple of names that improve this specific reasonableness. As respects Indian English show, it has accepted legendary height because of its unfortunate development, right from its initiation, as a sheer inheritance to be glad for, K.R.S. Iyengar concedes the reality while stating, "Present day Indian sensational writing in English is neither wealthy in amount nor, overall, of top caliber. Ambitious Indians have for almost a century every so often endeavored show in English, yet sometimes for genuine stage creation." In the entirety of his plays are legendary, verifiable or unbelievable Karnad's methodology is present day. In his play, Hayavadana, he supports the focal issue of human life in a universe of tangled connections. In Hayavadana, he skilfully utilizes the standards and subject of Indian folklore, cultural stories and society theater-covers, shades, dolls, the story-inside a-story to make an unusual universe of inadequate people, unconcerned divine beings, dolls that talk and kids who can't world which seems, by all accounts, to be apathetic regarding the cravings and dissatisfactions, delights

and distresses of individuals. In this paper an endeavor has been made to concentrate on how effectively Karnad has utilized legend, cultural stories and history to address the inventive quality in this work.

Key words: Mythology, Girish Karnad, Indian mythology, contemporary

Girish Karnad, the incomparable Indian writer, artist, entertainer, chief, pundit and interpreter, was brought into the world on 19 May 1938. He is the most recent of seven beneficiaries of Jnanapitha Award for Kannada, the most elevated artistic honour presented in India. Karnad has composed various plays in Kannada which have likewise been converted into a few significant Indian dialects and English by the writer or by others. He has frequently utilized history and fantasy to handle contemporary issues. His plays have been coordinated by famous chiefs like Ebrahim Alkazi, B.V. Karanth, Alyque Padamsee, Prasanna, Arvind Gaur and Satyadev Dubey. He is likewise viewed as a famous figure in Indian film, where he has filled in as an entertainer, chief and screenwriter, procuring various honors. He has been regarded with Padma Shri and Padma Bhushan by the Government of India. Girish Karnad's *Hayavadana* (1975) a play in two demonstrations, is his third play. Initially written in Kannada, the play was a quick accomplishment on the stage and got the renowned Kamala Devi Chattopadhyaya grant of 1971. Like Samuel Beckett deciphering his own play from French into English 'En Attendant Godot Waiting for Godot, Girish Karnad, likewise motivated by the progress of his play, made an interpretation of it into English holding, be that as it may, the first title. *Hayavadana*. Initially distributed in Enact, it was distributed by Oxford University Press in 1975 in the New Drama in India Series, and from that point forward it has been acted in various interpretations and variations all over the planet with extraordinary achievement. Karnad. Like T.S. Eliot, follows the feeling of history and custom in *Hayavadana* He was exceptionally affected by the patterns in Kannada writing and he took custom and legend for the plots of his plays like Tughlaq.

Generally it is a story on an account with a representative significance. Human, non-human and godlike characters show up in legends. Furthermore, the presence of these super-regular offices blesses fantasy with a numinous person. In like manner, as these characters are extraordinary, they raise „awe and fear“ in us. Fantasies are viewed as pre-authentic, and, consequently, they have a place with no

particular creator. They have a social or aggregate initiation. The most striking trait of fantasy is its regulating nature. It puts down rules which explicitly apply to the ethical domain. Legendary Elements in the *Hayavadana - Hayavadana* is the third and the most delegate of his plays. It manages original subject, basic legendary examples, recognizable person types, society theatre shows for example utilization of veil, shades, dolls, story inside story, utilization of pictures of Kali, Ganesh, Rudra and so forth, figurative meaning of the play are the trademark highlights of the play. It was initially written in Kannada and it was convinced by Rajinder Paul to make an interpretation of the play into English and first distributed this interpretation in quite a while diary Enact. It was Mrs. Laxmi Krishnamurthy and Mrs. Yamuna Prabhu who mutually created it for the madras Players at the Museum Theater, Madras on seventh December 1972.

The plot of *Hayavadana* is gotten from Somdeva's Brihadkatha Saritsagar, an old assortment of stories in Sanskrit. The focal episode in the play the narrative of Devadatta and Kapil depends on a story from Vetala Panchavimshika, yet Karnad has acquired it through Thomas Mann's clever Transposed Heads, a counterfeit chivalrous record of the first Sanskrit stories. While the sub-plot — horse-man's quest for fulfilment, is Karnad's unique development. *Hayavadana* is a play on the "distracted dance of inadequacy?" and search of personality in a universe of tangled connections. Devadatta, the erudite person, and Kapila, the man of body, are cozy companions who addresses two outrageous contrary energies one Apollonian; another Dionysian inclination.

Karnad's plays have 'the tone and articulation of extraordinary dramatization ' Let us talk about exhaustively the parts of the feeling of history and custom in his play *Hayavadana*. *Hayavadana* in a real sense implies that ones with a pony's head 'is an original sort of dramatization which consolidates custom, history and modernity. The dramatization has one principal plot and one subplot. There are 25 anecdotes about King Vikrama and Vetala in it. Each these represents a question toward the end, which Vetala provokes the ruler to address. The tales in Vetala panchavimsati and Kathasaritsagara are essentially something very similar aside from certain progressions set up names and in the standing of the characters. Having areas of strength for custom, Karnadmoulds this antiquated story to fill the need of present day show in India. Be that as it may, an advanced wellspring of the plot of

Hayavadana is Thomas Mann's long brief tale, *The Transposed Heads*. Karnad has involved this story as a wellspring of this play. His treatment of the wellsprings of his plot in the play clarifies that his understanding varies from Mann's story. He contributes an old legend with another importance. His adjustment of the old legend is fit to his treatment of the topic. Actually, *Hayavadana* is a strong investigation in the utilization of society themes, similar to the Bhagavata storyteller, veils, emulating, the melody and so on.

The whole play is projected as conventional Indian people dramatization which took a few elements of old Sanskrit show. Karnad utilizes the shows and themes of cultural stories and society theater in it. In the treatment of its topic and in the utilization of stage shows, Karnad utilizes the abstract and dramatic customs of the East and the West. The pooja and supplication of Lord Ganesha in the start of the play, the job of Bhagavata as a regulator of the play's development and as storyteller and periodic mediator and the utilization of "Yakshagana" drapes are a few Indian customs. 'Yakshagana' is an extraordinary component of the folkdance show of waterfront Karnataka. While composing the play. Karnad utilizes the society and absorbs into it the custom of Indian old style dramatization, the western emotional shows to convey his impression of contemporary reality. The play opens with the contribution of love joined by singing to the Lord Ganesha. This is entirely with regards to the Indian old style custom, where in the start of a show some god or goddess is summoned for gift. In 'Yakshagana', it is Lord Ganesha, the divine force of progress that is conjured. Toward the start of the presentation a cover of Ganesha is welcomed on the stage and kept on the seat. In the pooja and petition, Lord Ganesha is tended to as 'single entrusted destroyer of inadequacy's (p. 73). Here, the decision of the elephant-headed god is critical in light of the fact that Lord Ganesha with human body and creature head appropriately recommends the focal topic of inadequacy of being.

Ruler Ganesha is venerated as the "destroyer of deficiency." Bhagavata properly remarks: "An elephant body, a wrecked tusk and a broke stomach — however you take a gander at it he is by all accounts an encapsulation of defect of inadequacy" (p. 73). By conjuring the Lord Ganesha and its legend Karnad accommodates the custom and advancement into an agreeable entirety. Bhagavata, who presents the story is the stage administrator of the old style Sanskrit

dramatization. By utilizing Bhagavata and the sort of job which Karnad doles out to the Bhagavata far grows out of the conventional job. In any case, with regards to the society custom he portrays the story in the way of a cultural story: "Our obligation is irterely to give proper respect to the elephant-headed god and continue ahead with the play" (p. 73) and he starts: "This is the city of Dharmapura. managed by King Dharmasheela whose acclaim and realm have proactively arrived at the closures of the eight headings" (p. 73).

Bhagavata assumes responsibility for the play's initial when the Nata terrified by a speaking *Hayavadana*. makes an aggravation on the stage. He additionally concludes when the half-drapery should be gotten or removed. He starts the conversation and welcomes reactions to the activities of the characters. He is involved personally with each person. He communicates compassion toward Kapila when he is neglected by Devadatta and Pad smaller than normal after the interpretation. At the point when Padmini renders her heads there is an issue of character. Bhagavata takes care of this issue by the Rishi's decision. He recommends *Hayavadana* to go to the sanctuary of Kali at Chitrakoot. Consequently, the job of Bhagavata is of a partner, a section storyteller, pundit and a mediator of the occasions. The play opens with Bhagavata's request of Lord Ganesha and finishes with his commendation of Lord Ganesha. He says that the kindness of the Elephant-headed Ganesha is incredible. At long last, there is a theme supplication. 'Award us O Lord, great downpours, great yield, flourishing in verse, science, industry" (p. 75). Bhagavata stays on the stage essentially constantly and control the activity in a huge manner. It is said that Bhagavata turns into a Brechtian sort of storyteller. His job as a connection between the entertainers and the crowd and the characters is as a middle person. The other significant gadget drawn from the people theater custom is the utilization of half-shade. Half-shade is utilized all through the play as a vital stage property. Karnad has faith in the introduction of the play in front of an audience. He gives full opportunity to the heads of his plays. Half-shade is viable in the introduction of *Hayavadana*.

By cutting down the drape the pony is uncovered and disguised a couple of times. With a gadget of a drape portraying a blasting fire, the impression is given on the stage that Padmini is consumed by the fire. In the background the alarming figures of goddess. Kali with the crimson elevated palms and mouth open with

tongue lolling out is shown. While utilizing the people methodology of half-drape, Karnad modernizes by giving it an emblematic importance. While managing complex conditions of brains, the half-shade comes in very handy. We have previously pointed that Karnad involves veil in the play which is the trademark component of Indian people theater. The principal cover to be utilized is that of Ganesha, the destroyer of snags. Later Devadatta in the play shows up on the stage wearing a pale hued veil and Kapila a dim cover. Later in the play, covers are rendered to demonstrate the interpretation of heads. Kali, the goddess, shows up in a horrible cover and *Hayavadana* shows up at first wearing the veil of a pony's head and some other time when he turns into a total pony, he wears the veil of a total pony. In the traditional show, the theme plays ver) significant job. He sang and dance on the stage In *Hayavadana*, the ensemble assumes a subordinate part to Bhagavata is the top of the artists, stage director and the translator. The play starts with a request to Lord Ganesha. In Act II, we pay attention to the female theme. Bhagavata illuminates Padmini's quandary by giving an illustration of a waterway and a panic crow. The female ensemble then, at that point, sings: "The waterway just feels the draw of the cascade. She snickers, and stimulates the scrambles for the banks, then, at that point, turns..." (p. 57)

At the point when Padmini performs Sati, the female chorale sings a lament. Here, the tune unexpectedly observes Padmini's craving and deliberate demise. The ladies proclaim. "Our sister is leaving in a cart of sandalwood. Her sleeping cushion is studded with rubies which consume and shine. She is decked in blossoms which bloom on kindling wood and whose petals are made of liquid gold. How the wreaths jump and cover her afire with affection" (p. 65). In the last melody of the female chorale, the ladies pose the inquiry, "for what reason ought to cherish adhere to the sap of a solitary body? At the point when the stem is plastered with the thick longing of the numerous petalled, many-bloomed lantanas for what reason would it be advisable for it be secured to the connection of a solitary blossom?" (p. 70). Here, Karnad has presented the melody with a clear reason. He utilizes the female melody very much like T.S. Eliot's *Murder in the Cathedral* however he places it from an alternate point of view.

The play, as a matter of fact in very much furnished with occasions of emulating. Be that as it may, this straightforward demonstration of emulating, the

truck driving expects emblematic importance. Padmini's remarks on the event loan an emblematic importance to the truck driving. "How flawlessly you drive the truck, Kapila! Your hands don't for even a moment move, however the bulls appear to know where to go" (p. 95). *Hayavadana* a sensational form of a cultural story. I here are two dolls as the characters. The two dolls have the ability to talk with one another. They can see even the fantasies of the characters. They are additionally gifted with the ability to pass judgment on the reasoning system of the person's!! n respect, Devadatta has brought these two dolls the Ujjain fair. The dolls see the fantasies of Padmini. They say that an individual other than her better half visits her in dreams. It is Kapila. The dolls read her recollections about Kapila. The two dolls fight and they tear their clothing. Padmini requests that her significant other change the dolls. They vadatta when he goes to supplant them. However, Padmini's child is extremely enamored with these dolls. Along these lines, the dolls assume a vital part in the play.

Conclusion -Indian culture is customary and an individual is as yet administered by cultural jobs and standards that guarantee a congruity and endurance of its social mores. As Eric Fromm composes, "We are what we put stock in and where we reside in". Girish Karnad utilizes legends, legends and fables as his hotspot for his plays, not for the glorification of the picked fantasies but rather to relate the legends to the present and to the past convictions found in these fantasies. in a split second perceive how even with changed structures human qualities and ways of behaving appear to follow very much set standards. Karnad furnishes us with a brief look at the past as well as its pertinence to a comprehension of the contemporary world.

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Quest of Identity and Alienation in Omprakash Valmiki's *Joothan: A Dalit's Life*

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Abstract

*Dalit literature is the literature written by the Dalit people, an oppressed Indian class under the Indian caste system. Dalit literature started to gain publicity after 1960. Identity is a difficult question over the years. As human beings everyone in the world have their own uniqueness and they differ person to person. Today people are more concerned with their identity and there are tensions between individual identity and social identity. This research paper tries to analyze the tension of a Dalit person and his struggles in establishing his real identity in a prejudiced society through an autobiography of Omprakash Valmiki; *Joothan: A Dalit's Life*.*

Keywords: Dalit, Joothan, Identity, Caste, politics, Religion, Poverty, Pain, Resistance

Omprakash Valmiki's *Joothan* is considered as one of the first texts in Hindi that identifies itself as a part of Dalit literature, one of the most important literary movements to emerge in post-independence India. This can be regarded as an autobiographical account of Valmiki's journey from his birth and upbringing as an untouchable in India. In other perspective it is an account of the sorrowful condition of Dalit in India even after the independence. Untouchability was legally abolished when independent India adopted a new Constitution on 26 November 1949.

Dalits constitute about sixteen percent of India's population. For centuries they have been at the bottom of India's social pyramid. They were denied of even the most human rights such as access to drinking water from public lakes and wells, freedom walk on the public roads, and freedom to choose an occupation instead of being assigned one by birth. The transformation from the stigmatized identity as an untouchable to self-chosen identity as a Dalit is a story of struggle and pain for centuries.

The word 'Dalit' comes from the Sanskrit word 'Dalita' which means the 'Oppressed'. It is also considered that the word 'Dalit' derived from Sanskrit word 'Dal' which is borrowed from the Hebrew. In Hebrew the word Dal has two meanings like physical weakness or insignificant position in the society. Dalits were suffering for years under the caste system. They were subjugated and enslaved by the upper caste. Deep understanding of Dalits and their position in the society will help to understand the struggle that they faced in their whole life.

The practicing of caste system in India can be seen as dark age in the Indian history. The word 'Caste' is derived from a Portuguese word 'Casta' which means lineage, breed or race. There is a general consensus that the phenomena of caste and untouchability evolved over a period of time as results of conflicts over land, resources, and cultural practices between people who called themselves Aryans when they began arriving in India about the beginning of second millennium B.C. In the course of time these conflicts resulted in the Chaturvarna system of society. The word 'Varna' means 'Colour'. The term chaturvarna represents four gradations which comprised of Brahmins, Kshatriyas, Vaishyas and Shudras.

The Brahmins were at the top of the order and they performed religious activities. Kshatriyas comes next and they were the warriors. Vaishyas were farmers and come as the third in the order. The last one which is names as Shudras were destined to serve the other three upper caste people. The Dalit is not part of any of this caste system. So, they can be termed as out caste or popularly they known as untouchable. Untouchability is believed to be first mentioned in *Dharmashastra*. *Dharmashastra* refers to the codes of Hindu rites and customs as mentioned in the 10th century *Saura Purana*: one of the various *Upapurana* depicting Saivism. *Upapurana* is considered as secondary *Puranas*. The tern Saivism refers to one of the major Hindu traditions that worship Shiva. According to *Dharmashastra* untouchables were not considered as a part of *Varna* system. Thus, they were considered as impure and performed jobs like toilet cleaning, garbage removal etc. they were not permitted to enter in the temples and many of the public places.

Joothan: A Dalit's Life is a portrayal of a Dalit person's suffering and oppression he went through years. He tried to establish his own identity through his education but the upper caste people, his teachers and fellow students, did not allow

him to do so. The society considered him as outcaste and he is destined to do the works of his parents like sweeping, cleaning toilets etc. the upper caste society considered as the outcaste do not have the right for education. The untouchables were in a condition of helplessness. They were somehow accepting their identity which is not their real identity. So the struggle of desired identity and given identity by the society comes to light.

The Hindi word 'joothan' literally means food left on an eater's plate, usually destined for the garbage pail in a middle class, urban home. However, such food would only be characterized 'joothan' if someone else besides the original eater were to eat it. The title encapsulates the pain, humiliation and poverty of Valmiki's community, which not only had to rely on joothan but also relished it. Valmiki gives a detailed description of collecting preserving and eating 'joothan'. His memories of being assigned to guard the drying joothan from cows and chickens, and of his relishing the dried and reprocessed joothan burn him with renewed pain and humiliation in the present.

'Caste' is considered as very important element of Indian society even today even after the abolishment of untouchability. The attitude of the society still needs to change because even today people are being discriminated on the basis of their caste. The discrimination may not be visible but it is there in the mind. As soon as a person is born, 'caste' determines his or her destiny. Being born is not in the control of a person. It is important to notice that the attitude of Indian society remained unchanged even in these days. Omprakash Valmiki tried to attain an identity which he dreamt for years. But the social stigma remains same. Even today the struggle for identity continues.

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Stepping into the Well: A Shinto Revival through the Anime, *Inu Yasha*

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Abstract

Japanese cartoons or anime have been utilized as carriers of traditional Japanese culture. In an era where globalization and capitalization have led to the usurpation of corporate culture into the cultural space; which in turn has caused the deterioration of indigenous culture, primarily among the young generation; Japanese anime have been instrumental in insemination of their traditional culture among the youth. Anime or cartoons which appeals to the present generation, play an important role in instilling and cultivating a cultural consciousness in their minds. The Japanese anime, Inu Yasha; A Feudal Fairy Tale, is a perfect model to validate this point. Inu Yasha is a reinforcement of Shintoism, which is an integral part of the traditional culture of Japan. The religion of Shinto has been in existence in Japan since the ancient times. The ancient animistic spirituality of Japan has taken form in Shintoism. Thus Shintoism attempts to preserve the ancient beliefs and culture of Japan. Kagome Higurashi, the protagonist of Inu Yasha, is a high school girl from the modern era who embraces the traditional culture and beliefs of Japan over the modern, global, corporate culture. Inu Yasha presents a dichotomy between the modern and feudal era in Japan. It infuses traditional myths, legends and a way of life entrenched in Shintoism, all of which is presented wrapped in the foil of a fairy tale. Inu Yasha is just one among the many anime that cultivates a common cultural consciousness in the youth of Japan, thus ensuring the survival of traditional Japanese culture.

Keywords: Shintoism, Representation of Spaces, Space

The term 'anime' is generally attributed to the popular form of animation of Japan. Anime have its own unique characteristics which makes it distinct and different from the general category of animation. It is unique and exclusive to Japan.

Anime unlike cartoons does not limit its audience to children; rather it is viewed by adults and kids alike. Anime unlike cartoons have for its characters. It attempts to be more akin to reality by making use of distinct facial expressions, a wide variety in physical characteristics. Anime, not being restricted to children, deals with complex subjects and themes. Whereas cartoons restrict themselves to being comical and humorous as its target audience are mainly kids. Anime have grown and become so widespread that it has abandoned its status as mere entertainment to that of a phenomenon because of its impact on its fan world. The general classifications of anime includes: science fiction, fantasy, supernatural, horror, slice of life and comedy but these genres often mix together.

Fantasy genre includes anime which draws heavily from folklore. *Inu Yasha* belongs to this genre. It is a Japanese feudal fairy tale. Anime reflects Japanese history, mysticism, myths, tradition, culture and folklore. It utilizes imagery to tell stories, uses modern mythology to project ethics and way of life of the Japanese. Anime is watermarked by Japanese culture and it finds its way into the smallest of details. This makes anime unique and distinct from the animation of the rest of the world, making it exclusively Japanese.

Japanese culture is built on the foundation of Shinto. Shinto is the native religion of Japan. It is an indigenous folk religion whose roots can be traced back to around 400 BC. The word 'Shinto' is a combination of 'Shin' and 'To'. 'Shin' is the generic term for divine spirit, god, goddess and nature sprits. And 'To' means road, way or path. So together they mean way of the gods (kami). Shinto is polytheistic religion which is animistic in nature. The core concept in Shintoism is the concept of 'kami'. Kami in English is defined as spirit, god or spiritual essence but these definitions do not fully encompass its original meaning. Kami is very different from the western concept of God. Kami manifests in nature in multiple forms, in; rocks, trees, rivers, animals, places and even people. It is believed that there are eight million kami. Kami dwells in all things, even inanimate objects, but only certain objects or places become interfaces between people and kami and these places and objects are considered sacred and are worshipped in a shrine. A shrine is a building where the kami is enshrined. There are household shrines and public shrines. Shintoism is a way of life, a way to know, to be more close to the divine. It is a way of explaining the world. Kami are not omnipotent or perfect. There are good and evil

kami. Kami are higher manifestations of energy that exist in the same natural world as humans and not in a supernatural universe. Shintoism does not make any distinction between the visible world (*kenkai*) and the invisible world (*yukai*), but the invisible world is regarded as in some way an extension of the everyday world, and not as a separate realm. Ritual is at the heart of Shinto than belief so Japanese people think of Shinto simply as an aspect of Japanese life rather than a religion. This has enabled Shintoism to coexist happily with Buddhism for centuries.

Monica Alice Quirk in her paper; *Stepping into the Bathhouse: Physical Space and Shinto Revival in Miyazaki's Spirited Away*; uses Lefebvre's spatial theory to explain Shinto places in Japan being lost due to westernization.

Contextualizing this analysis in the broader cultural phenomenon of Japanese secularisation, the interactions of the Shinto spaces with modernity [...] can be read as a microcosm for Shinto in contemporary Japan, and moreover a suggestion for the restoration of these traditions. It is only through engagement with traditional spatial practices that individuals are able to respond to these changes and return both themselves and the space they occupy to their pure forms.

The main worship of kami is done either in public shrines or in household shrines. Kagome, the main character of *Inu Yasha*, lives in the grounds of a Shinto shrine which venerates a sacred thousand year old tree and it has a well-known as the Bone-Eater's Well. It is well that connects the modern era and the feudal era. It is through the well that both Inu Yasha (the hero) and Kagome are able to travel back and forth in time. The whole series of *Inu Yasha* is based on Shintoism; on the concepts of kami and yokai. The term yokai includes ghosts, strange phenomenon, monsters, evil spirits of rivers, mountains, demons, goblins, apparitions, shape-changers, magic and mysterious occurrences. Yokai can either be figures from Japanese folklore or purely fictional creatures with little or no history. In *Inu Yasha*, there are numerous yokai. Inu Yasha himself is the son of a yokai and a human. Inu Yasha (Dog Forest Spirit) is an inu hanyo. Hanyo is a combination of human and yokai, either by birth or unnatural means. Inu Yasha was born as a hanyo whereas Naraku was a human with unfulfilled desires who merges with many demons to become a hanyo or half demon.

Inu Yasha: A Feudal Fairy Tale is a manga series which is written and illustrated by Rumiko Takahashi. The story follows a fifteen year old girl from Tokyo, Kagome Higurashi, who is transported to the Sengoku Period after falling into the well in her family shrine. It is in the feudal era that she meets Inu Yasha. The story revolves around the magical Shikon Jewel, a powerful jewel wanted to possess by many humans and demons alike to manipulate its incredible power. *Inu Yasha* is an adventurous, humorous, romantic, fairy tale set in feudal Japan.

The story begins in modern day, Tokyo in Japan, on the fifteenth birthday Kagome Higurashi, who lives on the grounds of her family's hereditary Shinto shrine with her mother, grandfather and little brother Sota. When she goes into the well house to retrieve her cat Buyo, she is dragged into the enshrined Bone Eater's Well by a centipede demon who bursts out of it. It pulls her back into the well with it. Kagome continues to fall as though through a portal, and reappears in the well 500 years in the past (Meio 5/ 1496 A.D) in the ancient Sengoku period of Japan. Apparently, this demon had previously attacked a village near the well in the Sengoku period, in pursuit of a magical jewel known as the Shikon Jewel, the Jewel of the Four Souls. In the past it had tried to kill the Jewel's previous protector, a priestess who looked very like Kagome and now the demon has mistaken Kagome for her. The demon attacks her and tries to consume both her and the Jewel to absorb the incredible power of the jewel. It is in that moment of desperation that Kagome unseals a half demon called Inu Yasha trapped by a sacred arrow against a nearby tree. Inuyasha, easily defeats the centipede demon. He was sealed to the sacred tree fifty years before by a priestess named Kikyo, who was the keeper of the Jewel and Kagome's previous incarnation. According to Kikyo's request, upon her death, the Jewel was burned with her in her funeral pyre so that no one could ever abuse its tremendous power. Although Inuyasha destroys the centipede, the Shikon Jewel is later shattered into numerous shards and is dispersed across Japan. But even in its broken state, the individual shards are capable of granting great power, and are eagerly sought by humans and demons alike. Inuyasha and Kagome set out to collect the shards and to avoid disasters caused by the Jewel.

In their journey, they join with Shippo, a small orphaned fox demon, Miroku, a monk who has a black hole in his right hand which is a powerful generational and demonic curse given to his ancestors, and Sango, a demon-slayer

whose clan was killed by her younger brother Kohaku, who was being possessed while he did it. They all share a common enemy Naraku. Naraku is a devious and powerful shape-shifting half-demon who manipulated the initial conflict between Kikyo and Inuyasha which resulted in Kikyo sealing Inuyasha to the tree, the death of Sango's clan; and Miroku's ancestral curse, all are the doing of the demon Naraku. Naraku slowly gathers shards for himself and acts as a master manipulator who keeps setting up traps forcing Inuyasha and his companions to take Kagome's shards of the Shikon Jewel. Sesshomaru, Inuyasha's full demon half-brother, is out to kill the manipulative Naraku, but he is not from being on Inuyasha's side. Kikyo, who gets partially resurrected with a fragment of Kagome's reincarnated soul and a wolf demon named Koga, are also on the quest to kill Naraku.

Eventually, Naraku collects all of the Shikon Shards and reassembles the Jewel into its original complete form. Though Inuyasha and his allies succeed in defeating him, Naraku uses his strength and power as the Jewel's owner to wish for Kagome's spirit to be trapped inside it along with his own, which in turn would allow Naraku to survive within it in eternal conflict with her. But Inuyasha comes to save her and with him by her side, Kagome wishes for the jewel to disappear forever and thus erasing Naraku from existence and breaking the cycle of conflict. She and Inuyasha are then thrown back to their own respective time periods and the Well becomes sealed, causing them to be apart for three years. Meanwhile many drastic changes happen in the the Sengoku period, Sango and Miroku marry and have three children together; Kohaku, who is Sango's last remaining family member, resumes his journey to become a stronger demon slayer; Koga becomes the leader of the wolf demons and marries Ayame; and Shippo attains the seventh rank as a fox demon.

Back in the present era, Kagome graduates from high school at the age of eighteen. And she finally manages to get the Bone-Eater's Well in her backyard to work again. With the approval from her mother, Kagome returns to the Sengoku period, where she marries Inuyasha and stays with him for the rest of her life in the feudal era.

The whole series has concepts of kami and yokai entrenched in it. The feudal era in the anime presents a world where humans, yokai and kami coexist and both visible world (*kenkai*) and the invisible world (*yukai*) exist together and the invisible world is not invisible. Yokai are not hidden and is an integral part of the feudal era

just as human beings. Takahashi have created a magical world out of the Japanese myths, legends and folklore. He has creatively decontextualized the traditional myths and legends of Japan and created a world where humans and yokai mutually interact, affect and inhabit together. The rituals and culture of traditional Japan is demonstrated and interwoven throughout the series. *Inu Yasha* valorizes the magical, mythical and adventurous feudal era over the modern era which lack the intermingling of kenkai and yukai. Modern Japan is presented as world dominated by western culture and way of living, where the new generations are shown to be moving away from the traditional Japanese culture. Spaces and places embodying Shinto culture has drastically diminished due to secularization and modernization in Japan

Most places have become mostly secular, with only some traditional signifiers and practices remaining. The lack of cohesion between spatial elements means that these signifiers alone cannot invoke a deep kami manifestation, further reducing the presence of Shinto. Further, newer generations are not educated in the proper spatial practices associated with Shinto spaces, resulting in a decline of lived experience of these traditions and subsequently disallowing potentially Shinto places to refract that subjectivity to create a space of representation. Ultimately, these occurrences mean that Shinto is running out of physical dwellings in Japan, creating a vicious cycle of deterioration and disappearance from Japanese life.

Kagome's journey to the feudal Japan becomes a journey into her true self, into her origins and her true culture. The feudal era symbolizes the traditional culture of Japan and the modern era symbolizes the western culture. Through her journey, Kagome realizes that she belongs in the feudal era, thus choosing traditional Japanese culture over the western culture.

Japanese anime showcases Japan's cultural heritage and indirectly instills the richness of Japanese culture into the minds of its audience. With the help of animes like *Inu Yasha*, anime succeeds in creating a cultural consciousness in its audience. Anime becomes a tool to carry and transmit traditional culture, myths, legends and stories of Japan into the minds and hearts of its audience, mainly the teenage audience of Japan. Anime thus captures the essence of Japanese culture and proves to be an effective tool in its dissemination into the consciousness of its audience. The

survival of any culture depends upon passing it on to the coming generations, and anime becomes a medium for propagation and cultivation of cultural awareness in the new generation. Through anime which is entrenched in Japanese culture, its audience unconsciously imbibes and constructs a cultural consciousness with traditional Japanese culture as an integral part of it. Thus anime is instrumental in ensuring the survival of traditional Japanese culture in the young minds of Japan.

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The Great Indian Kitchen: An Analysis of the Politics of the Kitchen Space

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Abstract

*Kitchen is a place where justice has always been denied. It has the potential to be classified as a 'second space' or a 'woman's space.' The portico that connects a house to the outside world is often regarded as a man's space; on the other hand, the kitchen is regarded as a woman's area, despite the fact that it is used for cooking. This research looks into what kind of discourse model the Malayalam film has left in the kitchen in Kerala's cultural milieu. The kitchen scenes in this study are based on Geo Baby's film *The Great Indian Kitchen*, which was released in 2021. This film has been chosen as a model for study because it has shattered the prevalent image of patriarchy in reference to the kitchen. It has the potential to seriously disrupt the existing system, which is founded on patriarchy, as well as public awareness of it. All of the features and consequences of the Malayali kitchen as a space for women have been critically examined in this analysis, including the area termed the kitchen, the notion of the kitchen, the attitude toward kitchen work, and women in the kitchen.*

Keywords: Patriarchy, gender role, space, feminism

Introduction

Equality beyond the barriers of gender is the key concept of feminism. It embraces the view that everyone should be given equal consideration, opportunities and freedom of thought and expression regardless their gender. Feminism does not intend to degrade men, rather it tries to break the gender barricades. Various art forms bring the issue to limelight in varied perspectives. Certain clichéd concepts related to the gender roles are to be deconstructed and reconstructed. Attempts to portray the gender issues can be seen in the Malayalam film industry also.

The patriarchal society has assigned certain gender roles and spaces to men and women. The open external world is considered as a space assigned to men whereas the restricted space inside the four walls of a house especially the kitchen is a space assigned to women. Therefore, the analysis of the spaces related to gender

roles is of great importance. Often, kitchens, space connected to women remain unexplored. Portrayal of good families and good mothers in films often try to reinforce the dominant patriarchal notions rooted in our society.

The Great Indian Kitchen

The Great Indian Kitchen (2021), a Malayalam drama film written and directed by Jeo Baby, has shattered the typical kitchen scenes of our social construct. The film addresses the unnoticed aspects of patriarchy. The film gives glimpses of the life of a newly wedded couple. They are born and raised in quite different cultural and social circumstances and have met only once before their wedding following the strict rules of arranged marriage in a patriarchal society. As the title suggests, the film is centered around the kitchen of the house. The sounds in the kitchen set the pace of the picture, with no help from a background score. In this film, the key characters including the hero and heroine are unnamed. They are the representatives of typical father, mother, wife, spouse, brother, mother-in-law, and other family members seen in a male centered society.

The kitchen, as understood in relation to gender, is the focus in the movie. Nimisha's dance with her peers in the opening of the movie, with a large patch of sweat on the armpit of her kurta deconstructs the normal dance scenes where women are often shown as beautiful bodies. Sweat becomes a symbol for the gendered, binary zones that bodies move through in *The Great Indian Kitchen*. This is perhaps the only occasion Nimisha's sweat is a result of her passion or leisure activity: dancing. She is bending over the kitchen sink, which is brimming with dishes to be washed, while her husband performs yoga. The male sweats from his regular leisure activity, whereas the woman sweats from her housework. The father-in-law disapproves of equipment like the pressure cooker that can make life simpler for women. This forces her to adjust the fire on the wooden stove on which the rice for the males in the family is being cooked.

The ladies at home are unable to halt or take a breath because of the hectic house chores. Even the little girl who is eager to befriend Nimisha can only see her when she comes to the house to deliver milk. Before retiring for the night, the mother-in-law sprays some water into her face and around her neck after washing the dishes and cleaning up the dusty kitchen floor. Because this is the story of most

houses in our society, the story of the hands without faces, and the faces without names.

The film depicts Nimisha being assigned to an area where she is not even entitled to a mattress to sleep on because her bleeding body is impure and only deserves to sleep on the floor of a tiny room. There is the traditionalist father who despises modernity and spends most of his time on his phone. He wants the rice to be cooked over an open fire, chutney be made on a grindstone, and clothes be rinsed in a wash stone. Despite her having a postgraduate degree, he refused to allow his wife to work because he wanted his partner to be a "perfect housewife" who should look after the family. Her chores include bringing him his toothbrush and toothpaste in the morning, providing shoes or footwear to his feet as soon as he is set to move out, cooking and serving delectable meals, and looking after and caring for her spouse and children. The daughter-in-law is called upon to take on the role of housekeeper in place of the mother-in-law, who had spent her entire life in and around the kitchen sacrificing for the family's needs.

The shot of a happy girl dancing cuts into the shot of oil-fried goodies. When the heroine's mother-in-law goes to care for her pregnant daughter, her kitchen and family life become totally miserable and terrible. Nimisha enters her husband's house in the car that her family sends him as dowry: a practice that, like child marriage, has long been proclaimed illegal in India. The mother-in-law greets her with a lantern in her hand and instructs her to enter the house with her right foot first. That is likely the only time we see Nimisha use the house's main entrance. The women, including the mother-in-law, Nimisha, Usha, the neighbour who comes to work on an occasion, and even Usha's tiny daughter, enter the kitchen through a door a few metres to the right of the main entrance.

The director employs close-up views of the hands in the kitchen to build the tone for the story. It begins gradually. The first set of close-up pictures of a woman's hands preparing food is detailed, nearly making the audience hungry as they watch and hear the scrumptious banana fritters sizzling. However, there is a trend in this depiction: the photos come in quickly and become less detailed as time goes on: to the point where, if you blink even for a second, you might think it's the same sink and set of hands: a statement on how, after all, it's the same scene in every kitchen. Nimisha's disgust builds with time as well. The disgust on Nimisha's face has its own character arc as she wipes down the leftovers strewn carelessly (but intentionally) on

the dining table, as she empties the days-old dust-bin full of kitchen waste into the compost bin, as she unclogs and drains the murky waste-water from the wash basin, as she reimagines the rotting food, the dirty drain-water, and the leftovers strewn on the table. Nimisha's patience with the patriarch's outdated demands is wearing thin, exactly like the drain water that drips to finally fill the bucket beneath. Her menstruation body touching the mattress is the sole impurity that is acknowledged. Discrimination begins in the family. Men believe women are machines for preparing tea, washing clothes, and raising children, thus practically all women in India struggle in the kitchen. Even if we strive and demonstrate for gender equality, it continues to expand from generation to generation. Cooking is more than just cooking; it entails a lot of works, such as chopping, washing, grinding, and garnishing, and it takes a long time. It is possible to simplify it, but we do not do so. That's because a woman is taught that her husband and family are everything, and that she just exists to make them happy. Nimisha's father-in-law does not even have the time to brush his teeth because he needed the help of the women in her household. Despite the lack of a strict regimen, the son's life is very similar to that of his father. The life of this school teacher is rather mechanical, beginning with yoga in the morning and finishing with sex at night. There is no impediment to his typical routine. She is utilised for his physical enjoyment in the bedroom when she is exhausted from her never-ending responsibilities in the kitchen. Montages of unpleasant and nauseating leftover food in that filthy kitchen are intermingled with bedroom scenes.

Issues surrounding women's access to Sabarimala is also discussed in the film. The film discusses the perspective of many women who believe in the erroneous assumption that menstruation is dirty. When it is time for the yearly Sabarimala darshan, males must fast for 41 days, which includes not having sexual intercourse and having perfect control over their mind and body. As the fasting time begins, Suraj does not even look at his wife. However, just as the fast is about to begin, he demands that his wife join him in bed, as he does every night. Suraj maintains his right to her body, which he won when they married. Nimisha is never asked what she wants or whether she wants it at all, especially when he graciously overlooks her lack of enthusiasm and agrees to have sex the day following their wedding. Nimisha is seen in a top-down shot of her face every night, grimacing over the scent of leftovers on her hands. So when she eventually tries to reclaim her

autonomy by suggesting they engage in foreplay one night, her husband is shocked that she even knows about it. He quips he should also feel something for her in an apparent attempt to get back at her, implying that he is simply not attracted to her enough. She speaks about foreplay because she finds sex too painful, but she is regarded with suspicion for even knowing about it. When not a vagina that should obediently be accessible for the husband's pleasure when not bleeding, the woman's body in *The Great Indian Kitchen* is clearly reduced to a pair of hands rotating between the piled-up kitchen sink and the stoves. The father and son, who have taken vows and are about to embark on a trip to Sabarimala, are worried by her 'impurity.' An aunt rushes in to instruct the wedded girl, who had been in the Gulf, about the protocols to be observed throughout the menstrual period, as well as to look after her brother and nephew during her menstrual untouchability. At the same time, the director appears to indicate that a woman is her own worst enemy by observing women protesting in the street with cries of God's names.

The experiences of the ladies in *The Great Indian Kitchen* are not limited to extreme right Hindutva families. In the film, the father and son are both representations of the same era and orthodoxy. Not only has modern schooling had little impact on this schoolteacher hero, but he has been travelling backwards in time to catch up with his father's traditional ideals. Suraj says his students that family is a durable association of husband and wife with or without children. Nimisha quickly gets out of the family structure, which is defined solely by definitions and where justice is denied. When she expressed a desire to pursue her favourite area of teaching dance, her father merely ignored her wish and commented, as if complimenting her, that the curry she made with Bengal Gram was extremely wonderful! This simply indicates that a woman's life is complete when she can cook deliciously.

The support that the daughter-in-law receives indirectly from her mother-in-law, who had confined herself to the house, is significant. Apart from what is obvious on the outside, her support for her daughter-in-law is an inward protest against being bound within the four walls of a house for so long. The film ends with the life of another lady being newly locked inside the kitchen after one woman goes away, breaking the chains, to pursue her aspirations. The hero, who expresses optimism that he would be able to go on and correct his faults from his first marriage, leaves the teacup unwashed. Nothing much changes in that regard. In the

house, the gender distribution of labour is quite rigid. Every day, the husband comes into the kitchen and drinks tea as she cooks and watches, then exits to practise yoga and get ready for work. The father-in-law appears to have retired and spends the day reading the newspaper in his recliner. His wife brings him his toothbrush in the morning after meticulously adding toothpaste to it. His wife brings his shoes and places them in front of his feet before he leaves home to loiter and talk outside. At home, the father-in-law scrolls aimlessly through his smartphone and watches Whatsapp videos, while his wife toils away in the kitchen on the grinding stone. The women always eat the leftover food after every meal because it provides exactly the appropriate amount of fortification to prepare the following meal. Women do not have access to or enjoy the pleasures of eating; only the dis(pleasures) of preparation are theirs to claim. The strict sexual confinement of labour, in which women in the house wait on the men, run the kitchen, serve the food, clean the house, wash the clothing, and are barred from working outside. When she has her period, she is not allowed to cook or enter the kitchen, and 'help' is summoned - implying that women can change, but the job at home remains their responsibility. She is not allowed to see, touch, or serve her father-in-law and son once they sign the oath for pilgrimage, and she is forced to spend her days in the outhouse since she is considered 'impure.' This may be the final nail in the coffin, as it causes her to think on traditions, conventions, and standards that only serve to restrict her and her body.

Along with the cooking, there is always plenty of chai brewing in the house. When she is lamenting over the pathetic situation of her existence, an insensitive command from her husband to make tea for guests forces her into action, and she bolts for it. Back at her parents' house, she refuses to return to that dehumanising existence.

The leftovers on the dining table, heaps of unwashed vessels, plates and crockery, clogged wash basin filled with dirty water, leaky pipe spilling filthy water and that water being collected in a bucket, wastewater spilling out on the sackcloth spread on the floor, the waste pit, and all such filth commonly found in and around kitchens are all depicted in the film. These repetitive kitchen scenes appear throughout the film, rather than the early scenes of creating mouth-wateringly delectable dishes. The sharp grating and grinding of coconut provides the background sound for pictures of lovers' photos displayed on the wall. The cheerful kitchen views at the beginning of the film give way to shots of grime and turmoil in

the kitchen later on. The film persuades viewers of how the kitchen gradually turns a woman to a slave of man without her even realising it. These situations appear to be harmless, yet they are cunning strategies for creating the image of a submissive woman. They are constructing hierarchies of power inside and outside the home through this gender-based division of labour, which women cannot question.

One of the most common kitchen sequences in film is a wife who gets up before morning, takes a bath, and applies sindoor to her forehead, while her husband approaches from behind and embraces her. He only appears in the kitchen again in the last stages of the movie after this stock scene. Except for her periods, she has been alone in the kitchen for the past few days, even after the mother in law's departure. Even though she only needs to feed three people, she must spend the majority of her time in the kitchen. This should not be dismissed as the product of her inexperience or ignorance. The husband who is clumsy at the dining table is polite and well-mannered outside. "After all, you know table manners," (1:03:41) she says casually one time while dining outside. He forbids her from making such remarks in the future. "It's my home, my comfort. I'll do what I want." (1:04:01) Through his disgust with her, he exhibits his arrogance and control. His rage fades only after she apologises, despite the fact that she has done nothing wrong in this episode.

By virtue of her portrayal, the housemaid Usha in *The Great Indian Kitchen* transcends all of these kitchen maids. She is the only character in the film who has a name. The first scene she appears in is when the women who arrive shortly after the wedding start conversing in the bridegroom's residence; she silently removes the empty cups. She takes over the picture as a strong character after this period of silence, stating her thoughts openly. She wants to dispel the myth that women should avoid the kitchen during their periods by pointing that she works in the kitchen every day. Usha in *The Great Indian Kitchen* is not a usual foolish housemaid who is continuously subjected to caste taunts, verbally humiliated, forced to stand with her head bowed in submission, and has lunch squatting on the porch at the end of the day. She is adamant about asserting herself. The song she sings not only represents the politics of language but also her spiritual independence. Usha's struggle for existence is an inspiration not only to the film's heroine, but to all women, as she challenges the terrible custom of isolating women during their periods, asserts that one must work if one is to live, and takes pride in her caste identity.

The cultural locality of the kitchen has been identified as woman's space in India and Kerala. Using male-centered patriarchal attitudes, the concept of the kitchen has naturally acquired deep roots in the consciousness of Malayalis, both men and women. It is a societal system in which a woman who doesn't enter the kitchen is thought to be a pervert, while one who does is thought to be a harmless animal. This is a country where religious faith and moral rules are used to keep women in the kitchen, menstruation hidden, and superstitions alive and well. The film speaks out against a political system that is disrupting patriarchy. The filthy waste water that the heroine hurls at the hero actually falls on the average Malayali middle-class male's power consciousness. She walks out of her husband's house after destroying the patriarchal edict that a woman must spend her entire life in a filthy kitchen. The image of countless ladies sweeping the backyard, washing soiled linens, bathing the baby, and toiling with all the domestic chores gets prominent behind her. Women's lives have been planned. She is made to feel untouchable and inferior. She is not allowed to visit the kitchen during that time of menstruation, and she is not allowed to drink water or use kitchen vessels. She is never given the option of choosing her desires. She is also prohibited from considering her options. The guys in her family are attempting to kill her psyche so that she would not desire freedom or equality. Some women bear this oppression without questioning it. Day and night, they go about their womanly responsibilities.

Finally, Nimisha broke free from all the tolerance she had encountered in the name of culture and tradition, and as she walked away from her house, she saw women protesting against the decision of a woman's allowance to Sabari mala temple. Women share equal responsibility for the patriarchal society, because when it comes to culture and tradition, the women in the family pass it on to the next generation.

Conclusion

Every mother, sister, and wife should be able to express themselves and be free. Remove them from the kitchen, not to enjoy themselves, but to challenge stereotypes and mythologies, and to lend their voices to progressive ideas. We construct dress regulations, school curriculum, and even legislation to protect women's alleged purity because society is so anxious about their potential for promiscuity. Whatever happens, men should have control over women. Even

accepting the criticism that the film could not address the society to be liberated in its totality, it would be appropriate to evaluate the feminist politics, the strong voices heard from isolated spaces, this film has attempted to communicate as optimistic and positive.

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Mapping Politics and Power: Sexual Morality and the Anti-Hero

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Abstract

This paper is an attempt to explicate the differing ways in which the aura surrounding masculinity gets deployed in the anti-heros of three Malayalam films Mrugaya [dir. I. V. Sasi], Naran [dir. Joshy] & 22 Female Kottayam [dir. Ashiq Abu]. And this aura of masculinity is closely linked with issues of sexual morality, the (il) legitimacy of pleasure and satisfaction and also the issue of dignified co-habitation [along a hetero-sexual grid].

By way of an initial argument, one thing that is peculiarly striking is that in Mrugaya the onus is on breaking all sexual mores that the society imposes, while in Naran we find some sort of a self-imposed moral policing by the protagonist who is a long way off from being a Raymond-like, nice and honest, Complete Man! But when one reaches 22 Female Kottayam, such a neat and distinctive categorization of masculine traits becomes impossible – the lines get blurred and we are left in a grey [not at all black and white] ethical terrain. One of the aims of the paper will surely be an assessment of this particular emergence of a grey area which was hitherto unknown in the domain of Malayalam cinema.

Keywords: Masculinity, Anti-hero, Sexual morality.

Introduction

The term masculinity refers to men's traditional manners, habits and attitudes, which constitute the patriarchal system of order in society, and masculinity studies refer to a group of studies pointing out men critically in terms of gendered power relations (Hearn 64). If the concept of 'manliness' defined as more genteel, polite, and religious ways of being a man, "masculinity" expressed a more modern fascination with aggression, sexuality, and primitivism ideally shared by all males in the twentieth century.

The Australian sociologist R.W. Connell argues that there is no one uniform conception of masculinity that can be traced throughout history and through every culture, religion, race, and social class. Instead there are multiple masculinities that

result from different cultures having attempted to define gender for different purposes. Multiple masculinities by Connell tell that gender has been generated with different ways in different cultures and different eras. Addis and Cohane further describe the social construction of gender: The process of gender construction is not stationary; it continues and develops. Similarly constructions of masculinity are revealed through actions and behavior, thus masculinity may be defined as ‘what men do’ rather than ‘who men are’.

At an early age many boys learn that they must be strong, they must not show their feelings, and that conflict is resolved by physical violence and sometimes even that boys are superior to girls. This socialization can lead boys and men to feeling justified in subordinating women and girls. The privileging of boys begins early—with differential child rearing strategies and parental expectations, which are usually reinforced by the more-present mother. As boys grow up, they often have priority access to higher education, especially if the family can afford to send only one child to school or college. They generally receive better jobs, or the same jobs at better pay. As adults, men are taught to define themselves by their career success. Men and boys are, in most cultures, socialized to be competitive, aggressive and dominant. Political and economic power are valued and rewarded. Physically and financially powerful men are viewed as desirable by women and enviable by other men. Men are also, at times, socialized to be sexually promiscuous, even sexually irresponsible. Amongst themselves, men often brag about their sexual prowess—long a means of establishing status between men. Men are urged to excel. They are expected to be independent, demanding and aggressive. Aggressive behavior, as an example, is reinforced and glorified by the violence in movies, sports and the military. The male heroes are generally strong, tough, often superhuman and ultra-macho. In order for someone to be seen as a real ‘man,’ they must only show particular parts of their selves that are defined by society as ‘manly’, which ultimately makes them a spectacle.

Within most of the films, masculinity is displayed, reinforced, and celebrated through acts of violence (bar fights, car chases, self-mutilation and aggression), which the men engage in to display strength and power. The hero/antihero engages in these acts in order to ‘prove’ his masculinity and gain approval. These ideologies of ‘masculinity’ held by the characters in the film are embedded in the social structure of society. The main characters through performing culturally approved acts of

masculinity secure acceptance. Gendered violence committed by men is “designed to control, dominate and express authority and power”. In today’s society there is a growing connection between being a man and being violent. Violence associated with hegemonic masculinity, as a cultural norm, places pressure on men to use aggression as a method to solving problems.

Expectations of what it is to be a ‘real man,’ within today’s society, causes the stigmatization of others who do not conform to these socially constructed standards. Terms such as ‘wimp,’ ‘fag,’ ‘sissy,’ and ‘pussy’ is assigned to those who do not ‘measure up’ to expectations of the masculine identity and they are looked down upon. Therefore, the hero/antihero is caught up in a constant performance.

Masculinity, Antiheroes and Sexual Morality

Narratives featuring antiheroes are more abundant than ever on the entertainment media landscape. Some of the most popular television shows and films of recent years feature these morally complex (or ambiguous) protagonist. Defining antihero is problematic. In order to do that, it is important to begin by defining the characteristics of the traditional hero. The hero was a character who behaved “in an extraordinary fashion, acting outside, above, or in disregard to normal patterns of behavior, especially in putting his or her life at risk”. (Miller, 1) The traditional hero was, therefore, synonymous of moral value and generally speaking, had the law on his side. The anti-hero, instead, cannot exactly be considered a virtuous figure, but not even as completely opposed to the hero. Indeed, as Christopher Vogler states in *The Writer's Journey, Mythic Structure for Writers*, "Anti-hero is a slippery term that can cause a lot of confusion. Simply stated, an Anti-hero is not the opposite of a hero, but a specialized kind of hero, one who may be an outlaw or a villain from the point of view of society, but with whom the audience is basically in sympathy with." (Vogler, 34) People are drawn to antiheroes because they reflect the reality of people wanting to assert their individualism.

The conflict raging inside him is exactly what keeps his humanity intact and makes him redeemable to the audience; for his flaws and many facets allow the viewer to relate to his personality. The character is often confused or conflicted with ambiguous morals, or character defects and eccentricities, and lacks courage, honesty or grace. The antihero can be tough yet sympathetic, or display vulnerable and weak

traits. Specifically, the antihero often functions outside the mainstream and challenges it.

This paper is an attempt to explicate the differing ways in which the aura surrounding masculinity gets deployed in the anti-heroes of three Malayalam films *Mrugaya* [dir. I. V. Sasi], *Naran* [dir. Joshy] & *22 Female Kottayam* [dir. Ashiq Abu]. And this aura of masculinity is closely linked with issues of sexual morality, the (il)legitimacy of pleasure and satisfaction and also the issue of dignified co-habitation [along a hetero-sexual grid]. Thus these anti-heroes, who possess characteristics that can be seen as both good and evil, follow their own agenda to achieve an outcome they think is just, regardless if it is against the law to do so. It is a subjective outcome the anti-hero agrees with. In order to understand this “subjective outcome,” we must first understand that every anti-hero has a different way of thinking in terms of morality, and what is right and wrong.

Mrugaya is a 1989 Malayalam action-drama film written by A. K. Lohithadas and directed by I. V. Sasi. *Mrugaya* tells the story of Varunni (Mammootty), the uncultured and drunkard hunter who arrives in the village to kill a man-eating leopard.

The anti-hero has some recurring motifs, attitude or emotions which stand out: generally his life is empty and unstimulated, smothered by various demands and constraints and socially detached and isolated; the character is often pervaded by the feelings of unfulfillment and low-esteem and tormented by guilt and self-loathing (Asong, 42). The antihero of *Mrugaya* fits the description well. The uncultured life of Varunni becomes a headache for the villagers and they try to avoid the drunkard hunter. It's only later in the movie that Father Panangodan realizes the big heart inside the hunter and decides to protect Varunni despite the objections from the villagers and arranges a livelihood for him.

The antihero Varunni in the initial part of the movie is a drunkard, womanizer and a thief. The rifle and dog makes him superior in strength with his counterpart villagers. In Varunni the onus is on breaking all sexual mores that the society has imposed. He sleeps with any woman possible and finds satisfaction in the relationship. He doesn't even bother if it is a villager's wife or the local man's daughter. This cinema, like any other visual culture, has drawn on the “ugly” for its effects. The appearance of Mammootty is that of an ugly brute with broken tooth, untidy clothes and

a gross face. One can analyze how this negation of virtue has been visually manipulated as well as the various ways in which the ugly places itself on screen before the viewer who is filled with disgust/fear/pain and, paradoxically, a certain sense of pleasure that art bestows in the movie. The masculinity in the movie is underwritten by aggression. Though in the end the antihero changes for good, he in the most part of the movie portrays the aggressive and toxic masculinity with slight hints of hegemony.

While in *Naran*, a sort of self-imposed moral policing can be seen by the protagonist who is a long way off from being a Raymond-like, nice and honest, Complete Man. The two and a half hour long film is the story of a rustic orphan Velayudhan (Mohanlal), much like the wild river that brings him to the Mullankolli village. Velayudhan grew up into a riff-raff, drunkard and a local rowdy but with a good heart. He hates injustice and has set his own rules for the villagers who are scared of him. When Velayudhan plants a staff, it means that it has his stamp of authority. The lone hotel owner in Mullankolli village decides to put a board for his hotel with the name in both Malayalam and Tamil. No, says Velayudhan. A man comes to sell fish which is kind of rotten. The buyers have no problems with it, but the man cannot sell fish, says Velayudhan. When someone challenges him, he beats him to pulp. He has just two mentors Valiya Nambiar and Kelappan. Only these two have any kind of hold on the wild, wily but straight-as-arrow Velayudhan. But there are many who want to make Velayudhan come to grief. For, it is Velayudhan's writ that runs in the village. Valiya Nambiar's son-in-law Gopinathan Nambiar and Kurup a moneylender want to see the end of Velayudhan.

Mohanlal throughout this film is the source of control and attempts to align his goals with the perception of his reality. In *Self and Social Identity*, Ellemers and colleagues discuss how the social context impacts the social identity and how groups affect the way people see themselves and others around them (Ellemers et al., 25). *Naran* is a product of his age. A bastard by birth he doesn't want anyone else to suffer the same consequences hence becomes the epitome of good in a negative manner. So he sleeps on the veranda of a prostitute's house to spare her and the village folks from 'trouble'. He even looks after the household expenses of the prostitute.

Another aspect of moral policing can be seen when he chides the ‘hajjiyar’ for leaving her daughter and child alone at their home after sunset saying that the “tamizhanmar” are menacing about. The concern shown to his ex-flame Janaki and her daughter portrays the goodness within the tough layers of the antihero. Thus the antihero is the moral police and the conscience-keeper of the people. Masculine traits are celebrated in the antihero, Mohanlal. Hostility towards all negative aspect is seen in the character. Even though the character is a ruffian, there is an innate goodness in the character which makes him in one sense the order-keeper of the society and liked by all.

The antiheros of Mohanlal and Mammotty are very different from the next anti-hero under discussion, which is Fahad Fasil, from *22 Female Kottayam*. The new generation antihero of *22 Female Kottayam* epitomize the rise of uncertain/subverted masculinities—actors who embody an ‘absence’ rather than the presence of ‘traditional masculine’ traits. Every period or culture develops its own principles, often defined against those which precede or surround it. In recent years, and particularly with the development of modern art, the traditional picture has been widely criticized. Aashiq Abu's *22 Female Kottayam* (2012) unravels a bitter raw confrontation of a truth from which the society has always shirked away—of pseudo morality and pseudo masculinity.

22 Female Kottayam reveals powerfully the ways in which the society responds to the horrid or sordid conditions of modernity, and the emergence of the modern subject. The antihero portrays a bitter, raw confrontation of a truth from which we have turned away. The neat and distinctive categorization into good and bad becomes impossible – the lines get blurred and we are left in a grey [not at all black and white] ethical terrain. The antihero Cyril stands nowhere near Velayudhan or Varunni. The modern audience is put into an aura of pseudo-morality. The deviation of antihero from the norms of ‘ideal’ propagated by traditional cinema is seen in *22 Female Kottayam*. The movie epitomizes the rise of uncertain/subverted masculinities antihero who embody an ‘absence’ rather than the presence of ‘traditional masculine’ traits. Cyril is neither a good husband nor good boyfriend as he first assumed to be. The antihero takes shape soon as Tessa and Cyril has their first intercourse. The grey lines are further developed when the boss of Cyril also enters the scene. One day while at a pub, a guy misbehaves with Tessa and Cyril beats him up badly. The guy tries to

take revenge on Cyril and searches for him. Cyril goes into hiding with the help of his boss Hegde (Pratap Pothan). Hegde arrives at Cyril's home to inform Tessa about the situation. Then he asks her plainly "Can I have sex with you?" Though Tessa disagrees she is beaten up and forced to the bed. She gets raped that day. The scene in the film depicts gendered violence used as a way to assert Hedge's masculinity over Tessa. The two men use rape and abuse as a way to re-enforce their masculinity, making Tessa take a submissive 'female' role. A central element of hegemonic masculinity is seeing women as sexual objects, used to provide heterosexual men with sexual validation (Donaldson, 1993; Happé & Hüsken, 2007).

Cyril finds pleasure in Tessa and it is pursued even further when they meet again after Tessa's jail release. Cyril even calls Tessa "verum oru pennu" and has sex with her. It is only later that Cyril finds out about the vengeance of Tessa and that she had penectomised him. This was a hit at the masculinity which the antihero celebrated. The grey lines are further highlighted when he says to Tessa that he will come find her when he misses her. The smile of Cyril with which the movie ends characterizes the pseudo-masculinity and pseudo-morality of the antihero.

The three films focus on the themes of morality, sexuality and masculinity as it pertains to the anti-hero character in the framework of dignified co-habitation. A hetero-sexual grid is maintained by the antiheroes and thereby staying away from the cold waters of homosexuality. This portrays the narrow mindset of the society, culture and Malayalam cinema from the 1980s until the present time.

Conclusion

Close analysis has revealed that antiheroes are complex characters whose actions and attitudes challenge audiences to question hegemonic ideologies about right and wrong. They encourage the passivity of cinematic voyeurs of a frightening set of realities to question the morality of their situations and how they react to it.

The paper explicated the differing ways in which the aura surrounding masculinity gets deployed in the 'anti-heroes' of three Malayalam films *Mrugaya*, *Naran* and *22 Female Kottayam*. In each instance, the antihero has brought new and considered innovations to the ways in which the conflicts resulting from and associated with the human condition can be addressed. In particular, the complex

heroes discussed break with traditional tropes and the characters invite reflection on identities and morality and masculinity as a performance.

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Sense of Loss, Homelessness, Isolation in Diasporic Writers Agha Shahid Ali and Mahmoud Darwish

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Abstract

Literature and life are very closely related. Every piece of writing has life as its subject matter. When a writer writes his life and experience, it is in fact the representation of his identity too. The question of identity and representation is indeed the very pertinent concern of academic community nowadays. It is quite necessary to familiarise the youth with how literature represents, discusses and problematize identity. Literature, of course, is a cultural artefact. It is the writer's task to communicate memories, Impressions and reflections of a period through the retelling of what he/she had heard and experienced. Postcard from Kashmir is a poem by famous Indian-American writer Agha Shahid Ali, a part of his collection of poems called The Half Inch Himalayas published in 1987. Though a Kashmiri muslim, Agha is best known in America and identified himself as an American poetwriting in English. The poem may be termed as a diasporic one because Agha wrote this and many other poems away from his motherland India and his native home Kashmir from America. Mahmoud Darwish is one of the most prominent Palestinian poets. Most of his poetry is centered on his homeland, Palestine. Palestine for Darwish is not only origin or homeland but it is his identity. Darwish is the greatest national poet of Palestine. He is the poet of anger, longing, and hope. His Poems cast a deep shadow on the hypocrisies of politics and the sufferings of displaced people. During the 1948 Arab Israeli war, Darwish fled with his family to Lebanon when his village was destroyed by the Israeli Army. When the family return home, they were too late to be included in the Census of Palestinian Arabs. Subsequently, they were denied identity papers; Darwish could not travel as a result of this and he was continually harassed by the authorities. This paper is intended to examine the concept of national identity and how it is questioned and portrayed in Mahmoud Darwish's and Agha Shahid Ali's poetry. The paper explores Darwish's

and Agha's quest for identity through different phases: language, homeland, roots and belonging, nature, culture, traditions, and exile. Palestine and Kashmir for Darwish and Agha is not only an origin or homeland, but it is an identity

Keywords: Identity, Language, Root, Exile, Homelessness

Introduction

Identity can be generally defined as a set of distinct personal and behavioral characteristics, attributes, beliefs and desires that define an individual as a member of a certain group. That is, your identity can be closely related to your beliefs and values and how you may see and respond to the world. That is, your ideology. Moreover identity can be glossed as the aspects or attributes of a person that form the basis of his/ her dignity, honor and Pride. Put it differently, identity is one's feelings about one's self character, goals and origin

'*Postcard from Kashmir*' is a poem by famous Indian American writer Agha Shahid Ali, a part of his collections of poems called 'The half inch Himalayas' published in 1987. Though a Kashmiri Muslim, Ali is best known in America and identified himself as an American poet writing in English. The poem may be termed as diasporic one because Ali wrote this poem and many other poems away from his motherland India and his native home Kashmir from America. This poem has elements of loss of homeland and one's national identity and also how being away for so long has. Mahmoud Darwish is one of the most prominent Palestinian poets. Most of his poetry is centered on his homeland, Palestine. Palestine for Darwish is not only origin or homeland but it is his identity. Beyond the personal, he raises the question about the ethics of Israel Palestine conflict. And here, this paper is intended to hexamine the conflict of national identity and how it is quested and portrayed in Mahmoud Darwish's and Agha Shahid Ali's poetry. This paper explores Darwish's and Ali's quest for identity through different phases- language, Homeland, roots and belonging, nature, culture and exile. Palestine and Kashmir for Darwish and Ali is not only an Origin for Homeland; but it is an identity. In this poem postcard from Kashmir he uses a significant picture to reflect his dissatisfaction that the distance between past and present is unbreakable. The poet, Kashmiri refugee, faces three tribulations: the repentance of having fled his country and neglected of feeling like a stranger and the inability to deal with the shift in his absence his internal encounter is

unveiled when he stares at the postcard photograph of Kashmir when he belonged but is now only recalled. Poet tries to express a sense of loss, isolation and homelessness. 'Home' is what an individual has the most intimate mental, cultural and social connection.

In Darwish poem '*identity card*' he has espoused the symbolic identity of an ordinary Palestine who is victim of "Zionist oppression" being interrogated by an Israel officer. Identity is people's concept of who they are and what sort of people they are and how they are related to it. Diaspora is a term that gained much more critical attention in recent literary and critical studies. It signifies people are dispersed to various places outside their home countries for numerous reasons. There is a sense of physical and cultural displacement, love and longing for home and a confused notion of identity in the literature produced by them.

Ali challenged himself to construct up a perfect original art and consciousness in order to combat the forces that eventually produced a sense of loss in his personal, social, emotional, intellectual engagement. Darwish uses his poetry to quest and express his sense of identity throughout various phases as a Palestine as an Arab and as a human. He also depicts his sense of Palestinian and Arab identity as a belonging to a Homeland.

Identity is probably not the first thing that comes to mind when considering the needs of people who have been violently displaced from their home in the way those living in refugee communities have been. However, when shelter and other basic needs have been met, the boundary between the self and the surrounding public becomes more apparent and this feeling is only exacerbated when refugees find themselves in an area where people have a strong sense of national identity. Everyone has a personal identity; one way in which this is acquired comes from our chosen country of residence through its economy, culture, and history. However, refugees, who have had to abandon the country in which they have been brought up and have lost all connection with any physical evidence of their past, have also lost this way of establishing a personal identity. Both poems of Agha Shahid Ali and Mahmoud Darwish try to express the same conditions refugee faces.

In Agha's poem '*postcard from Kashmir*' he uses a significant picture to reflect him as Kashmir refugee and what all the problem poet faces. The three main

tribulations: the repentances of having fled his country a neglected of feeling like a refugee. He says his home reduced to inches and he always loved neatness, maybe that is why he never quite returned to his homeland because of the mess created by the multiple conflicts for its annexation and displacement of people due to war, ethnic conflict and natural disasters. His internal encounter is unveiled when he stares at the postcard photograph of Kashmir, where he belonged, but is now only recalled. He realizes that his Kashmir imagination is something greater than what he actually is, and this exposes his profound affection for the place he once belonged to. He realizes that his long trip has left his recollection a little out of control and he always manages to keep this remembrance a set of pure and 'ultra-marine' elements that does not harm the great heritage of Kashmir as a consequence of recent blocks of pollution and coagulation. Exile offers him unconfined, people-friendly space to which he introduces human figures one at a time. Just like exile generates a room for any memory, lack determines what is missing, be it landscape, lover or self:

“When I return
The colours won't be so brilliant,
The jhelum's waters so clean,
So ultramarine.”(Saurav Sarkar. 4)

Here poet remembers his past experiences in his homeland Kashmir. Poet express a senses of loss and isolation. Home is what everyone feel an affection and intimacy, like that poet also feel an intimacy towards his homeland. Onces a person considered as a refugee he always treated as the same. Past and present situations of homeland poet express here. One of the most important theme poet created in this poem is the Nostalgia .The poet wants to return to his homeland like other diasporic writers. But because the return is unlikely, it at the same time reflects an irretrievable distance between the poet and his 'true house' and acts as a reference to the recognition of foreign land by the alien and fills the mind with a feeling of deprivation.

Now I hold
The half-inch Himalayas in my hand
This is home. And this is the closest

I'll ever be to home.....(postcard from Kashmir)

Here poet express his sadness and loss. His sorrow and unfilled dream to return home, Memories about his homeland gives him both happy and sad memories. Happiness in the sense of good memories he gets from there and the sadness because he can't return to his homeland. As a poet he try to say the mind of a refugee. Now it is just a postcard for him his homeland. Identity crisis also one major problem every refugee faces. One of the most impressive aspects of his homeland has thus been shrunken and made to seem far less impressive and significant. Admiring the beauty of the mountains and landscape of his native valley and regretting that this beauty of the river jhelum won't last till then, it would be polluted over years of conflict. His memory of his home will be out of focus he says, a giant negative this might be interpreted as negative opinion or image of kashmir in the eyes of the west.

In Darwish poem '*Identity Card*' he espoused the symbolic Identity of an ordinary Palastine and his problem he depicts his sense of Palestinian and an Arab identity as belonging to a homeland. The concept of identity, the state of having unique identifying characteristics, is most relevant to the refugees who now find themselves. Here the speaker is search for identity.

Write down!

I am an Arab

I have a name without a title

Patient in a country

Where people are enraged

My roots

Were entrenched before the birth of time

And before the opening of the eras

Before the pines, and the olive trees

And before the grass grew

Identiy is the major problem Arab people faces .here the speaker is searching for his identity .in the poem the speaker repeatly say that confirms his root as an Arab to let his enemy be afraid of his bravery. /Write down/ I am an Arab/ I have a name

without title/ Darwish discusses that he recognizes well who is he, his identity, his motherland but he recognizes well his identity is only a name without a title, A Home without being homed, he feels that sort of homelessness and homeliness in a country where people are enraged his roots. His roots which are very clear for the people of the world; his root is a root of a nation, a root of Palestine itself. His root is before the birth of time, before the pines, and olives trees. Here speaker say that both Personal Identity and National Identity.

Through this 2 poem convey same idea of identities. Our personal identity is influenced by many things: our experiences in life, our interests, what we believe and stand for; an important influence is the idea of our home. This home we connect to be not necessarily the country we were born in but can be the country we have resided in for a long time. Forced displacement from one's home will alter one's personal identity; this is certainly the case for a refugee. Humans are subject to change and the way we view our identity consequently changes. And the way in which we see ourselves in relation to our fellow beings is known as 'collective identity'. One form of collective identity is national identity, the sense of belonging to one state or one nation. Poem postcard from Kashmir shows national identity crisis of poet's memory will be undeveloped and seen in black and white. this may imply that Kashmir is still in the process of development as a place, that it is at present still too polarized to live up either to the poet's idealized memory of it or to the postcard's and the world in general's idealized presentation of its beauty. The Americans would fail to see the grey area

in between and just observe India and Pakistan's positions respectively.

Kashmir under Pakistan control Pakistani occupied Kashmir, as called by India or Azad Kashmir as called by Pakistan and Kashmir under Indian control has really divided the native population regarding their national identity. In case of the poem identity card also depict the same matter useage of the word Arab. It is marked by searching for identity and appealing to palestinian's landscape .nationality homelessness and searching for Palestinian identity also shows in this poem.

Through this two poem both of the speakers faces the same problem of identity crisis, loss of homelessness. And the major problem was both speakers faces the national identity. Darwish and agha is the quest for identity through different phases.

Conclusion

Darwish writes poetry to explore and communicate his sense of self as a Palestinian, an Arab, and a human at various stages of his life. He portrays his Palestinian and Arab identities as belonging to motherland as a Palestinian and Arab. He depicts this sense as homeland, language, culture, traditions, values, history, geography, roots, and environment because all Arabs have a common language, culture, customs, values, and heritage, as well as the same roots, culture, history, and geography.

To put it another way, Darwish spent the majority of his life in exile, yet he never forgot that he was a Palestinian who belonged to his nation, mother tongue, traditions and legacy, culture, origins and ancestors, and nature.

Ali's poetry then reflects on the stories of grief, longing, persecution, and brutality endured by Kashmiri who weave the threads of history and of individuals who are dear to him. Ali set out to create a perfect original art and consciousness in order to combat the forces that eventually lead to a sense of loss in his personal, social, emotional, and intellectual engagement, particularly with Kashmir, which remains an alter ego and a rich source of artistic inspiration for him. Exile and Ali's Kashmiri identity are mentioned in Ali's poems. His dissertation juxtaposes the surroundings of Kashmir with America, as well as the opposing feelings of displacement, colonization and subsequently loss, cancer, and mortality.

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Transhumanism: A Taste for Transgression in the Prospect of Jeanette Winterson's *The Stone Gods*

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Abstract

Unequivocally, many of us has a profound quest for being or dwelling in the most technologically refined world where we have ever been until now, thereby we would be racking our brains to execute whatever notions bloomed in our minds though it could be a bone of contention to the world we live, we might farther for it. 'Transhumanism' encompasses as well as inculcates in everyone to go-ahead with it for a hyper-reality by flouting whether it could be for enhancement or extermination. Transhumanism frequently seeks to transcend the genesis of human race its challenging views such as mitigating aging, escalating longevity, morphological freedom to reconstruct physiology, genetically modified crops with a view to accomplishing a state of being a super-human.

Keywords: Transhumanism, biopolitics, trans-corporeality

Are we incessantly looking forward to dwelling a transcendent world better than the world we have lived since it was evolved? Have you ever thought of whether the breathless advancements in science and technology would be a trailblazer of human enhancement or a cutthroat of human elimination? We have literally watched a myriad of science movies including inquisitively read lots of science fiction where the human race is technologically elevated in a prosthetic earth. These must have been manifested through characters such as genetically modified humans, robots, zombies that are made for the devastation of quotidian life by making consequent distinction between two classes of humans, one is the gene-enhanced and the other one is naturally made which profoundly convince us that those movies are far more than a fiction by exposing conspicuously that it's rather the nearest reality we are going to confront.

Technologies fetch a vast ecological alteration that would eliminate the habitability of earth, resulting in a disenchanting world, a dead world-machine with no attributes, where the ecosystem of nature would be toxic, not viable, and twisted for Hoi polloi, birds, and animals to exist. It is an obvious fact that it is simpler for us to

harm than to benefit; for example, it is easier for us to kill than to save lives, to wound people than to heal their wounds, and to starve people than to feed them. Humans are the most heinous race on the earth, according to 'The Stone Gods', since they never learn from their mistakes and instead repeat them again and over by ignoring them. Although history's tendency to transgress, the novel frequently induces us to practice a sense of self-referentiality and articulates a cautionary voice to us because we have literally learned the dangers of corporate control of government, the repercussions of war, and the dehumanization that technology brought about to the earth. Homosapiens established their domination over the earth's living species and enslaved it with the aid of technology in prehistoric times, but we have had to see the horrors that occur when atomic or nuclear weapons are used against cities due to the misuse of science and technology.

The radioactive fallout after that might kill hundreds of thousands more individuals through cancer, genetic mutation, and birth defects. This is because advances in scientific knowledge and technological prowess are allowing an increasing number of people to possess weapons of mass destruction. Winterson divides the narrative into four sections, each of which is on the edge of extinction due to the harsh approach to conquering each planet using unethical technology. The Stone Gods is set in the future, when humanity's home planet, Orbus, is on the verge of collapse. The novel is told by Billie, who describes her time on Orbus, where she works for a corporation called MORE in the near future, which is funded by one of the governmental institutions, The Central Power, and where residents are genetically fixed and controlled by the ruling elite through biopolitics. Billie's remarks reveal that each citizen's privacy is being monitored: "I am being observed by cameras, which is unusual, and when she talks about the exposition of chip implantation, she utters everything about me is recollected just above her wrist, where her name is written. Through monitoring that discloses the satellite system that keeps a closer eye on them than God ever did, this sort of biopower oppresses and dominates innumerable corporealities. Trans-corporeality refers to the inseparability of human and nonhuman corporeality from the environment, which includes harmful pollutants, viruses, chemical substances, and infected organisms.

By removing their ageing, Winterson brings out the prosthetic married life of two characters such as Pink and her husband. Pink's husband is a Pedophile, so he

doesn't love his wife Pink because she is getting older, so according to Billie, who is in charge of checking people's reasons for genetic-fixing so that Orbus people can choose to fix themselves at a certain age, Pink would like to be deformed through cosmetic surgery. Pink is forced to undergo a surgical reconstruction because she is so concerned about her physiological appearance of her face, as most women would like to be done in order to achieve an augmented body, where they are unwilling to acknowledge their actual state of being beautiful, let alone ignore the disadvantages of cosmetic surgery; the person who aspires to make over their body would have to suffer from Body Dimorphic Disorder, be at risk of death, and be disappointed. Francis Fukuyama, for example, claims that transhumanism is the world's most hazardous notion since advances in genetic technologies will mostly result in "genetic genocide."

Transhumanism's individual freedom to morphological freedom, where people should be free to convert themselves into transhuman or transitional beings, is enthused for everywoman. Billie does a lot of work for the enhancement service company, but she does not believe in genetic repairing to stop the ageing process, and if she expresses her opposition, she will be punished by the government's hegemony. She is terrified by the state-sanctioned mass illiteracy in Orbus, because every mundane everyday work is being taken over by Robots, and human beings are losing their power. We know the adverse effects of cloning and genetically modified crops, which induce cell mutation, which is known to result in new aggressive genetic disorders, human health risk, ecological difficulties, and an unfortunate accident in genetic engineering might be outbreak of pandemic or epidemic. Here, we must recognize that "Playing God" has become a major concern about genetic engineering, ranging from ethical concerns to a lack of understanding of the potential consequences, where all kinds of regions reject the dogma of creation is credited to the use of advanced technology, making science wary of religious claims. Another important point to mention in relation to the Orbus planet is the environmental issue of high toxicity on Orbus, where planetary toxicity is clearly interacting with human and nonhuman bodies. We'd have to see a lot of annihilation of humanity rather than escalation of humanity, which is what we've learned from the world so far, so that we're no longer enemies to ourselves!

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Binding of Women and History on Khaled Hosseini's *A Thousand Splendid Suns*

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Abstract

*Ecofeminism concerns the male domination over women in the world and its connection to the destruction of the natural world. Women and nature both have an inferior position in the world. Cultural ecofeminism is a branch of ecofeminism. It is a response to the perception that women and nature have been mutually associated and devalued in western culture. Historically women having a closer relationship to nature because of their physiology, social roles and psychology. For example, women have their gender roles of family nurturer and provider of food and their biology (menstruation, pregnancy and lactation). In my paper I would be doing a cultural ecofeminist reading elements in the novel *A Thousand Splendid Suns*. Khaled Hosseini introduces many female characters who are suppressed and oppressed by both male and female figures. It is a fictional novel that follows the journey of two Afghan women, Mariam and Laila. They were growing up in different cities in different backgrounds. Suddenly in the middle of the novel, they two meet each other and have been married to the same man Rasheed. The main objective of my paper is how Mariam and Laila become the part of cultural ecofeminism and their sufferings of Afghan women.*

Keywords: Nature, Oppression, Suppression, Cultural ecofeminism, Patriarchy, Afghan women.

In patriarchy, a social system places a man as a superior and a woman as an inferior. It means that the system depends on the man. The women are exploited easily and they do not have opportunity to show up their ability in the society. In the late nineteenth century, patriarchy primarily referred to the authority of fathers within families. In the twentieth century, patriarchy came to be used more commonly in dominance of men in society. Historically, patriarchy has manifested itself in the social, political and economic organization of a range of different cultures and also influences modern civilization. Khaled Hosseini who is an American novelist and physician of Afghan

origin published a novel *A Thousand Splendid Suns* in 2007. It was his second novel and inspired by a 2003 trip to Kabul, Afghanistan. The story follows the lives of two Afghan women Mariam and Laila, their families, friendships and hopes for the future. It was set against a backdrop of three decades of political strife. The novel explores many female characters who are victimized, sexually harassed and suppressed by both male and female figures and in spite of all that suffering imposed on them, they challenged the brutality. The novel covers 33 years of country's tumultuous history of war and oppression, the Union Soviet invasion, Mujahedeen, the rise of Taliban and post-Taliban efforts to rebuild the country and Unites States of America.

Novel begins with the character Nana, Mariam's mother. She is also a victim of patriarchal society. Jalil, a man of three wives and nine children including Mariam, he abandoned Nana making her pregnant and leave her to *Kolba*. The sufferings of Afghan Muslim women are evident when Nana says to Mariam, "Learn this now and learn it well, my daughter: Like a compass needle that points north, a man's accusing finger always find a woman. Always. You remember that Mariam" (Hossieni,7). When Nana was pregnant there is nobody to get her to hospital and take care of her.

"She lay all alone on the *Kolba*'s floor, a knife by her side, sweat drenching her body. When the pain got bad, I'd bite on a pillow and scream into it until I was hoarse. And still no one came to wipe my face or give me a drink of water." (11).

Mariam, the owner of *harami* who lives in *Kolba* on the outskirts of Herat with her mother. Mariam is an illegitimate daughter of Jalil, she cannot live with him. He visits her every day. On her fifteenth birthday, Mariam wants her father to take her to see Pinocchio at his movie theater. Nana doesn't permit her but she tries to visit Jalil's house. When she comes to Jalil's house, he refuses to see her.

"The face was there for only an instant, a flash but long enough. Long enough for Mariam to see the eyes widen, the mouth open. Then it snapped away from view. A hand appeared and frantically pulled at a cord. The curtains fell shut." (34)

After the death of Nana, her father's family pushes her into marriage with Rasheed, it is ultimately her choice to agree to marry him. She has no other way except this. When she denies the proposal of Rasheed, one of the Jalil's wives says "I have seen nine-year old girls given to men twenty years older than your suitor, Mariam. We all have. What are you, fifteen? That's good, solid marrying age for a girl." (46).

Under the Soviet regime, Laila is able to go to school, and her father wants her to hold off on marriage until she has finished her education. With the arrival of the Taliban, all of that is taken away. Women are expected to wear burqas, be escorted by male family members, and to be obedient to the rules and regulations of the Taliban regime. Laila and Mariam suffer at the hands of Rasheed because he is given all of the power over the women and children, according to the law. The unfair treatment of women is horrific and brutal, and epitomized with Mariam's execution in the stadium.

Hosseini develops Rasheed's character and introduces a symbol through the gift of the burqa, both elements building on the theme of gender roles. Rasheed's traditionalism emerges more fully through his treatment of and expectations from Mariam as his wife. Thus, the burqa not only becomes more than a sign of religious belief, but also a symbol of Rasheed's will and control over Mariam. In her acceptance of the burqa, Mariam reveals her incapability to stand up against her authoritative husband. She has no choice but to accept Rasheed's strict ideals and transform her lifestyle accordingly.

Just as Mariam was a teenage girl without choices, so is Laila after the death of her parents. Like Mariam was at the time, Laila is too young to support herself financially, and her gender makes her vulnerable in violence-ravaged Kabul. In contrast, Laila's father ensured that his daughter would have the education to prevent such circumstances from happening — unlike Jalil, who made no effort to help his daughter in her time of need. However, the violence erupting throughout the nation makes Hakim's dream for Laila unattainable. Thus, through this repetition of circumstances, Hosseini drives home the point that cultural notions of gender-appropriate behaviour are particularly harmful and limiting to women. Decades have passed since Mariam was a child-bride, yet Laila is stuck in the same circumstances. Furthermore, the imbalance of power between the sexes is widely perceived as proper in Kabul. The culture of Afghanistan dictates that Rasheed cannot help Laila escape Kabul or gain employment, but he can marry her to "help" her. — Once again, the war compounds the limitations on women. In a time of peace, Laila might have been able to seek out a different life. However, due to the violence, such options are extremely unsafe. Marrying Rasheed becomes a viable, tragic, option.

The marriage or the so called the symbiosis between Rasheed and Mariam, is possibly the central conflict in this story, *A Thousand Splendid Suns*. There are significant changes to Mariam and Rasheed's relationship and characters, and Hosseini uses political unrest and the birth of Fariba's daughter, Laila, to foreshadow changes in Mariam and Rasheed's lives. Having fast-forwarded four years, it's clear that the problems Mariam and Rasheed experienced during their first miscarriage have only been amplified by six more losses. Mariam has become even more submissive and fearful of Rasheed, whose temper and displeasure dominate their lives. Whereas once Rasheed tolerated Mariam's questions about Kabul and other events, now he hides his own ignorance behind his impatience with her questions regarding communism. His bitterness reaches a new height when he forces Mariam to chew pebbles as a punishment for the rice that wasn't cooked properly. As a child, pebbles signified the siblings Mariam longed for, but now they have become a symbol for all she's lost — most particularly her dream of starting a family with Rasheed. She knows Rasheed considers her a burden, and Mariam is constantly anxious and self-conscious, wanting to do her best to please him, but knowing all of her attempts will fall short. Having no alternatives, she's caught in a cycle of violence and forced to live in a constant state of fear.

The outbreak of civil war in Afghanistan heavily affected both women and Nature. In war-torn Kabul, war acts as yet another limiting factor on women's lives. In addition to domestic and religious expectations, war keeps women at home. Heavy shelling from either side of the Kabul River. Streets littered with bodies, glass and crumpled chunks of metal. Looting, murder, rape of women, killing of raped women in the name of honour and women committing suicide out of fear of being raped.

“In Kabul, particularly in western Kabul, fires raged, and black palls of smoke mushroomed over snow-clad buildings. Embassies closed down. Schools collapsed. In hospital waiting rooms, Rasheed said, the wounded were bleeding to death. In operating rooms, limbs were being amputated without anesthesia” (244)

Hosseini focuses on the contrast when he depicts the liberal and self-reliant life of women before and after the Taliban regime. Mariam is bewitched to see the confident women on the chicken street in Kabul.

“These women were- what was the word Rasheed had used? - “modern.”
Yes, modern Afghan women married to modern Afghan men who did not mind their wives walked among strangers with makeup on their faces and nothing on their heads...” (80).

When the Taliban came to power in 1996, they instituted a system of gender apartheid which put women in a state of constant house arrest unless accompanied by a male relative. Women's progress in education and employment was crushed with the harsh laws imposed by the Taliban. Women were no longer in control of their life's decisions as they were forced to marry young, deprived of the right to education, they were prohibited to see a male doctor and were violently bashed up by the police for any misconduct. Rasheed is the most encouraged as the Taliban's arrival not only reinforces his beliefs regarding the place of women, but it will restore to him the freedom he once enjoyed. Both Mariam and Laila's hopefulness is tempered by their pasts. For all of Mariam's adult life, she has been in Rasheed's control. Except for being thankful that Laila and her daughter Aziza are with her she has no more illusions that life can improve or change from what it is. Laila, however, having been educated and taught that both she and her independence matter, is less able to accept the Taliban. Laila is shocked to know that anyone would obey their rules. The brutality Laila and Mariam experience when they fail to escape and are sent back to Rasheed is indicative of the violent, sexist culture in which they live. Rasheed's violence reveals his attitude toward the women: they are his property, to treat as well or as poorly as he wishes. By locking both of them up and depriving them of food, water, and sunlight, he demonstrates his complete control over their fates. His power over them, coupled with the anti-women laws of Kabul, make it impossible for the women to escape. There is no one they can trust but each other. Submission to these rules is their only means of survival.

A Thousand Splendid Suns concentrates on the life experience of two Afghan women Mariam and Laila in the most turbulent years of Afghanistan. In Afghanistan, women usually cannot share the same rights with men and in most cases, women are

just viewed as possessions of men. The social background of the novel *A Thousand Splendid Suns* are wars, different kinds of wars over a long period of time, soviet invasion, civil wars, etc. all these wars has lasted for decades, which exerted extremely detrimental effects upon Afghanistan nature. Given this fact, an eco-feminist reading of the novel seems to be necessary and significant. Eco-feminism which believes that nature and women has close connection with each other; in the current world, in face of severe environmental problems, women have the ability and responsibility to fight against anthropocentrism and patriarchal system for the better condition of the earth. Women in the world, just like the two women Mariam and Laila in the novel, suffers from oppression yet is still qualified and obliged to stand up for the nature, for the land as well as for women themselves.

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Peregrination into the Human Psyche through Underlying Spiritual Philosophy in the movie *Manassinakkare*

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Abstract

Movies act as a reformative medium from the time it has been initiated as an art form. A spiritualistic change that occurs when purified by “arousing pity and fear” as Aristotle said can really modify men by making them think reflectively on life and meaning of life. Religion, wealth and power are the tools with which we measure our happiness normally. But watching an apt movie makes us think philosophically about life, shifting our mental texture from material leaning to the spiritual leaning and thus we start thinking about an egalitarian society. Some movies pierce into our mind, making a trepidation within and topsyturvying our concept of life altogether. Malayalam movie “Manassinakkare”, thus affects our conscience suggesting a lot many possibilities of burden free life showing the mysterious paths of Sisyphean life. The recurrence of life’s frivolous, sometimes cruel mockery makes the movie more like a purgatory. It moves in like a well written poem to our heart and tickles our ego to shed itself as a snake’s moult. The rustic greenery throughout the movie signifies the eco-related peacefulness and solemnity. The songs echo the strong relation of man and nature. The ideal and the real are placed side by side in the movie. A middle generation moving towards thorough materialism and the old and the new turning towards the ideal rustic notion brings a poetic charm to the whole movie. An Eco-Culture evolving out of the Taoist philosophy is latent here and sometimes reflects through some of the characters.

Keywords: Purgatory, Taoism, Sisyphean, Eco-culture

Introduction

The rhythm of the universe lies in the balanced life of humans and animals. Man should understand the value of and start practicing, aligning oneself to the natural way of cosmos, simple life. In that process, he gains the wisdom to

understand the pain of life in the universe and the methods to surpass the pain. Joy comes out as a natural result when we become one with the rhythm. Chinese spiritual philosophy Taoism is closely connected with nature, as man and animals are regarded as the two sides of the nature in this. It speaks about pure joy and stress free life as the sole result of this close connection. Movies sometimes act as the daydream fulfilment of its creator sometimes as Sigmund Freud suggested in his “Creative writers and Day dreaming”. Man dreams about an ideal life which will never happen in his real life as Plato said that the ideal is the thing of heaven and we have the copy of what is ideal in heaven. And so he fulfils his daydream through his creative art. The Malayalam movie *Manassinakkare*, beyond the mind, directed by Sri Sathyan Anthikad imbibes that poetic charm of a dream and instils the same into the aesthetic mind.

Key Concepts of Taoism

Chinese Taoism or Daoism is a spiritual philosophy that closely connects its followers to Nature and normal earthbound life. It is mostly value based, focussing on genuineness as a human being, vitality and natural action, refinement and selfless nature and immortality. It acknowledges the core of all religions as the same, regardless of its multifarious differences. Pure poetics and aesthetics emerge out of this earthbound life and mirth that is unpolluted and natural. Simplicity, patience and compassion to the fellow being make the perfect navigation through life. Wu Wei or perfect equilibrium with life is the primary focus of Taoism. It means no force is needed, life happens in its own way and everything is done naturally. Man need not hold on to anything or he needn't use coercion or force. Natural flow of life should not be disturbed. Man should live in perfect harmony with nature to have a peaceful and happy life. Human interference often disturbs the natural order and harmony. Longevity is associated with this principle of non-interference with nature. Tao or Dao means “path”, ”method”, “principle “or the “way” The Chinese philosopher Lao Tzu or Lao Tze is the founder of this philosophy. He has authored the philosophical work called *Tao Te Ching*.

Unusual normalcy in *Manassinakkare*

The main concern of the paper is the harmonious poetic charm of the 2003 Sathyan Anthikad movie *Manassinakkare* which portrays the childlike

Kochuthresia's unusual friendship with Reji, a down to earth young man, which brings the hope to be a long-lasting friendship. As a socially committed director, Sathyan Anthikad always brings about 'sons of the earth' stories that pours into human psyche kicking the conscious, subconscious and unconscious realms. The movie stresses many relations that ranges from familial, emotional, biological and ideological and the frustrations and fragmentations connected to it. Familial relations are only biological as far as Kochuthresia and her family is concerned whereas purely emotional when the relation of Reji and Chakko Mappila are concerned. It is ideological to Sreedharan and Shanthamma, and seems platonic to Reji and Gouri. The whole movie runs like smooth flowing river with certain undercurrents in it. Taoist principle of 'being away from domination' is the main focus of this movie. Shadow of the past recurs when Kochuthresia emotionally drifts back to her good old days. The concept of the gone days are of an egalitarian society where man loved men, nature and animals. The calf Malu interrelates her to her past and so she likes to cling on to that animal whenever she can. Her relation with Reji is also connected with this calf as Tony sells this to Reji to get rid of the nuisance of mother's over concern for that. This selling off and buying has a significance as it perplexes the world of Kochuthresia when her sons started disobeying and contradicting her. Malu is her sole connection with the past to which she nostalgically clings on whenever something hurts her. Tony threatens to sell it to the butcher to ward off her obstinacy. Now she is purity itself and her pranks are connected with her grandchildren who spiritually inherits her innocence.

Reji who buys the calf tries to instil a sense of responsibility in his father Chakko Mappila who is a drunkard. He is the one who represents Tao in this movie. Even when he is sad about his father's drunkenness, he is not ready to force anything on him. His concern over his father's health and the trouble Chacko unwittingly causes others make Reji take his father to the Retreat Centre, but as he is not ready to impose any restrictions on him, he takes him back to the house. Reji's taking his drunken father on his shoulder signifies life's inevitable circular mode which Tao Te Ch'ing refers as a natural flow. Life should have a natural flow without any coercion exerted on it. Kochuthresia's naive actions prevent Tony to take her to the theatre, but Reji takes her and both of them energises the audience with their reflexive responses to the happenings in the movie. The hypocrisy of the so called

sophisticated society is satirised in Kochuthresia's reply to Aliyamma's sarcastic laughter when Tony refuses to take her "The people who sit in the boxes will not respond to the happenings in the movie". Kochuthresia is not ready to comply with the hypocritical society as she claims to be 'the daughter of the earth'. She cries and laughs to follow the natural flow, Wu Wei. There is no place for the passionate desires like amassing wealth through uncanny ways like mixing up undesirable things in the toddy to increase the effect and thereby increase the demand for it in Kochuthresia. Tony cheats her through running the toddy shop using her licence and thereby putting her in the jail for the death of the drunkards. Biological relations versus emotional relations when Kochuthresia decides to sell her property to pay compensation for the dead person's family. Tony who refuses to facilitate her release by giving the compensation as he claims himself to be bankrupt comes first with ready cash when she sets an auction for her house. Disposing everything Kochuthresia goes back to live her rustic life in the small house which her husband had built in the midst of paddy field. Reji enjoins her with Gouri as a promising support.

Moral Codes in the Movie

The movie runs on like a conversational mode of vices and virtues. The vices are mostly concentrated on domination through coercion. Arrogance rules over mother and society through force, greed tries to eke out possessions through force, Desire for power feigns humanitarian sentiments using domination and force. Virtues give away happiness and support, thus contributing to the Wu- Wei, or equilibrium. There is no hoarding and boasting in virtues. Characters like Tony, Benny, Sherin, Moliamma and most of all, Kuriakose represent vices. Sreedharan, Shanthamma, Gouri and Kunjumaria are for the sons of the soil concept besides Reji and Kochuthresia. They are closely connected to the earth and relations on earth. A middle generation is portrayed as unscrupulous and selfish. Food is also discriminated in arrogance as the homely made food of Kochumaria is thrown off as dirty and the junk food is preferred as clean. The movie criticises the unhealthy preference given to junk food that might be the root cause of fatal illnesses like cancer. Virtuous characters are highlighted as most of them unwittingly inherits Taoist virtues.

The close tie that even drives into an everlasting tie between Reji and Kochuthresia is caused by Kochuthresia's affection towards Malu, the calf which is just like her daughter. It moos when she calls it by its name, indicating the gratitude animal world has for its protector. Human world ungratefully discards relations after facilitating and attaining their selfish ends. Kochuthresia shows this world that human beings need not amass wealth and money to live happily in this world. The absolute happiness that we get when we live in close connection with nature without owning it personally, is all that we need to live. The philosophy of Taoism brings peace and solemnity and thereby purifying our wounded heart of all its impurities. The movie ends when Reji comes to take Kochuthresia as his mother. Kunjumaria, the old friend of Kochuthresia goes abroad to look after her son's children as servants are very expensive there. The adjectives 'kunju' 'kochu' etc indicates the practice of the old generation to attach a title of humility on them so as not to become proud or arrogant of their material prosperity. The place is 'Kinasseri' which has the magical spell of a dream. Gouri too prefers to be a part of the unselfish life of Reji and Kochumaria thereby causing the total decay of religious barriers also. Taoist principles are the ways of natural life, the pure and unmixed pleasure that we get while observing nature with a pure heart. The five songs in the movie reiterate the theme by melodiously reflecting on the relationship with nature. The songs Marakkudayal and Chellathathe are full of images from nature, instilling the essence of life in every lines. Reji pulls Kochuthresia in to nostalgia by singing Melleyonnu padi...Kochuthresia ruminates over the circular mode of life when she thinks about her disobedience towards her parents.

Conclusion

The life of obligations suffocates human life; struggle to live up to others' expectations vexes human mind with its entanglements and sometimes proves fatal to those who neurotically suffers to attain the unattainable. There is a clear message in this movie that joy never comes out of wealth. Pleasure may come out of the comforts money can buy; but not joy. Coercion makes things difficult. Life should be lived with ease. Taoism with its wide range underlies the very theme of this movie, which spreads a message around that nothing is permanent and so try to make the lives easier by moving along with the flow of life. Biological relations should be properly pillared by mental identifications, otherwise it will become purely material.

Movies like *Manassinakkare* are capable of modifying human psyche as it enters smoothly into the subconscious and we get purified of our emotions through universalisation of emotions or catharsis.

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Postmodernism, Identity and Late Capitalism

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Abstract

The imperial and colonial endeavours have penetrated into the latest faces of neo-colonialism wherein consumerism reap the fruits for transnational companies dwelling in the glittering glory of global economy. Promulgating the consumerist culture by constructing a façade, capable of catering to the increasingly individualised culture appears to be the easy way for these multinational corporations. The continuous and frictionless penetration of the 'cultural logic of late capitalism' - as Jameson puts it, has necessitated the obliteration of totalising spirits and modalities of standardization. A counterculture authored by the instruments of global economy creates an illusory nature of uniqueness in a society driven by consumerism and the idea of mass production. This in turn creates conflict in unwary consumers in their ineffectual attempts to define a distinct self. This paper attempts to delineate the conflict by studying the various artefacts produced by culture industries, how it is presented to and consumed by the public.

Keywords: Postmodernism, identity, late capitalism

Modernism first identified the fragmentation of identity. By introducing a modern version of scepticism, postmodernism has accelerated the destabilization of the concept of a coherent identity. Jean Francois Lyotard simplifies postmodernism to an "incredulity towards metanarratives," which includes, stable identities. He purported a reality constituted by unique happenings that affords a chance for pluralism and multiplicity. As an alterity to the grand narratives, postmodernism expends the notion of little (petit) narratives, which does not acknowledge the teleological existence of the former. As Stuart Sim writes in *The Lyotard Dictionary*, "Little narratives come and go ... They are designed for the short-term rather than the long, to be fluid and flexible rather than ideologically consistent and correct." The postmodern landscape is characterised by an extreme emphasis on individualism wherein each personage constitutes their own version of reality. "Individualization of personality and biography has become the main, widely understood and respected, postulate of Western societies. In other words, we are now living in the culture of

individualism.” Not unlike Greenblatt’s notion of “self-fashioning”. Yet, postmodern fashioning of identity is merely a fallacious attempt to create a coherent identity that is simultaneously within the boundaries of social acceptance and yet unlike any other. It is virtually impossible to purchase any product devoid of certain symbols of identity embedded within.

“For Baudrillard the essential feature of the movement towards the mass production of commodities is that the obliteration of the original ‘natural’ use-value of goods by the dominance of exchange-value under capitalism has resulted in the commodity becoming a sign in the Saussurean sense, with its meaning arbitrarily determined by its position in a self-referential system of signifiers. Consumption, then, must not be understood as the consumption of use values, a material utility, but primarily as the consumption of signs.”

Consumption, therefore, functions as a way to create a sense of self.

Capitalist agents quickly adapted and tapped into this tendency to siphon commercial profit from it. The industries employ various techniques to exploit the consumers who search in vain for an individual identity. A “submitting to all-embracing shopping mania seems a condition of individual freedom, of the right to be authentic, special, different.” Where “your unique identity can only be built of the stuff everybody else is buying.”

To cite real life examples, Rolls Royce is a luxury car brand that caters to the economically elite. Despite the production of an exclusive line of cars, the *Bespoke* series provides the opportunity to be further customised according to the requirements of the customer. Nevertheless, these customisations are mostly superficial. When it comes to performance, the car is no different from the stock variants. Similarly, the various styles of clothing and their combinations available today provide the consumer with infinite choices to personalise their exterior self. The multiplicity of choices offered by the fashion industry proves to be illusory since every choice leads the customer into a predetermined demographic group which is opposed to individualism. An individuality is achieved through a motley of cultural capital, like for example it is assumed the kind of clothes a person wears reflects the person’s disposition which is supposedly unique. But the individual is ultimately classified into some types such as classic, modern, casual or bohemian.

In the former case, the consumer belongs to a relatively small group of the exorbitantly wealthy. The industry entices the consumer by offering exclusivity, to appease their need to stand out further. On the other hand, the pattern of exploitation changes slightly on account of the affordability of the products which results in a larger group of consumers. Companies market limited edition products that bank on the consumer's need for cultural exclusivity. For example, *Supreme* is a streetwear, skateboard clothing company that produces a new line of seasonal clothing and merchandise every year. Their production line is restricted to about 300 pieces, and closes down after they are completely sold out. This exclusivity of the band has spawned a subculture of reselling. Their products are resold at somewhere between 200% and 600% their original price.

Where does one find the fulfilment of a unique identity in the present world? Consumerism does not offer an answer. Instead, it builds an infinite maze of insubstantial artefacts that helps to build an ephemeral identity. An identity built upon signs that have lost its value has, as Jameson puts it, a "depthlessness" brought about by a culture that is of the signifier and not the signified. This superficial culture give rise to the subject that lacks uniqueness and is fragmented. In conclusion, the objective here is to reinforce the idea that postmodernism's praxis in consumer culture does not in any way offer a complete realisation of individualism as promised by its theoretical counterpart. The capitalist powers, on the other hand, takes it as an opportunity to appropriate the theoretical premises of contemporary philosophical discourse to expand its reach.

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Blending of Science and Horror Fiction in the novel *The Invisible Man* by

H.G. Wells

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Abstract

Herbert George Wells' famous novel The Invisible Man is a science fiction horror that has been fascinating readers since it was published in 1897. Science fiction also called as sci-fi belongs to a genre of fiction which makes progress consistently and deals with the representation of concepts and design. It depends heavily on theories and scientific facts. The genre of science fiction can also be blended together with horror fiction where through the advancement of technology and science, horror has also gained fame. Horror fiction is a genre of speculative fiction which includes supernatural and unrealistic elements which are made to scare and frighten the readers. In the novel if science fiction is the literature of ideas, horror fiction is the literature of fear and both are blended together. The novel deals with the story of character Griffin, who is a scientist and a student of optics. After his experiments he made himself invisible and couldn't come back to the actual form then he set out to utilize his talent and a feel of terror is being created on the people around him. This paper aims at a detailed analysis of the novel unearthing the image of fear and science which will help to understand the narrative better and also helps to get a knowledge about sci-fi horror fiction

Keywords: science, horror, fiction.

Science fiction belongs to a genre of fiction which deals with representation and imaginative concepts which has been often defined as the 'literature of ideas'. It portrays the scientific and technological implementation of ideas that results in introduction of new things. Science fiction is related to horror, fantasy and superhero fiction which contains many other subcategories. Robert A. Heinlein wrote that

A handy short definition of almost all science fiction might read: realistic speculation about possible future events, based solidly on adequate

knowledge of the real world, past and present, and on a thorough understanding of the nature and significance of the scientific method (Heinlein, 1959).

Forrest J Ackerman used the term sci-fi in about 1954. Many critics consider H.G. Wells as one of the most important writers in science fiction. His novels include invisibility, time travel and invasion as the major themes. The genre of science fiction often creates a sense of wonder among people where it conveys unknown knowledge accessible to the reader.

Horror fiction which are made to scare and frighten the readers is a speculative fiction which includes supernatural and unrealistic elements. Violence can also be an element of horror and the character presented is scary. If sci-fi is the literature of ideas, horror fiction is the literature of fear. The work of horror fiction can be interpreted as a metaphor for larger fears of a society. Science fiction historian Darrell Schweitzer has stated, “In the simplest sense, a horror story is one that scares us” and “the true horror story requires a sense of evil”. (Darrell, 64). In 1826, the gothic novelist Ann Radcliffe published an essay detailing about two elements of horror fiction, “terror” and “horror” where terror is a feeling of dread that take place before an event happens and horror is a feeling of disgust after an event has happened. (Radcliffe, 145-52).

H.G. Wells and *The Invisible Man*

Herbert George Wells was an author, intellectual and social commentator who marks a transition from the Victorian to the Modern era. Wells is best remembered for his science fiction. American writer Charles Fort referred to him as a “wild talent”. A futurist and visionary, Wells foresaw the advent of space travel, nuclear weapons and resembling the world wide web. He had a passionate concern for man and society, which broke into the fantasy of his science fiction, often diverting it into horror and terror. As a creative writer he took the ideas and fears that haunted the mind of his age and gave them symbolic expression. *The Invisible Man* is a science fiction novel by Wells, originally serialized in *Pearson's Weekly* in 1897 and was published as a novel in the same year. He has adopted a third-person objective point of view in the novel. The novel is considered influential, and helped establish Wells as the “father of science fiction” (Westfahl, 41). Wells wrote the original version of

the tale between March and June 1896. This version was a 25,000 words short story titled “The Man at the Coach and Horses” with which Wells was dissatisfied, so he extended it. (Wells).

The novel explains the story of a genius scientist and a student of optics, Griffin who invents a way to become invisible and the story concern the life and death. First, he experimented on a cat and after a series of experiments he renders himself invisible. Unable to reverse the process and come back to normal he decides to exploit his talent and a feeling of terror is created on the people around him. The arrival of a man into the “Coach and Horses” at the English Inn arouses sympathy from the people over there as they consider him an accident victim. But the unusual behaviour of the man triggers the eagerness of the people and when the disguise is lifted nothing is found beneath it. Finally, to the horror, the people discover that the man is invisible. Griffin was typical- no more or less corrupt than average- before he found the secret to invisibility and that it was the invisibility which corrupted him totally. The death of Griffin which brings his visible form back to normal is the perfect climax. Ultimately in the climax, he died when a bullet hits him and he has been getting away with things he has done the entire story.

Science and Horror in the novel

The novel *The Invisible Man* explores humanity’s increasing ability to manipulate nature through science including the manipulations of the human body. The experiment of invisibility is the result of a science experiment where Well emphasise the extraordinary power of science but the danger within the power too. The scientific underpinnings of the invisible man link griffin’s story to the actual social reality of the time the novel was published. At the time, scientific advancement was drastically changing society at a fast rate, such that things that thought to be impossible were suddenly becoming possible. In the novel Griffin realize that he cannot eat anything and also couldn’t go outside in the snow, rain or fog because of the invisibility. Science takes on a lot of roles in the novel, first it’s what the scientists do to become invisible through the study of optics. Second, science can be a mystery to anyone who is not a scientist and that becomes a trouble for the isolated character Griffin, the invisible man. “And you know the knavish system of the scientific world. I simply would not publish, and let him share my credit.” (Wells,

33). This is a dialogue from the novel where it reminds that science is a community, with its own rules and traditions that drive Griffin to do what he does, like doing test on himself and hiding his research etc. And this turns out to be the Invisible Man is a bad member of both the scientific and the non-scientific communities.

Science fiction filled with violence and conflict makes the novel horror. The horror element not only includes ghosts but in the novel the character was a psychopath even before he developed his formulas, he starts stealing money and experimenting on animals which was pretty scary. When Griffin become invisible, he starts throwing stone at people and at windows from his part of invisibility. The violence was another horror part which makes him seem more or less human. Griffin murders people while invisible, and cackles like a mad man, with plans for world domination and causing chaos with his power. Some sorts of violence which makes the book horror was people get shot, men attack dogs and dogs attack men, a lot of furniture gets thrown and smashed and invisible man's violent death. "He took of his hat, and with a violent gesture tore at his whiskers and bandages." (Wells, 29). This dialogue proves that the invisible man does is violent and throws bottles, he rips his bandages off, and he even sneezes violently.

So ends the story of the strange and evil experiments of the invisible man. Thus, science and horror have blended together where the highest of high technology might as well be sorcery to someone who doesn't understand how it all works, and that's more than a little frightening. It blends the futuristic and otherworldly elements of science fiction and, ultimately, introduces some kind of horrifying creature and character. Thus, a gripping and entertaining tale of terror and suspense, the novel endures as one of the signature stories in the literature of science fiction.

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The Puppets: Students' Thoughts are Under the Control of Political Parties

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Abstract

Party politics in campus lead to a culture of political violence on campus and the reason for the long terms chaotic situations which effect the smooth conduct of classes. Bloodshed on college campus in the name of partisan politics are destroying both the future of victims and the nation. Seizure between partisans for attaining hegemony will never lead to a pragmatic desired outcome. Politics is inevitable, so we have an alternative plan of campus parliament without the backing of political parties. It is not an easy nut to crack, but we have to work on it for framing finer citizens, because democracy was unimaginable for a slave under monarchy. Hegemony is the power or dominate that one social group upholds over others. This can refer to the "asymmetrical independence" of political economic cultural relations between and among nation states or differences between and among social classes within a nation. Hegemony is dominance and subordination in the field of relations structured by power. But hegemony is more than social power itself; it is a method for gaining and maintaining power.

Keywords: Politics, Students, Campus, Party, Hegemony.

Introduction

Politics is a term which is undefinable. Even a piece of paper is politicized in this world and definitely the politics of a person is biased of his environment and social setting. A person is a citizen and citizens make a nation, for a well administrative nation we need the citizens with a clear vision in the political atmosphere they belong to. A child should be aware of his rights and should taught to raise the voice against any violation to his rights. For that he or she must be guided or given chances to know their position in a democratic world. Schools and colleges should facilitate a campus parliament for students to practice the electoral system which is existing and help to mold themselves as a better representative of groups they belong to and they will be

aware of the needs and rights to be acquired as a citizen. This process will make them capable to choose and an ideology of any political parties to become a member or to stand neutral. Party politics in campus is unjustifiable. Campus is a place where students are getting prepared for being a member in the administrative pyramid of a nation and they should be capable to lead a society, so the political parties shouldn't be forcefully injected on them.

Reluctance to Partisan Politics

Partisan politics should be expelled from the campus, because it is an outdated and dangerous form of politics which will never serve the society without any selfish deed. Partisan will blindly support their party policies and are reluctant to compromise with political opponents which shows their slavery of thoughts to a figurehead. Students or the youth are the powerhouse of a nation, and the power they uphold should be pure patriotism. Patriotism is misinterpreted as nationalism by many mainstream national political parties which is a precarious weapon to inject in the youth.

Scholars are like an empty cup which we can either fill poison or Adam's ale. Poison in the form of partisan politics in a campus which will limit their political views in a political party and bound them with biased ideology of that specific party. All the political parties were relevant at the time where they formed, but the ideologies they are following currently is not made for today's context. A nation will always demand reformed thinkers and in this reformation process, we should keep away the partisan politics atleast from the campus.

Party politics in the campus is affecting the students in all the aspects, because a large number of scholars complained that their fundamental right to education is denied by the unwanted chaotic situations that created by the dominant parties to show their power over others. Parties inside the campus is not an independent body as they argue, but they are the puppets of the major political parties. Dispute between students in a campus can be solved by the management, if the conflict is between two party members will lead to violence which have backing from the parties outside the campus will lead to murders and that forces the college to be closed for an indefinite period. This is one of the major violations against the students who demand a peaceful atmosphere in the school or college campus.

Partisan politics mainly focus to add more members to their clans and this ideology of making a large group to overpower minority is as same as the religious concept of considering themselves as the superior. Partisan politics and religion have several similarities like they both believes in an outdated and non-factual theories and people will tend to addicted to its theory because of the way they showcase or glorify their justifications on this preposterous idea. Partisans will never criticize the flaws of their party and act blind to the faults of their leaders. The fascist mindset of the leaders wants to make their party dominant over others, so they exploit the weakness of unprivileged youth and push them to attack their fellow beings and by adding fuel to this fire they will strongly concrete their chair of dictatorship.

Partisan politics mainly focus on the issues which are personal or for the sake of their party members. Someone helped by a party because he was one of the members and in the long runs, he realizes the trouble which he is in and he can't switch party as smooth as seen. Partisan politics have secrets to destroy the opposition which is unstable for a liberal party. They can't tolerate the personal will of a man to upgrade his or her thoughts. If someone entered this puzzle will eventually get to be used by the clan leaders for their benefits. Politicians in the main stream parties only consider these members as the vote bank and never misinterpret as they were working scholars for the better future.

Many fellows consider partisan politics is one of the main factors to enjoy their campus life. This misconception leads to the justification for the ruling of these parties over the management of the college. Political parties have no power to punish a crime done by a scholar in the campus. The management has no power over the parties will lead to the free wandering of criminals over the campus and this makes more followers to the over glorified villains.

Campus decorum is never followed by the politicians inside the campus. A citizen should be responsible for the maintenance of the public properties which is built by his tax and should restrict others from messing the clean environment of the campus in the name of election campaign. Campus will be filled with posters and tags of the nominees or candidates of different parties and there will be conflicts and competitions for the amount of that stuck on the walls by the hypocrites.

Peer pressure is one of the main reasons for the scholars to join these parties. The fantasy as a beginner will boost their thoughts to think these partisans are authentic and stands for them at any devastation. End of the day they realized that all have their own life as our peer group and there were no selfless deeds. They might think that there are some merits for party politics in campus, it's because otherwise that cannot stand as a liberal body and mainly for their social legitimation.

Alternatives for this crisis are there in the history and it is evident to prove that party politics is not a necessity to make a better citizen or even a better politician. "College parliament" is a great way to make the scholars aware of the administrative and political sectors of a country. A country like India with abundant resources are still in the developing process and the main reason is the citizens of the majority of the population is unaware about the current scenarios and misinformed about the parliamentary agitation. Government should take initiatives to provide college parliament facilities in the aided colleges and banned the affiliation of private colleges were, there are no political enlightenment activities are held.

Constitution must be a prior reference to the students and they should be well informed about their rights and all the rules and regulations which are appropriate for the survival as a citizen. The structure of the biggest constitution is made for the smooth running of the judiciary and all the aspects of rigid and flexible constitution has to be norm by the scholars. Union can be divided by the guidance of the faculty and the students should be free to change their supporting unions under any circumstances without an external pressure. Elected representatives of the union should face impeachment when they act against the code of conduct. Needs of the students should be discussed in the campus parliament and the debates can lead to decision making process, this process will help the students to become capable of raising their voice against any violation inside or outside the campus.

Theory section on history and present politics should be often taken by a veteran of politics in the campus parliament. A union should be well administrated by the representative of different levels and these protocols are only made for the easy process of administration, not for ruling others as a liege. Mutual understanding and respect to each union will helps to uplift the learning standards of both the students and teachers. Religion is a concept spread by the things to join the clans which are in

dispute an also for an easy ruling, but it's an old tool to control a modern animal. Fortunately, we had implemented politics to control the violence between the fellow beings and to administrate our livelihood in a peaceful manner for a long run.

Conclusion

Politics is not an 'ideology' to dispense from the people, it is in the people. The awareness of the political situations in the environment we exist is a mandatory. The survey of ten years shows that seventy five percent by the violence by the parties in campus are only for their personal sake and sacrificing the lives of innocent students in the name of political parties and even using the death of the member for earning more votes for the immediate election. In 2017, high court of Kerala had issued an interim order for banning politics and protest in college campus. It observed that those who are not participating in these strikes have every right to attend their classes and no one should force them to participate in agitations that effect smooth conduct of classes. School or college parliament without the influence of partisan politics will make a nation with better citizen for a better tomorrow.

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