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Dr. Ramesh Chougule

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Editorial...

Writing in English literature is a global phenomenon. It represents ideologies and cultures of the particular region. Different forms of literature like drama, poetry, novel, non-fiction, short story etc. are used to express one's impressions and experiences about the socio-politico-religio-cultural and economic happenings of the regions. The World War II brings vital changes in the outlook of authors in the world. Nietzsche's declaration of death of God and the appearance of writers like Edward Said, Michele Foucault, Homi Bhabha, and Derrida bring changes in the exact function of literature in moulding the human life. Due to Globalization and liberalization, society moves to the post-industrial phase. Migration and immigration become common features of postmodern society. These movements give birth to issues like race, ethnicity, gender, crisis for identity, cultural conflict, dislocation, isolation and many others. Thus multiculturalism becomes the key note of new literatures written in English. The colonial legacy, immigrants and migrated authors attempt to define Britishness in literature and the result is postethnicity in English literature. The writers like Salman Rushdie, Hanif Kureishi, Andrea Levy and many others attempted to redefine and reevaluate the singular authority of text and plead for the plurality of themes. There is another form of literature growing consciously in the country like India. This literature is called as Fourth World Literature or the literature of protest. The marginalized sections of society attempt to protest against upper caste ideologies in Dalit Literature. All these issues are reflected in the present issue of Literary Endeavour.

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NO. 1

OCTOBER 2023

CONTENTS

No.	Title & Author	Page No.
1.	A Case Study of The Intended Meaning and Creative Translation at University of Lahej - <i>Mushtaq Saad Jawdat Saad and Abdulbari Mahboob Ahmed Al-Hassaani</i>	01-09
2.	Deconstructing The Class Barriers in IAS Today and The White Tiger - <i>Deepti Chaurasiya</i>	13-17
3.	The Selective Amnesia: Representation of Dalit Womanhood in Dalit Men's Autobiographies: A Select Study - <i>Dr. Somali Saha</i>	18-24
4.	The Pervasive Influence of Corporate Media: Shaping Public Opinion in Favour of The Ruling Regime - <i>Shivappa</i>	25-31
5.	Ayurveda: The Indian Medical System in Amish Tripathi's The Immortals of Meluha - <i>Jayashri Gurunath Shirnalli and Dr. Mukund Lamani</i>	32-35
6.	The Cask of Amontillado: A Psychoanalytic Criticism - <i>Thiyazen A. Iskander and Farhana Khan</i>	36-42
7.	Thomas Hardy novel "Tess of the D'Urbervilles" Nature Fate and Destiny, Women Oppression on Tess life - <i>Dr. Basavaraju. B</i>	43-49
8.	Thomas Hardy's "The Mayor of Casterbridge A Tragedy" - <i>Dr. Basavaraju. B</i>	50-54
9.	Colonialism and Consequences in Kenyan Culture, Tradition and Society in Ngugi wa Thiong'o's The Weep Not Child and The River Between - A Critical Scrutiny - <i>N. Gunasekaran and Dr. M. Natarajan</i>	55-60

01

A CASE STUDY OF THE INTENDED MEANING AND CREATIVE TRANSLATION AT UNIVERSITY OF LAHEJ

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Abstract:

Our study focused on the under-graduate students, fourth year level, English Department, Radfan University College, University of Lahej. No one can deny that the intended meaning and creativetranslation is important in all times of life and the need for translation is increasing from long time till now, starting from trade era when merchants wanted to communicate with each other through translators. Therefore, university students in this college are trying their best to translate the intended meaning of sentences creatively to reach to the required level of translation, but they still face challenges in their translations in the classrooms. The main aim of this study is to identify the strengths and weaknesses of the students during their translation of the intended meaning and provide creative meaning of the words, expressions, and sentences from English into Arabic and vice versa. The study showed that most of the students faced difficulties to determine the intended meaning and the creative translation from English into Arabic and vice versa. The students couldn't remember the rules of translation and they misused between weak meaning and creative meaning. We conclude that the students need a lot of exercises and practice to know the basics of translation and they should be encouraged to use the modern technologies of translations which would help them much to follow up the new programs in the science of translation. Besides, this would help them to get a chance for a job in the labor market after they graduate from university.

Key words: *Creative translation, intended meaning, a case study, University of Lahej.*

Introduction

This study used only one instrument for collecting data and information i.e., quantitative method (Students' translation test). The participants of this study were boys and girls from level four, English Department, Radfan University College, University of Lahej. The students studied translation in level three and finished only two courses in translation (translation 1 and translation 2) during the academic year (2021- 2022). The students were asked to translate expressions from English into Arabic and vice versa. As a result, most of the English students in this college encounter problems in translating expressions and sentences creatively and effectively. Najeeb (2005, P. 26) stated that, overlooking the words in front of the student /s the meaning is required because "the word's meaning is defined by its context". Besides, Altarabbīn (2019, p. 41) mentioned that a word is generally defined as a single meaningful element of speech or writing. However, there is no one definition of what a word is. Translation is a phenomenon that has a huge effect on everyday life, (Hatīm & Munday 2004, P. 3.) In translation, "there is substitution of TL meanings for SL meanings: not transference of TL meanings into the SL. In transference there is an implantation of SL meanings into the TL text". (Basnett 2002, p. 16). One of the objectives of this study was also to understand if the two courses of translation which the students studied in their level three in English Department, Radfan University College, University of Lahej were enough to make them able to translate

the intended meaning creatively or not before they joined level four. However, when they were in level four, the result was clear enough to understand that they couldn't reach to the required level in translating the intended meaning of expressions, and sentences correctly. The learners in this college need to develop their English vocabulary and level of translation and instructors should at the same time encourage them to practice translation in giving them a lot of assignments in translation, besides, two courses of translation are not quite enough to prepare the learners as proficient translators.

Objectives of the Study

1. To identify the strengths and weaknesses of the students during translation the intended meaning and creative meaning.
2. To identify the strategies which followed by the students during their translation, the intended meaning and creative translation.
3. To understand if the two courses of translation which they took in level three made them able to translate the intended meaning creatively and effectively or not.

Questions of Study

1. What are the strengths and weaknesses of the students during their translation, the intended meaning and creative translation?
2. What are the strategies followed by the students during their translation, the intended meaning and creative translation?
3. Are the two courses of translation 1 and 2 which the learners studied in level three can make them translate things providing the intended meaning and the creative translation?

Review of Literature

The intended meaning and the creative translation are significant in all fields of translation. The intended is the aim overlooking the isolated meaning of the word. Elewa (2016, P. 287) stated that "some people when talking about meaning think that meaning is based on individual words and the first that comes to their mind when they do not know the meaning of a word is to look into a dictionary".

Hassan (2019, p. 10) also stated that "if the meaning conveyed by a particular item or expression is not necessary to mention in the understanding of the translation or has no functional equivalence in the target language". Bowker (2023, P. 10) pointed that "at its simplest, equivalence is usually understood to be the relationship between the original text and its translation. Whenever we translate a text, we always start with a message in one language and end with a message in another language". Hassan, (2014., p. 24) said that "novice translator / student wants to be aware that words may change their meanings, or that two words may reciprocally change their meanings over a period of time, long or short".

While Firth defines meaning as 'a complex of relations of various kinds between the component terms of a context of situation' (cited in Bassnett 2002, p.29). Hatim & Mason (1993, P. 25) meaning is at the very heart of the translator's work. In other words, the meaning of an utterance has to do with what the utterance is intended to achieve, rather than merely the sense of the individual words, Firth as cited in ibid (1993, P. 37.)

Significance of Study

As teachers of translation courses in this college throughout the past years, we noticed that most of the students faced challenges in determining the intended meaning and the creative translation from English into Arabic and vice versa, which were only some words and expressions that have deep meaning than the surface meaning. This problem occurred among students at this level, because they only give any translation up to their minds directly because they think that putting the meaning in Arabic or English is enough. As a result, the researchers found the significance of this study to carry out this research on fourth year level students, because they already finished all the courses of translation and practiced of teaching

English in their practical application period in some schools for what they learned during their study in English Department at this college.

Scope of the Study

This study was limited on English Department students at the Radfan university college, University of Lahej. The participants were from fourth year level, male and female graduate students. It was conducted during second semester, the academic year 2022-2023. The study was concentrated on the students' translation of the intended meaning and creative translation of words, expressions, and sentences from English into Arabic and vice versa in which the meaning was the main objective of this study, English Department, University of Lahej.

Methodology

This study employed only one academic instrument for data collection, that was the students' questionnaire which consisted of the students' translation test. The questionnaire was given to the students in their classroom to translate twenty expressions from English into Arabic and vice versa. According to Sarantakos (1998:224) questionnaires, as methods of data collection have many advantages and some of them include the following:

- To produce quick result.
- They offer greater assurance of anonymity.

The researchers designed a translation test which was composed of twenty expressions, ten in English and ten in Arabic. In each expression the researchers understood where the students translated and provided a creative translation (good translation) and where the students failed in providing the creative translation (bad translation) and where the students did not answer any question. Carmines & Zeller explain that "an intelligence test is quite reliable..." (1979, P. 15) as cited in Jawdat (2012, P. 71). The population of the study were students of fourth year level, Department of English, Radfan University College, University of Lahej for the academic year 2022-2023. The total number of the students of the fourth level according to the attendance list were twenty-one, but those who participated in the test of translation were fifteen and six of them were absent on Sunday, 14/5/2023, the day of conducting the translation' test in the classroom.

Discussion and Analysis of the Study

The study's tool was a translation test which used to measure the students' skills and abilities in providing creative translation in the intended meaning. First, the researchers distributed the test papers to all students and explained to them how to do it. The test was divided into two parts, part one asked the students to translate ten expressions into Arabic and part two asked the students to translate ten expressions into English.

The following table showed the statistical results of the total number of students who participated in the translation test and those who were absent.

Table 1: Number of Students (male & female) at Radfan University College.

College	Department	Level	Participants				Absentees				Total %
			M	%	F	%	M	%	F	%	
Radfan University College	English	Four	4	18	11	50	2	9	5	23	100

This statistical table showed that the total number of students in the classroom of English Department, Level four, Radfan University College were twenty-two students in total, fifteen students 68% participated

in this study and undergone to the translation test and seven students didn't participate because of their absenteeism. From statistical data above it was clear that the number of female participants was more than the male participants.

Table 2: Students' Translations of the Expression "to contain feelings" لأكتم مشاعرهم.

Students' translations	Frequency	percentage
Creative translation	None	0%
Uncreative translation	12	80%
No translation	3	20%
Total	15	100%

In this item the students were asked to translate the English expression "To contain feelings" into Arabic carefully and overlooking the words in front of them, the main idea was the meaning. The data above showed that none of the students, 0% answered the creative translation لأكتم مشاعرهم and twelve of the students 80% gave uncreative translation and went to the Arabic meaning أحتوي which is not collocate with مشاعر at all, because the word "contain" has many meanings when it comes in different contexts. However, three of them 20% didn't translate and handed their translation's test paper empty.

Table 3: Students' Translations of the Expression "Pure gold" ذهب خالص.

Students' translations	Frequency	percentage
Creative translation	9	60%
Uncreative translation	6	40%
No translation	None	0%
Total	15	100%

This statistical data showed that nine students, 60% of them provide the Creative translation "ذهب بـ" and 40% failed to give creative translation and went to the Arabic meaning "الذهب". Nevertheless, none of them 0% did not translate and handed their translation' test paper free from any translation because they had not the knowledge of the Arabic proper equivalent and textual meaning.

Table 4: Students' Translations of the Expression "Widespread" ولىع الأنتشار.

Students' translations	Frequency	percentage
Creative translation	9	60%
Uncreative translation	2	13%
No translation	4	27%
Total	15	100%

This table above showed that nine of the students, 60% delivered the creative translation "ولىع الأنتشار" and two of them, 13% gave faraway translation "السرعة القصوى" which is unsuitable at all. The students confused and mixture between the word "spread" and "speed". However, four of them, 27% left their translation's test paper without any response.

Table 5: Students' Translation of the Expression "Time is Money" السوق تمن ذهب

Students' translations	Frequency	percentage
Creative translation	5	33%
Uncreative translation	9	60%
No translation	1	7%
Total	15	100%

In this item, the students were asked to translate the English expression "time is money". This well-known English proverb made the students face their background and use their experience to get the proper translation. However, the data above revealed that five of the students, 33% reached to the creative translation. While most of the students, 60% failed to give the equivalent of this proverb as it is, and they were unable to give the appropriate translation. Only one of students, 7% did not respond and offered his translation's test paper empty. This implied that most of the respondents did not get the creative translation of the intended expression.

Table 6: Students' Translation of the Expression "Wisdom tooth" ضرس العقل

Students' translations	Frequency	percentage
Creative translation	9	60%
Uncreative translation	5	33%
No translation	1	7%
Total	15	100%

In item number six of the students' translation test, nine of the students, 60% succeeded to provide the creative translation. While, five of the students, 33% failed to get the intended meaning and rendered the above expression into irrelevant translation "حكمة الكلام" which was wrong translation using wrong words is a common mistake in their translation. One of the students, 7%, did not respond and handed his translation's test paper without any translation. Statistical data revealed that most of the students got the right answer and succeeded to arrive to the creative translation with the intended meaning.

Table 7: Students' Translation of the Expression "From an old family" عرلة من عائلة

Students' translations	Frequency	percentage
Creative translation	6	40%
Uncreative translation	8	53%
No translation	1	7%
Total	15	100%

The students were asked to translate the English expression: "from an old family" which is well-known and famous expression in both Arabic and English made the students in front of their culture to translate the expression correctly, but the opposite was true. Only six students, 40% gave the creative translation while, eight of them, 53% mistranslated the expression and dealt with it utterly literally into "من عائلة قديمة" the students dealt with the surface meaning of the expression overlooking this translation used among people or no. One student, 7% returned his translation's test paper free from any translation.

Table 8: Students' Translation of the Expression “He looks at the book” لأنظرفي الكتا بـ

Students' translations	Frequency	percentage
Creative translation	5	33%
Uncreative translation	9	60%
No translation	1	7%
Total	15	100%

The students were asked to translate the expression “ he looks at the book”, five of the students, 33% got the correct creative translation, while, nine of them, 60% failed to get the creative meaning and rendered the expression into inappropriate translation which has faraway and different meaning “أنظر الى الكتا بـ” using wrong Arabic preposition convert the meaning upside down, because there is no any relation between “أنظرفي الكتا بـ” and “أنظر الى الكتا بـ” the first one means inside the book to read while the second means to see only the book which is may on the table or something like this. Only one student, 7%, did not translate and handed his translation test paper without any translation. This implied that most of the students got the wrong answer of translation to this expression.

Table 9: Students' Translation of the Expression “Goodwill ambassador” سفلا ر الو لا ا لبحرنة

Students' translations	Frequency	percentage
Creative translation	9	60%
Uncreative translation	4	27%
No translation	2	13%
Total	15	100%

Nine of the students, 60% succeeded to provide the correct creative translation. While four of them, 27% failed to get the accurate translation and rendered the expression into inaccurate and weak translation “سوف” and two of the students, 13% did not translate this expression and handed their translation's test paper without any translation. This indicated that most of the students got the correct intended meaning of the creative translation.

Table 10: Students' Translation of the Expression “Head of the press syndicate” نأ بالصح للأن.

Students' translations	Frequency	percentage
Creative translation	7	46%
Uncreative translation	4	27%
No translation	4	27%
Total	15	100%

The statistical data above revealed that seven students, 46% reached to the creative translation. While four of them, 27% failed to give the appropriate equivalent of this expression “نأ بالصح للأن” and translated it into “رأس الصخلة والرقابة” that means the students moved to the literal translation which missed the expression its recognizable meaning. At the same time, four students, 27% did not answer and returned their translation test paper empty.

Table 11: Translation of the Expression "منى الجامعة الجبلية" the university new building"

Students' translations	Frequency	percentage
Creative translation	4	27%
Uncreative translation	9	60%
No translation	2	13.0%
Total	15	100%

When the students were asked to translate this expression by only four students, 27% reached to the creative translation. While, nine students, 60% failed to give the creative translation of this expression "منى الجامعة الجبلية" and translated it into "الجامعة الجبلية" the students referred the adjective "new" back to the "university" instead of "building" this led to uncreative translation. Two of the students, 13%, did not answer and returned their translation test paper empty.

The second part of this study was about ten expressions in which the students were asked to translate them from Arabic into English.

Table 12: Students' Translation of the Expression "جامعة حضرموت" Hadramout University.

Students' translations	Frequency	Percentage
Creative translation	6	40%
Uncreative translation	9	60%
No translation	0	0%
Total	15	100

The students were asked to translate this expression from Arabic into English, six students, 40% succeeded to give the creative translation. Unfortunately, nine of the students, 60% they think the translation of "جامعة حضرموت" "Hadramout University" the same as translation of "جامعة لهج" "University of Lehej" but translation like these names or titles the translator needs to make sure because each establishment has its own name that requires from any translator to not spend enough time to translate like these names which are translated before by the owners, fortunately none of the students, 0% replied his paper free from answer.

Table 13: Students' translation of the Expression "قتل الجرذ القط" The cat killed the rat.

Students' translations	Frequency	percentage
Creative translation	6	40%
Uncreative translation	6	40%
No translation	3	20%
Total	15	100

The students were asked to translate this sentence which appeared in general very easy sentence, as a result, six of the students, 40% gave creative translation, at the same time, six of them, 40% failed to provide the creative translation because they confused and did not distinguish between the subject in Arabic "القط" and the object "الجرذ" and they translated it wrongly, "the rat killed the cat" while the researchers formed the sentence to give the signal to the students to distinguish between the subject and the object. Three of the students, 20% gave their test papers free from any translation. This indicated that the

students didn't have good background in translation. Sana'a International book fair معرض لكتاب لدول ويبصنعاء

Table 14. Translation of the Expression

Students' translations	Frequency	percentage
Creative translation	3	20%
Uncreative translation	7	47%
No translation	5	33%
Total	15	100%

The students were asked to translate the Arabic expression "معرض الكتاب الدولي بصنعاء" into English. The students here translated the expression with difficulty, only three of students, 20% reached to the creative translation. However, seven of them, 47% were failed to translate it creatively into "Sana'a International book fair" and they went to translate it improperly into very bad translation like this "place the books Sana'a international" this meaningless translation may be because of their misunderstanding of how to deal with the word "international" which refers back to "book fair". Finally, five of the students, 33% did not give their responses.

Table 15: TT "The good boys" ايويد لطيبون

Students' translations	Frequency	percentage
Creative translation	9	60%
Uncreative translation	4	27%
No translation	2	13%
Total	15	100%

The students were asked to translate the expression "الأولاد الطأب" into English and appeared from their answers that nine of the students, 60% provided the creative translation and dealt with the Arabic adjective "الطأبون" nicely, when they translated it into the common meaning "good" rather than the different lexical meanings of the word "الطأبون" which may not have implied the meaning. Only four students, 27% failed to translate it creatively and gave incorrect answer, they wrote "the boys impolite" they may want to write "impolite". Besides, two of the students, 13% did not attempt to translate this expression.

Table 16: Pure angles "م ينكة بلرار"

Students' translations	Frequency	percentage
Creative translation	2	13%
Uncreative translation	10	67%
No translation	3	20%
Total	15	100%

When the students were asked here to translate this expression only two of them, 13% wrote the creative translation. However, the majority of the participants ten students, 67% were mistranslated it creatively into "pure angles" and they translated it improperly into "righteous" which does not collocate with "angles" this literally meaning appeared the students unskilled to translate properly. Finally, three of the students, 20% did not attempt to translate. This indicated that the courses of translation which they took in

their studies were not enough to polish them for the right and creative translation.

Table 17: "اجتماع مدته اربع ساعات" "A four-hour meeting"

Students' translations	Frequency	percentage
Creative translation	6	40%
Uncreative translation	7	47%
No translation	2	13%
Total	15	100%

In this item, the students were asked to translate this Arabic expression "اجتماع مدته اربع ساعات" into English, six of the students, 40% replied with the creative translation, while seven of them, 47% wrote uncreative translation, and only two of the students, 13% remained with no translation. The above statistical data revealed that there is some improvement in translating this expression, but still there is a lot of efforts to be done from the side of the students to arrive all to the creative translation.

Table 18: "ماء عذب" Pürewater

Students' translations	Frequency	percentage
Creative translation	6	40%
Uncreative translation	8	53%
No translation	1	7%
Total	15	100%

The respondents were asked to translate this Arabic expression "ماء عذب" into English. Six of the respondents, 40%, provided us with the creative translation, eight of them, 53% provided us with the uncreative translation. Only one of the respondents, 7% did not give his answer. This implied that most of the students gave us uncreative translation.

Table 19: "رئيس الجامعة" Rector of the University

Students' translations	Frequency	percentage
Creative translation	2	13%
Uncreative translation	12	80%
No translation	1	7%
Total	15	100%

Here in this item the students were asked to translate this Arabic expression "رئيس الجامعة" into English. Only two of the students, 13% got the creative translation, while twelve of them, 80% got the wrong translation the uncreative translation. They failed to provide the creative translation for the Arabic word "رئيس" and they translated it into "head" instead of "rector". One of the students, 7% did not try to translate this expression. From this statistical data we could understand that most of the participants did not give the creative translation because they did not have enough practice and weak background knowledge in English translation.

Table 20: “TT” Not to be used without medical supervision.

Students' translations	Frequency	percentage
Creative translation	2	13%
Uncreative translation	6	40%
No translation	7	47%
Total	15%	100%

In this table the statistical results showed percentages in comparison to the previous table. Only two students, 13% got the creative translation, while six of them, 40% gave uncreative translation and the rest of the students seven, 47% remained negative, they did not give their translation. This indicated that the students mistranslated the expression and wrote faraway translation and the grammar was incorrect “not use until exposed to a doctor” this expression is very famous but the students failed to capture the creative translation, on the contrast, the majority of the students couldn't translate and they returned their exam papers back empty.

Table 21: “A cat has nine souls”.

Students' translations	Frequency	percentage
Creative translation	2	13%
Uncreative translation	9	60%
No translation	4	27%
Total	15	100%

The students were asked to translate the Arabic expression “زِي القَطْبِ بِعِ أرواح” into English, only two of the students, 13% got the creative translation, while nine of them, 60% got the uncreative translation. Four of the participants, 27% didn't even try translate and left their translation test papers empty.

Findings

The researchers collected the test papers from the participants and compared their translations with the translation answer key which were taken from specialized translation references like in Tawfeeq 2019, Yusif 2011, Najeeb 2005 and Addeibany 2014 to see where the novice translators /students answered with creative translation, where the participants failed to get the creative translation and where they unanswerd. First of all, the creative translations of the students in the first part of the test 63 (42%) while uncreative translations were 68 (45%) and no translation were 19 (13%). From the students answers we found the huge number with the students who failed to provide the creative answer according to the answer key and with small differentiates with the students who answered creatively. while minority of the students who preferred unanswerd.

The second part of the test was the total number of the creative translations were 44 (29%), while the uncreative translation were 78 (52%) but no replied were 28 (19%).

Part one	Proper Translation		Improper Translation		No Translation		Total	
	Frequency	Percentage	Frequency	percentage	Frequency	Percentage	Total	%
	63	42%	68	45%	19	13%	150	100%
Part two	Frequency	Percentage	Frequency	percentage	Frequency	Percentage	Total	%
	44	29%	78	52%	28	19%	150	100%
Total	107	36%	146	48%	47	16%	300	100%

The above table is no.22, reveals that 42% of the participants' creative translations to each expression in part one "translate from English into Arabic". Nevertheless, 29% of the participants who get the creative translation with total percentage 36%. But, most of the participants' translations were uncreative, for example, in part one, 45% of the students failed to provide the creative translation, additionally, 52% of the students in part two, also failed to get the creative translation with total percentage 48%. Moreover, 13% in part one & 19% in part two untranslated and turned their exam papers free from any attempt. The total number of the students who did not replied were 16%. In brief, the percentage of the participants who introduced creative translation in part one is better than the percentage of the participants in part two. That means the students faced difficulties in part two than part one. On the contrary, 45% in part one and 52% in part two were failed to capture the creative translation that may they lack to background and wide knowledgeable to provide the creative translation. Consequently, the expressions in part two were difficult in compare with part one. Finally, both participants who unanswered and replied their test papers free from any attempt were as follows: in part one 13% and in part two 19%, that means part two was more difficult than part one. In general, the results appeared that part two was the most difficult than part one due to lack of the good expressions and less background in provide the creative and intended translation.

The findings of the study revealed that the majority of the students forgot and disremember what they had learned in the third level (two courses in translation) and all the courses consider the methods and tools of translation that help them to translate and deal with like these expressions. Because many of collocations, proverbs, synonyms ...etc. were taken in the two courses. On the other side, the students appeared they lack of vocabulary, both in English and Arabic and the University must support the course and re-evaluate the running courses in English in general and the courses of translation in particular.

Finally, the third year recommended and prescribed references of the translation course were free from any specialized Arabic translation references.

Recommendations

According to the results were displayed in the above table, the students' lack to remember the rules of translation and they misused between weak meaning and creative meaning. So, the researchers recommend with the following points: -

1. Elaborate the course of translation and start from First level into the four level.
2. Provide the library of the faculty with the updated technologies and dictionaries which enable the students to translate effectively.
3. Cancel the Arabic sub-courses or introduced in an English language to enhance the students' vocabulary.
4. Provide the learners with modern technologies which help them to follow up the new programs in the science of translation.
5. Adding extra Arabic references to the Prescribed Reading and Recommended Reading which available in the University Curriculum, because all of these references in English but in Arabic none of them.

6. Building new vocabulary by the daily assignments and translation tasks to enlarge their cognitive ability.
7. Adding different courses in translation like, social, political, literature, economic and other fields.

Conclusion

The course of translation in the English Department at Faculty of Education Radfan is not enough due to the time limit to achieve the lecture in translation is only two 2 hours. As a result, the negative results appeared on the student's efficiency during translation the test paper. The fourth level of English Department at the Faculty of Education Radfan needs more and more trainings and assignments in translation both in English and in Arabic to help them to overcome the difficulties that face them during translation and help them to select the creative meaning.

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02

DECONSTRUCTING THE CLASS BARRIERS IN *IAS TODAY* AND *THE WHITE TIGER*

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Abstract:

Class difference creates nightmare for the underprivileged groups in all the societies of the world. Almost half of the population remains at the back foot accepting their limited resources and remain cluttered in their own narrow world. Vikas Sharma's recent publication IAS Today (2021) and Aravind Adiga's The White Tiger (2008) is an eye view of the struggle and courage required for the journey of impoverished to create an empowered self. The hero of Vikas Sharma's novel leads a quite linear and disciplined life keeping all the distractions aside and proves his worth by becoming an IAS officer. Even after acquiring the name and status, he follows Gandhian lifestyle to conduct his survey to the social issues and their eradication. On the other side, the protagonist in The White Tiger, lives a suppressed life under the courtesy of his master. At the end, he deconstructs the age old hierarchy of the rich and poor and becomes an entrepreneur but at what cost. He violates the human values turns into a ruthless ungrateful criminal and kills his master. Both the novels present a contrast in the modern world between greed and lust, rich and poor, values and ethics. The present paper shall comprehend the social structure in a more unified way tracing the growth of an individual from a defeated being to a winner and it will also discuss whether the means matters in the process of achieving the target or the end justifies the means.

Keywords: *Class Segregation, Empowerment, Social Issues, Deconstruction, Class Hierarchy etc.*

Class segregation is an inequality in the society between people with different social standards and status. It is a division in the social structure which separates the people into higher class and lower class comprising the wealthy and the poor respectively. This discrimination is primarily determined by one's ability to fulfil the basic needs. Those who have sufficient mediums to nurture their life are called upper class and the other people who suffer financially are categorized as lower class. P. K. Nayar asserts that "class membership is defined by the ownership or lack of ownership of the means of production" (57). Class separation is a wide phenomenon subsiding the poor from the centre of the society disabling them from any kind of further development physically, mentally and socially. "According to Niti Aayog, 25% of the populations in India are poor" ("Poverty Ratio in India"). In this way, "every fourth person of the total population of India is in poverty" ("Poverty Ratio in India"). The rift between rich and poor, bourgeoisie and proletariat is not a new phenomenon, it continues since the older times and is still prevailing. "According to Marxist thought, social conflict caused by economic factors is the driving force behind society's processes and structure" (Riach 85). The present paper shall study that the class disintegration is a social anomaly controlled by the knowledge and power of ruling class while ignoring the knowledge and efforts of a low-class individual to empower himself. It highlights the independent lower-class people who are proving their identity and empowering themselves with their own hard work and determination.

Vikas Sharma is a contemporary writer. He is a professor and head, department of English, Chaudhary Charan Singh University, Meerut. Besides his academic work, he has written six novels: *IAS Today* (2021), *Love is Not Time's Fool* (2022), *498A: Fears and Dreams* (2022), *Medicine: Light in*

Twilight (2022), *Ashes and Fire* (2022), *Hope Against Hope* (2022). Rights of woman, problems of widow, orphan and helpless old people has been discussed in detail in the novel *Love is not Time's Fool*. 498A: *Fears and Freedom* is the depiction of living a just and carefree life following correct knowledge, right conduct and philosophy in personal and social sphere. Other than this pandemic and its resultant depression are the themes of his writings.

Aravind Adiga (1974) is famous for his debut novel *The White Tiger* (2008) which won him the most prestigious Man Booker Prize. He is a prolific Indian writer and journalist contributed short stories and novels. He pens down some well-known novels named *Between the assassinations* (2008), *Last Man in Tower* (2011), *Selection Day* (2016), *Amnesty* (2020) and short stories *The Sultan's Battery* (2008), *Smack* (2008), *Last Christmas in Bandra* (2008), *The Elephant* (2009). His writings centre around the discussion of class division, poverty, real estate business, sports etc. Keeping the poor in the centre of discussion, *The White Tiger* raises the issues of poverty, class exploitation, landlordism, struggle for empowerment etc.

Vikas Sharma's novel *IAS Today* is a story of two village boys Romesh Shrotrīya and Tinny Gaūrav. The two characters are contrary to each other. Romesh, the son of a farmer, believes in hard work and wishes to create his own identity by studying hard to carve out his name and prestige as an IAS officer while Tinny, the son of S.D.M. Bharat Bharati, is a boy of a well-respected family who lives a quite addicted and lustful life engaged in theft and fraud. Witnessing his father's poverty and hard work as farmer, Romesh decides to do something remarkable to make his parents proud. Since the very beginning, Romesh is quite determined, hard working fellow aspiring for his goal of becoming an IAS officer. He believes "why not depend upon personal skills, work hard with intelligence and prudence" to succeed in life (Sharma 3). Though he lacks confidence in English pronunciation yet completes his intermediate examinations with first position. For further studies, he prepares for civil services guided by his mentors in Delhi University but due to poverty his father does not buy him books saying "You have a lot of books on your shelf. Finish them and then ask me for new books" (Sharma 4). He manages his studies with the library books, newspaper for general topics and some xerox copies of the content. With his hard work, he topped the university while his friend Tinny secured first position. Out of jealousy, Tinny finds no companion in him and later on they both separate their way. Romesh becomes more confident and lives a self-contained life. He starts giving English tuitions to the undergraduate students to be self-independent to bear his own expenses in city. Adiga portrays the struggle, conflict and hard work of an aspirant to achieve his goal who cannot even afford to buy books. He presents a very realistic picture of a poor youth who tries to overcome the social and personal barriers to pursue his goal.

Romesh lives a very disciplined life, committed to his goal who does not allow any distraction to hinder his path. He spends his time reading a lot of books by English writers such as Francis Bacon, Alexander Pope, Charles Lamb, Bertrand Russell, Sigmund Freud, Dorothy Richardson, Henry James, Virginia Woolf, G. B. Shaw, John Milton etc. The vast study not only broadens his mind but also makes him live a more refined and disciplined life. Romesh believes "Knowledge is power, and power brings money" (Sharma 71). With all his hard work and determination, Romesh clears IAS exam and becomes a responsible citizen ensuring the welfare of common man. A lot of challenges and opportunities are there in front of him which he tackles with dedication and resolve. He becomes an inspiration and epitome of success to others particularly to those who are subordinates and motivates them to pursue their goals.

Coming from a very humble background, everything out of his house and village is a new and thrilling experience to him. He starts his journey in poverty and till the time of his training in city, he adjusts with the available mediums and articles arranged and bought years ago in scarcity by his father. His father sent him to the training center giving eight rupees in his hand and advised him to "become a responsible citizen of the nation" (Sharma 109). His simplicity of life and thought reflects in his appearance of Khadi kurta and pants and admiration for Lal Bahadur Shastri, the second prime minister of India as his role

model. Not being fond of rich lifestyle, good financial status, he believes in self-determination and noble deeds as the key to success. Adjusting in the new environment, he joins the training classes in traditional khadi attire totally refusing the western culture represented by suit and trousers. He clearly tells the officers “That he would leave the training if forced to put on trousers, blue open collar coat with a tie” (Sharma 117). Despite a long conversation with the officers, he firmly states “Sir, I can't afford to purchase this western uniform with the hard-earned money of a poor farmer” (Sharma 118). His poverty keeps him very humble in every aspect and he never takes pride in his achievement rather takes each step of progress as an opportunity to pave a way for lower class people. Even as a trainee, he wants to raise voice for the lower strata of society whose voice remains unheard. His first question in the training is about the struggle and hardships faced by a farmer to sustain himself and his family. The farmer has never been the centre of discussion in concern of their difficulties and problems as “nobody cares for the poor farmers, and they generally die in harness” (Sharma 119). With this concern, he also drives the attention of policy makers towards the flaws in the education system where the children from lower class struggle to collect the required books and stationery and feel subsidised. Sharma criticizes the system saying, “nobody cares for the growing gaps between the children of rich families and poor families as the latter fail to buy school uniforms, books or notebooks” (Sharma 119). Through Romesh, the author criticizes the least concern of government for a good, unified education system equal to everybody and within the access of each person who is desirous to learn and create a better world for himself and his surroundings.

The author presents a critical view of socialism through the ideas of Romesh. He advocates equality among all citizens and propagates that “socialism is a system in which all citizens get equal opportunities for progress” (Sharma 125). Contrary to communism, socialism understands the requirement of each person following the principal of 'to each according to his needs' (Sharma 126). Romesh tries his best to practice socialism and propagates it in his discussion as the only solution to any problem in the social sphere. Achieving the success, he expands his own space as well as tries to create a homogenous environment to others which represents his empowerment in true sense.

Trishala Vasu, his roommate and colleague in training shares his sufferings and educational difficulties. She also believes in the idea of socialism like him. Coming from a higher class as the daughter of a D.M., Trishala does not take concern to Romesh's low financial status but marries him for his qualities and his approach to life. She expresses to her parents that “material comforts and a grand marriage show had no significance for her now” which reveals her ideology that class does not define a man's ability (Sharma 134). Trishala's acceptance of Romesh's family's inferiority in social class demonstrates that Romesh empowers with his values and ideals rather than material comfort.

A number of group discussions in training polishes his knowledge of social problems and enables him present his views more effectively. With his zeal and knowledge, Romesh successfully becomes the district magistrate in Kurukshetra and Trishala, his wife gets posted as district magistrate of Karnal, Haryana. Through Romesh's success, the author shows the victory of the lower class over a predetermined set of social practices that dictate only the empowered can hold the position of authority. In this way, Romesh breaks the stereotypes associated with lower class individual and becomes a representative of change, dismantling the social division and paving way for other to aspire positions of power.

Arvind Adiga's novel *The White Tiger* frames a tale of an ordinary village boy who moves to the city in search of employment and a better life. The hero of the novel, Balram Halwai, is an innocent and intelligent boy in his surroundings, but poverty prevents him from any kind of upliftment. He is forced to leave his education and starts working at a tea shop for meager wages. His lower status in the social hierarchy always pricks his conscience to upgrade himself financially. He tries to keep himself updated to the social demands and skills necessary to be successful. He listens the conversation of visitors and customers at the tea shop and confesses that “by eavesdropping on them, I learned a lot about life, India and America – and a bit of English too” (Adiga 47). He tries his best to cope up with the demands of changing

scenario, so he learns driving and relocates to Dhanbad in search of employment. After a lot of struggles in the new city, he got a job of driver for Mr. Ashok an NRI who shifted at his father's place. Working with Mr. Ashok has both challenging and an enriching experience to him. Initially suppressed to his master's order, gradually, he broadens his knowledge and expands his work interest instead of being limited to "the rooster coop" of poverty (Adiga 187). Adiga criticizes the narrow world in which the poor are forced to live, as subordinate and marginalized individuals who accept the superiority of the upper class.

Witnessing the corrupt attitude of city people, he acts the same way and confesses the change he noticed in his personality "I was corrupted from a sweet, innocent village fool into a civilized fellow full of debauchery, depravity, and wickedness" (Adiga 197). His poverty leads suppression to upper class and lives an overburdened life under their command. Gradually, he gets unsympathetic to his master and concentrates only on the ways of his upliftment to get away from any injustice prevailing in the society. He always aspires the equality and opportunity to build a life for himself without any segregation in the social world on the basis of class. Though a villager he deconstructs the class and space boundaries just by upgrading his knowledge, leaving behind all the stereotypes and prejudices regarding a lower class being. Even after trying hard, he cannot find value and recognition under the command of his master. Sharma writes that due to his master's overpowering attitude "he deviates from morality and break the shackles of moral values to get freedom" (111). Seeking the opportunity, he kills his master and bribes the money intended for the authorities. He admits the crime committed by him saying that "he rammed it three times into the crown of his skull, smashing through to his brains" (Adiga 284). Mahal writes "crime was mentally justified by him as his fight against exploitation by the wealthy" (5647).

Taking shelter in Bangalore, he spends his time contemplating the most suitable business that will lead to success in a short span of time. With an acute analysis of the current need of people, he establishes a driving agency and becomes an entrepreneur providing employment to numerous people. He asserts that "I changed from a hunted criminal into a solid pillar of Bangalorean society" (Adiga 292). Although he reduces the gap between the two classes reaching to the top of hierarchy as an entrepreneur, but it comes at the cost of sacrificing human values for material upliftment. Balram believes that "individual action is the key to break out of rooster coop and the servants are self-trapping" (Narasiman and Chawdhry 7). The researcher does not justify the crime committed by Balram but his relentless pursuit of his goals and his role as a provider to other individuals can be seen as defining characteristics of success. However, the brutal means he employs to achieve his dream of equality can never be accepted by anybody but "somewhere in this journey his tainted thinking justified this as a requisite for embracing an opportunity and subsequent improvement" (Mahal and Markandeshwar 5647). He can be taken as successful man in terms of his conscious mind, determination, acceptance of guilt and a provider to other poor people.

Indeed, Romesh and Balram Halwai stands a contrast to each other. Balram in his pursuit of modernity succumbs to corruption, commits murder and indulges in debauchery. He adapts negative aspect of life and forms a corrupt outlook of people based on his experiences. Becoming an entrepreneur, Balram empowers himself to the extent of providing others. However, his success comes through compromising values and engaging in criminal activities. While Romesh, despite of living in urban locale with all the luxury in his surroundings, remains rooted in his culture and values. He chooses an ethical path and progresses in every aspect socially and intellectually. Unlike Balram, Romesh shapes his future in the city and progresses professionally instead of getting inclined to the sophisticated lifestyle and debauchery. Romesh as an IAS officer, works towards eradicating the class boundaries and regulates the society towards equality. Both the protagonists are self-made person holding power in their hands in completely different ways. They both are the winner in their own way succeeding social hierarchy and proving their own worth. They both aspire to create an inclusive society in which they become successful to a great extent. The study raises the question of whether the means employed in the journey towards success truly matter or if the end result justifies any means used. Eventually, it is up to individual interpretation to

determine the importance of means versus ends in the pursuit of success.

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THE SELECTIVE AMNESIA: REPRESENTATION OF DALIT WOMANHOOD IN DALIT MEN'S AUTOBIOGRAPHIES: A SELECT STUDY

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Abstract:

*In Indian society, Dalit women are doubly oppressed as Dalits and as women. They are penalised and brutalised not only by upper caste men but also by men from their own community. This subordinate status of Dalit women and their complete marginalisation is clearly reflected in the writings of Dalit men, but the productive roles of these women are hardly seen in the texts of Dalit men. This selective amnesia by Dalit males shows that men are not ready to acknowledge Dalit women's contribution to the family, the community and the Dalit movement at large. They refuse to accord their women equality even in literary representation. The silencing and stereotyping of the women has hence led to an alternative voice from the women themselves. Autobiographies written by these Dalit women tell the story of the aspects of their lives that have been erased, ignored, demeaned, mystified and even idealized in the majority of Dalit men's texts. This paper aims to analyse select Dalit men's autobiographies such as Hazari's *Untouchable: The Autobiography of an Indian Outcaste* (1969), Sharankumar Limbale's *The Outcaste* (2003) and Omprakash Valmiki's *Joothan* (2003) to explore the representation Dalit womanhood in those texts.*

Keywords: *Dalit women, marginalization, amnesia, literary representation, autobiographies, silencing and stereotyping.*

To the Dalit writers, Dalitism is an encapsulating, multifaceted concept embodying subjugation and control which is imposed from 'above' in all spheres of living, be it social, economic, political, cultural or moral and Dalit literature holds both external and internal forces responsible for their subjugated identity. Making the painful growth the base of their ideas, Dalit writers produce literature which seeks its themes not in the abstraction of universal values but in the lived torment of actual human life, the life which is defined not on the abstractions of sentimentality but on the hard and inclement rocks of unjust socio-cultural and politico-economic relationships between man and man. This literature is not written for mere entertainment or transient pleasure, but it is an embodiment of protest and resistance.

Autobiographies as a literary genre claim to give an honest account of the lived experiences also have an agenda and are written as per a given structure. Dalit writers used to write their autobiographies with the dual but integrated purpose of expressing and assessing their identity as Dalits who grow and suffer so much. The blend of pathos and protest with the combination of the rebellion against social injustice with a dream of a life of dignity for the oppressed can be found in these autobiographies. These are the documents which testify to the existence of suffering inflicted on the basis of caste, question its rationale ruthlessly and convince the readers about the sheer unjustness of the phenomenon called caste system and with this, also symbolise the voice of freedom. But it can be said that sympathetic creative outpourings, analytical sociological discourses as well as journalistic polemics do not succeed in capturing the complexity of the caste system's effect on those who have historically been relegated to the margins of society on the basis of the birth based considerations of high and low. Here, Dalit autobiographies attempt to fill a vital gap in the effort to study marginalised human subjectivity as they show that the core of a human personality can be known only when its core formative ingredients are taken into account. And this

accounting is possible only when one reads or listens to the factual accounts of the true experiences.

Although Dalit women share caste and class with Dalit men, issues of gender make identity construction between the two groups different. Dalit men's autobiographies while projecting the caste and class issues, often seem reluctant to project the gender issues. A chosen amnesia of suppressing Dalit womanhood is seen in their autobiographies. Gradually, Dalit women's autobiographies came into existence by which the Dalit women writers aim to project their gender issues, reconstruct their own identity by deconstructing the socially constructed identity by which they were pushed to the lowest ladder of the society. But it is not always gender consciousness that dominates Dalit women's autobiographies, these autobiographies can uniquely be distinguished from men's autobiographies, in their concerns and perceptions from women's point of view. Different issues, concerns and anxieties raised in Dalit women's autobiographies incite thoughts in readers about the significance of Dalit men's autobiographies as well. At some stage it would become inevitable to look at men's autobiographies along with the women's, since they might provide material for a more complete Dalit perspective of their own predicament between the two worlds.

Often women writers round the world, irrespective of the differences in their problems and perspectives, share a similar unspoken agony. Their gender becomes more prominent than their genres and their sympathy for their own folk is often misinterpreted and branded as 'feminism' not 'humanism'. Some critics like George Henry Lewes view that a woman's literature "promises a woman's view of life, woman's experience: in other words, a new element" (47). In *The Lady Novelist* (1852), Lewes differentiates the writings of men and women on the basis of their focus: in men's writing the focus is more on intellect whereas in women's writing the focus shifts to emotion. To quote him: "Masculine mind is characterized by the predominance of intellect and the feminine by predominance of emotions.... Woman, by her greater affectionateness, her greater range and depth of emotional experience, is well fitted to give expression to the emotional facts of life..." (131-32). For men, writing autobiographies is just another act of portraying their perceptions of the world outside, but for women it is much more than that: it is more the portrayal of the world within, the world hitherto hidden from the rest of the world, than the world outside. Sometimes, the focus is neither the world within, nor the world outside but the conflict between the two, between the individual and the society, between tradition and modernity, between fact and fiction. In her article, *Mennonite Women's Autobiography: An Interdisciplinary Feminist Approach* (1996), Mary Cisar explains: "Studying women's autobiography fixes our gaze on the dichotomies between inside and outside, the community and the individual, patriarchy and feminism, history and fiction" (143). This dichotomy in their existence requires them to make multiple adjustments at every phase of their life and when the extent of adjustment crosses the limits of forbearance, it leads to revolt which is often orchestrated through literary outpourings.

An autobiography with its claim of genuine remembrance and retelling can also have a counter-claim of genuine forgetting and omission which is evident from the treatment of women in male autobiographies. It was not in the writings of Dalit men and women but in the writings of the upper caste people it is perceived that the upper caste women had been valorised, the middle-class women marginalised and the Dalit women victimised. Dalit women not only questioned their own victimisation but also spoke for the upper- and middle-class women who met the same fate at home. They are the subalterns who are championing the cause of women as a whole. The call is not merely to break stereotypes and demand self-respect but also to highlight the differences accorded to the problems of men and women and the lopsided progress of the Dalit movement itself; a movement which is precariously balanced on the sandstone of double-standards.

Generally, the life stories of Dalit women crafted by Dalit male writers, in spite of their commitment and sincerity, have been set aside by the Dalit feminist critics as unrealistic and doubly

distanced from the truth on the ground that since they do not live the life of women, they cannot recreate a woman's life in their writings. As Ruth Manorama asserts in her article 'Dalit Women: Downtrodden among the Downtrodden' that "the majority of the Dalit poets have tended to see women as victims rather than victors" (qtd in Massey, *Indigenous People* 165), it is true of most of the Dalit writers who may glorify them as mothers and sisters but still neglect their distinct identity as women. On the other hand, when women write their own stories, it is treated as women's writings, not as a document of human creation and is given a lower status in the literary canons. Dalit men in their autobiographies articulate individual stories of masculine heroism to recuperate the manhood they lost to the upper caste people. Upper caste dominance rendered Dalit men powerless, psychologically emasculating them and effecting a symbolic relational change in their sexual status to the systems of power. As water rolls downwards, the frustration of Dalit men was rolling down towards the most powerless victims, the Dalit women and the vacuum caused by the frustration could only be fulfilled through the tortures inflicted on the Dalit women by their own men.

Sharmila Rege, a Dalit feminist, argues that Dalit men representing Dalit women put forward their own views on behalf of Dalit women. Similarly, when upper caste women talked about oppression, they considered Dalit women to be similar to themselves and talked about a generalised victimisation of womanhood. As argued by Rege in her book, *Writing Caste Writing Gender* (2006), according to these women a caste identity can be transcended by the larger identity of sisterhood among all women. But this kind of theorisation of experiences is problematic because the actual experiences of different sections of women in society are very different and a Dalit woman's situation is totally different as she is doubly cursed as a woman and as a Dalit.

In the 1980s and 1990s a new wave within feminism emerges which necessitates a rejection of universalisation of experiences of women belonging to different castes and classes, leading to an emphasis on the independent identity of Dalit woman. Gopal Gurus in his article 'Dalit Women Talk differently' (1998) argues that in order to understand Dalit women's need to talk differently it was necessary to delineate both the internal and the external factors that had a bearing on her constitution. While defining the necessity for Dalit feminism, Gurus admits that the issue of representation of Dalit women gets complicated due to what he cites as external factors that is, non-Dalit forces homogenising the issue of Dalit women and internal factors that is, the patriarchal domination within the Dalits. There was a strong feeling among Dalit women that upper caste educated activists could not represent their grievances in their entirety as they were not the ones who actually went through the trauma of being a woman and moreover a Dalit woman. There was a gulf between upper caste women and Dalit women which was not easy to cross. Gopal Gurus, while distinguishing the discourse of Dalit women from the upper-class feminism, asserts that social location determines the perception of reality, making the representation of Dalit women's issues by non-Dalit women less valid and less authentic. He utters,

Beneath the call for women's solidarity the identity of the Dalit woman as 'dalit' gets whitewashed and allows a 'non-dalit' woman to speak on her behalf. It is against this background that Dalit women have of late protested against their 'guest experiences' in a text or a speech of a non-dalit woman and instead organised on their own terms (qtd in Rao 82-83).

Dalit feminists believe that there is neither any common material base nor a common philosophy to combine Dalit women's movement with other women's movement as the emancipation of Dalit women always entails a dual-struggle of being a Dalit and a woman which is quite different from the predicament of other women.

The practice of writing autobiographies actually has always been the privilege of the intellectuals,

the powerful, the rich or in other words the dominant class. Since they are mostly written by learned men, they are structured, well knit and written in a standard tongue. However, it is only in the end of the 1970's there emerged a notion of female self-hood which could be triumphantly liberated from its neglect or repression under patriarchy and made visible through writing. Gradually Dalit women's autobiography comes into being as a strategic necessity of that particular time by challenging the existing male selfhood. These have become a kind of consciousness raising writings which would enable readers realise the joys, nostalgia, suffering, pains of Dalit women as a collective and communal identity as women. They could also make readers realise a sense of pride and satisfaction derived by many of them in being able to realise their artistic persona and being able to contribute to the collective oeuvre of Dalit literature. However, it is to be understood that, Dalit women's testimonies by Shantabai Kamble, Baby Kamble, Kumbud Pawde, Urmila Pawar or Bama, in no way project the sense of a unique self at the cost of the community.

Significantly, there are remarkable differences in the autobiographies written by Dalit men and women. Usually, the world of male Dalit writers is inhabited by caste prejudices which cripple the inherent potential of Dalits and fracture their dignity as human beings. Most of the world of these writers is a territory torn apart by caste and afflictions of caste and in their provinces the females enter only as a prop to the hero who struggles hard to achieve a formidable place in a largely inimical society. But women in this battlefield of life enter mostly in the garbs of mothers. Dalit male writers feel deeply grateful to her who is, as a rule, hardworking and bears many tribulations of fate for them and as a reward they sing paeans for her sacrifice and unexpressed love. By exclusively focussing her identity as a Dalit woman, Dalit men's portrayal forsakes her identity as a woman and tries to see her in certain stereotypical images which are a reflection of patriarchal framework in upper castes. Her projection of being Dalit is exploited as a strategic asset and she becomes a victim of an ideology which tries to keep her where she is, by idealising and seeing her only in the form of 'mother' image. It results in her broken images in the works of male Dalit writers who fail to present her as a convincing 'woman being' with her own life and distinct impulses against what is seen as correct image by the patriarchal structures. Nowhere there is a mention of her diverse identities, of her different capabilities, her inner and outer conflicts. In some autobiographies even when there are ample scope, a limited and conventional picture has been given to the women characters. In doing so, they accord justice not to women, but only to themselves.

But the domestic violence, inequality in matters of care and food never attract the vision of Dalit male writers, though it is quite evident from Dalit women's autobiographies that these were major issues among the women. The complete dismissal of domestic violence in the men's narratives shows their apathy and the complete denial of violence at home. Since men benefit from the patriarchal system it is supposedly difficult for them to initiate change in some of the oppressive situations in Dalit women's lives. Dalit men like men of all classes and castes thus espouse the beating of wives and the general physical, mental and emotional trauma which the womenfolk have to bear within a household. But in the narratives of Dalit women the day-to-day private life is depicted more realistically revealing the dark side of a patriarchal structure. Dalit women's autobiographies like Bama's *Sangati*, *Karukku*, Baby Kamble's *The Prisons We Broke*, Urmila Pawar's *The Weave of My Life*, Sumitra Bhave's *Pan on Fire*, while narrating how they fought with the circumstances, also have given an inspiring message to the society. In all these autobiographies, the women emerge riding conflicts on different planes. The readers get from these narratives a woman's perspective on diverse things-what makes her world, her take on societal evils and her anguish, hopes and fear, her remembrance of the past, her experience of the present and her concern for the future.

Dalit male writers frequently idealise Dalit women in the archetypal roles of mothers and sisters and attempt to forcibly create structures which show invasion of romanticism in their outlook leading to systematic erasure of the reality of Dalit women who have to carry the double burden of caste as well as

patrarchy. As far as autobiographies are concerned, for Dalit men, these writings are necessarily weapons of protest-often on behalf of the community, but instances of projection of the self-the ego-surfaces in spite of their sincere efforts of wrapping their weakness. The conclusion from Hazari's *Untouchable: The Autobiography of an Indian Outcaste speaks*.

The sea was rough, the boat was small, and I had never sailed before. Already I felt that I was part of a new world, encircled by the mighty ocean, which knew no creed or caste, and as I gazed toward the wide horizon, I prayed that one day I might find the peace of soul I had never known but always sought (qtd in Kumar 160).

Hazari here leaves the land, the people and finds better fortunes for himself and concludes with his abstract wish for peace in a foreign land. In contrast, this is what Bama writes in the forward of *Karukku*. "After seven years of living in the convent, on 8 November 1992, I left behind my life of renunciation and came out into the world. After that, I wrote my book, *Karakku*. That book was written as a means of healing my inward wounds; I had no other motive" (IX). Bama, refuses to be an escapist, doesn't borrow abstractions and has a very practical and humble objective of serving her own people.

Sharankumar Limbale's *The Outcaste* (2003) is considered one of the noteworthy works in Dalit literature. Together with the real representation of Dalit sensibility where caste is seen as collegiums of multiple socio-religious prejudices against the untouchables, the autobiography gives some interspersed pictures of Dalit women facing the vicissitudes of life bravely. The focus of the book is primarily on the experience of living as a Dalit and caste is seen as the crucial factor. If a husband is seen as aggravating the suffering of his wife, it is only individually and not collectively as a species or a group. Nowhere does the women portrayed in it show group awareness as females and held males responsible for their woes. Although, the portrayal of women, particularly Shantama and Masama, shows signs of compassion, the women question are largely missing from the text. Shantama, the protector and guardian of Sharan, is a symbol of his past which he wants to shed off, without realising that this shedding off may also deprive him of his identity, his Dalitism along with their shared existence. It also brings to the fore the peculiar position of Dalit women who sacrifice everything for their sons and are later abandoned by them who now acquire sophistication and start looking down upon them. The writer largely models his women characters on the traditional role of mother as earth- the main reason lies in his engrossment with caste as a decisive disabling factor in our society.

Omprakash Valmiki's *Joothan* (2003) gives a more complex picture of subjectivity where the protagonist and the Dalit community are inextricably linked in a complex web of meaning. In this text, the protagonist Valmiki is an individual, and yet his individuality is often stifled by those who see him only as a faceless member of his community- to them he is nothing more than a 'Dalit', 'Chuhra', 'Bhanghi'. Here the protagonist continually faces a clash between the negative identity imposed on him from the outside and his own positive self-ascribed identity. He faces personal discrimination and is deeply sensitive to the pain of other oppressed Dalits, with whom he identifies to such a great extent that he seems to experience their pain himself. This autobiography exclusively deals with the process of the growing up of Valmiki and the consequent trials and tribulations he faces. There are a few female characters and concerns in the text whom the author deals in an oblique manner. In the very beginning, while describing the dirt and insanitation of the chura basti of his village, the narrator refers to the pond which acted as a boundary between the prosperous Tyagi basti and impoverished chura settlement. This pond which was used for numerous purposes was also a public shit ground where "the purdha- observing Tyagi women, their face covered with their saris, shawls around their shoulders, found relief in this open-air latrine. They sat on Dabbaowali's shores without worrying about decency, exposing their private parts" (Joothan 1). The unmistakable irony in the comment brings out the dual standards of the males of upper caste society who

while seeking to confine woman in cover all the time, do not care for them at their most private moments. The false morality of the upper castes towards their women is fully revealed here which, while pretending to be more cultured and refined, do not provide their women a decency of existence.

Besides, though the protagonist associates himself with other Dalit friends and the Dalit community as a whole, the 'we' that has come to mean 'all Dalits' is decidedly male. The silence regarding Valmiki's wife's own agency is one obvious example; Chanda only appears for brief moments in the narrative, once when she asks 'you're not joking, are you?' in response to Valmiki's marriage proposal, again when she receives a theatrical award, and once more when the narrator describes her refusal to use the name 'Valmiki' herself. No insights into this character's own reasoning, nor the different circumstances and restraints faced by Dalit women in general, are given in the narrative. Gender specific abuses are even collated with caste specific ones in the novel, thus relegating women to the margins. The Headmaster Kaliram makes Omprakash sweep the entire school and playground instead of allowing him to study in the class. After two days of manual hard work when Omprakash slips into class to study, Kaliram abuses him using gender specific invectives: "Abey Chuhra Ke, mother fucker, where are you hiding'... your mother..."(5). The use of gender specific invectives alluding to female sex reinforces the impression that sex in a patriarchal society becomes a tool for subjugation and violence. The terminology connecting sex with brutality and degradation objectifies women and when connected with caste, it further downgrades women to the level of beasts. *Joothan* focuses primarily on how caste becomes a stumbling block in a Dalit male's attempt to lead a dignified life. In his preoccupation with his own war against caste, the writer does not get time or energy to explore more fully female characters in the novel.

In *The Outcaste*, the narrator frequently loathes his birth which put him under the curse of being an outcaste. The target of his tirades against the accident of his birth becomes his mother Masama, while his grandmother Shantama remains a shadow character with her helplessness, her simplicity and her love for the narrator. While Limbale largely succeeds in bringing to the fore the pity and terror of being a Dalit in his autobiography, the women, though given a large space in the narrative, are not adequately presented. They are seen as complement to the larger Dalit society and not as separate beings with their own concerns which might be sometimes at odds or variance with males. The patriarchal structures in Dalit society which adds to their woes never become visible in the narratives. These structures are thus conspicuous by their absence and distinguish a female Dalit writer's work from these of males. Even *Joothan* gives a very sketchy view of women alongside the narrator's conflict with caste ridden society.

The autobiographies of Hazari, Omprakash Valmiki and Sharankumar Limbale speak powerfully of the daily horrors of untouchable existence, and also of the effect of the caste system on the selfhoods of the untouchables. The experiences recorded therein argue forcibly that it is the actual day-to-day living of the Dalits which play the decisive role in shaping their subjectivity, but the shaping of Dalit women's identity was scarcely referred in their autobiographies. In all these writings, female characters only occupy subsidiary positions.

Although Dalit women share caste and class with Dalit men, issues of gender make identity construction between the two groups different. While Dalit men hardly talked about Dalit patriarchy in their autobiographies, Dalit women never hesitate to write about the nature of exploitation they generally face both within their communities and outside. The autobiographies of Bama, Baby Kamble, Urmila Pawar, Vamma and several others are examples of how Dalit women have to defy several traditions to assert their individual identities. The subjects Dalit men commonly deal with in their narratives are different forms of caste and class exploitation and the various kinds of deprivations they have to face because they happen to come from the so-called lower caste communities. Their protests in their narratives are loud and clear. They also have advocated the restoration of dignity and self-respect of Dalits who have been denied such basic human rights for so long.

While Dalit men are victims of casteism, Dalit women are multiply oppressed on the basis of caste, class and gender. The inferior status of Dalit women and their complete jeopardisation is clearly reflected in the writings of Dalit men but women's contributions in the running of the family and their efforts at earning a livelihood are completely absent there. This selective amnesia by Dalit males shows that men are reluctant to acknowledge the productive role of these women, though the reproductive role is often valorised. Even in literary representation, these women are given a demystified and idealised identity, which is doubly distanced from the truth. While accentuating the 'caste' factor, Dalit men's autobiographies suppress the 'female' factor and the result is that women are seen only through a narrow prism, with their sensibilities and sensitivities remaining unexplored. But this stereotyping of the women has led to an alternative voice from the women themselves where they attempt to write their own stories to reconstruct their identity by discarding their socially constructed identity.

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04

THE PERVASIVE INFLUENCE OF CORPORATE MEDIA: SHAPING PUBLIC OPINION IN FAVOUR OF THE RULING REGIME

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Abstract:

This article delves into the intricate relationship between corporate media and the ruling regime, examining how media ownership by powerful corporations can significantly impact public opinion in favour of the governing authorities in India. The article explores the ways in which corporate interests align with political agendas, leading to biased reporting, selective news coverage, and the suppression of dissenting voices. By analyzing case studies and historical examples, the article sheds light on the subtle techniques employed by corporate media to shape narratives that serve the ruling regime's objectives. Furthermore, it highlights the implications of such media manipulation on the public's perception of critical issues, democratic discourse, and the overall health of a nation's democracy. In conclusion, the article underscores the urgent need for media literacy, independent journalism, and media reforms to counter the undue influence of corporate media in shaping public opinion and fostering a well-informed and pluralistic society.

Keywords: *Corporate Media, Billionaires, News Channels, Democracy, Dissent, Journalism, Alternative Journalism, Media Literacy.*

Introduction:

Corporate media refers to media outlets, including television networks, newspapers, radio stations, and online platforms, that are owned and controlled by large corporations or conglomerates. These corporations often have diverse business interests beyond media and may operate in sectors such as telecommunications, entertainment, or other industries.

In India, the media landscape is characterized by a significant presence of corporate ownership. Many prominent media organizations are owned by large business conglomerates with interests in various sectors, including real estate, infrastructure, and entertainment. If we see the ownership of the many main stream media outlets, for example, Mukesh Ambani the chairman and largest shareholder of Reliance Industries Limited (RIL), owns Network18, a media conglomerate operating news channels like CNBC-TV18, CNN-News18, and others (Roy 2014). Another giant billionaire Subhash Chandra, who is the chairman of the Essel Group, has a net worth of \$2.1 billion and owns Zee Media Corporation Limited, operating various news channels under the Zee News brand (Celebrity Net Worth 2015). **Kalanithi Muresoli Maran** is an Indian media mogul who is the chairman and founder of the Sun Group. He owns television channels, newspapers, weeklies, FM radio stations, DTH services, a cricket team (Sunrisers Hyderabad), and a movie production house. He also held a major share in the Indian airline- Spice Jet from 2010 to 2015. The network owns 33 TV channels.

The ownership structure of Indian media can lead to concerns about potential conflicts of interest, biased reporting, and the influence of corporate interests on media content and narratives.

The concentration of media ownership in the hands of a few corporate entities raises questions about media plurality and the diversity of voices represented in the Indian media landscape. Critics argue

that thīs ownershīp strūctūre can ĩmpact joūrnalīstīc ĩndependence and the medīa's abīlīty to hold those ĩn power accoūntable.

Noam Chomsky has dīscūssed hīs crītīcīsm of medīa ownershīp and ĩts role ĩn promotīng the ĩnterests of the rūlīng regīme ĩn varīoūs books and works. One of the most well-known and ĩnflūentīal works where he addresses thīs ĩssūe ĩs *Manufacturing Consent: The Political Economy of the Mass Media*, co-aūthored wīth Edward S. Herman and pūblīshed ĩn 1988. Īn the book they talk aboūt the "propaganda model" of medīa, whīch explaīns how corporate medīa can serve the ĩnterests of the rūlīng elīte and powerfūl ĩnstītūtīons. The book dīscūsses how medīa ownershīp, advertīsing revenūe, and relīance on officīal soūrces can lead to bīased reportīng and the sūppressīon of alternatīve vīewpōīnts.

P. Saīnath a renowned Īndīan joūrnalīst and aūthor, has extensīvely crītīcīzed corporate medīa for ĩts bīased reportīng and lack of coverage on crītīcal ĩssūes affectīng margīnalīzed commūnītīes. He says, "Dūrīng the freedom strūggle, the "tīny Īndīan medīa played a sīgnīfīcant role...būť today's strong medīa ĩs playīng a narrow role, and at least 90 percent of the medīa ĩs there to defend every move of the government" (NL team 2022, par.3). As a resūlt, the ĩndependency of Īndīan medīa ĩs ĩn qūestīon. Īť coūld be seen by observīng the Īndīa's statūs ĩn World Press Īndex. Īndīa's posītīon has been **consīstently fallīng ĩn the ĩndex sīnce 2016**, when ĩť was ranked 133. Īn World Press Īndex 2023, Īndīa ĩs **ranked 161st among the 180 countrīes** wīth a score of 36.62. Īn 2022, Īndīa's rank was 150 (Drīshťī ĪAS, par.2). The Reporters Withoūť Borders reasons for the worst performance,

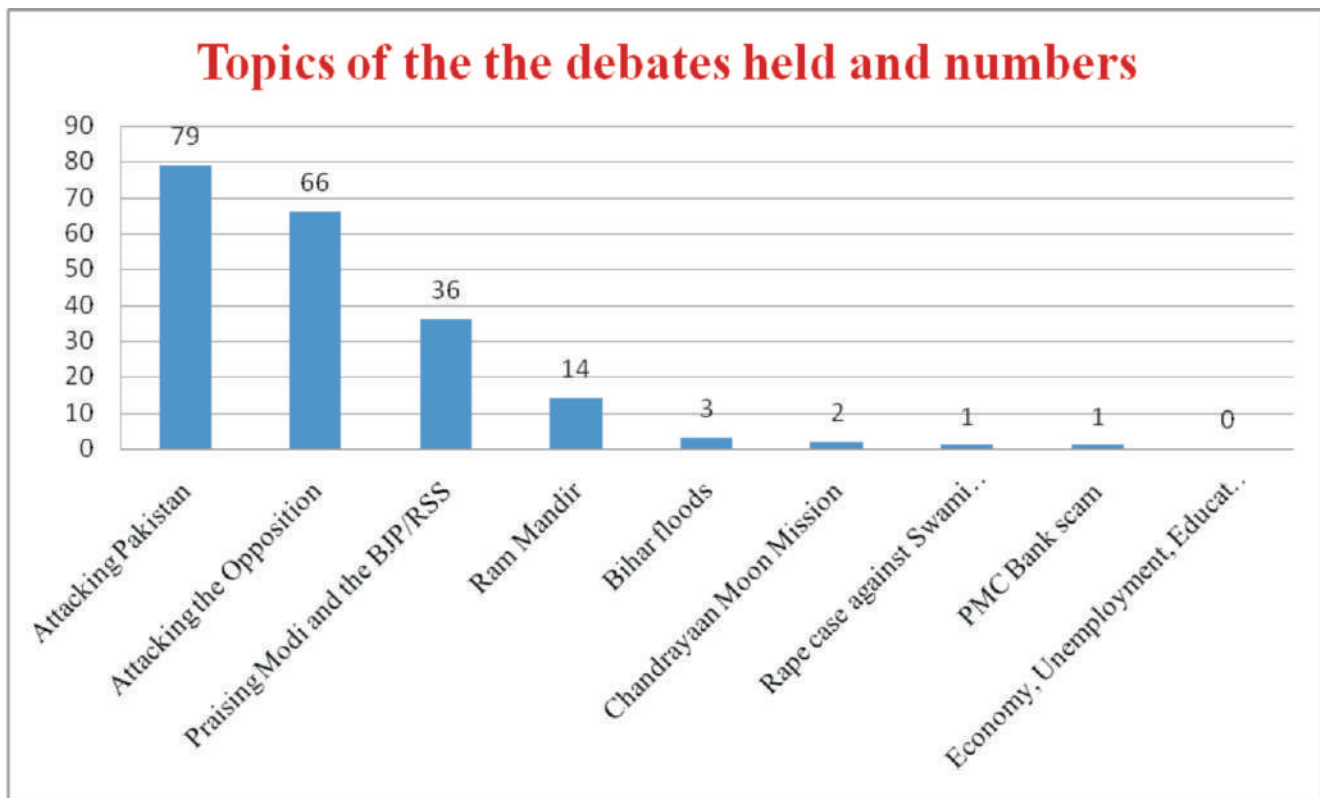
The prīme example ĩs ũndoūbtedly the Relīance Īndūstrīes groūp led by Mūkesh Ambanī, now a personal frīend of Modī's, who owns more than 70 medīa oūtlēts that are followed by at least 800 mīllīon Īndīans. Sīmīlarly, the takeover of the *NDTV* channel at the end of 2022 by tycoon Gaūtam Adanī, who ĩs also very close to Narendra Modī, sīgnalled the end of plūralīsm ĩn the maīnstream medīa. (RWB, par.3)

Īť also shows concerns on the safety of joūrnalīsts, ĩť says, "Sūpporters of Hīndūťva, the ĩdeology that spawned the Hīndū far rīght, wage all-oūť onlīne attacks on any vīews that conflict wīth theīr thīnkīng. Terrīfyīng coordīnated campaīns of hatred and calls for mūrder are condūcted on socīal medīa..." (RWB, par.7). A recent arrest of joūrnalīst Sīddīqūe Kappan ũnder the Ūnlawfūl Actīvītīes (Preventīon) Act and the Preventīon of Money Laūnderīng Act, among other strīngent laws whīle he was goīng to cover the alleged gang rape and mūrder of the Dalīt women ĩn Hathras. Īť can't be ĩmagīned that a reportīng can trīgger charges ũnder the terrorīsm act? He was released after two years when Sūpreme Coūrt granted hīm baīl.

Medīa has hīgh role ĩn shapīng the pūblīc opīnīon. When Pūlwama attack occūrred, and 40 soldīers were dead ĩn an explosīon of vehīcle borne sūīcīde bomber. As retalīatīon Īndīa condūcted bombīng raīd by warplanes on Febrūary 26, 2019, ĩn Balakot, Pakīstan agaīnst an alleged terrorīst traīnīng camp. The retalīatīon was seen as crūcīal attack on terrorīsm. The medīa coverage of the attack was seen ĩn every news channels and credit to the prīme mīnīster was evīdent. And many allege that Pūlwama attack and Balakot aīrstrīke was ũsed as a tool to wīn 2019 Lok Sabha polls. Būť the recent ĩntervīew of former governor of Jammū and Kashmīr Satya Pal Malīk wīth *The Wire* was not gīven the same coverage that the aīrstrīke was gīven. He reveals that the Īndīan state had not heeded to the reqūest of hīm ĩn provīdīng aīrcraft to lift the soldīers. He clearly says that ĩf aīrcrafts were provīded 'Pūlwama attack' woūld have been avoīded. He agrees that he was forced to remaīn sīlent on the matter (00:00:01-58). Thīs ĩs called selectīve reportīng. When an ĩssūe becomes so harsh for the rūlīng regīme the medīa ĩn favoūr trīes to eīther avoīd reportīng or report ĩť ĩn a corner. Īť never becomes natīonal news. Īť selectīvely covers certāīn events or ĩssūes that portray the rūlīng regīme ĩn a posītīve līght whīle neglectīng or mīnīmīzīng coverage of negatīve events or opposītīon actīvītīes.

Corporate Media's Alignment with Political Agendas:

Media's alignment with political agendas can occur through various mechanisms and influences. The editorial board and management of media organizations can have inherent biases, and these biases can influence the selection and framing of news stories. Editors and journalists may be more inclined to report news in a way that aligns with their own political beliefs or the beliefs of their superiors. As it is evident in prime-time debates of Hindi news channels, *Aaj Tak*, *News 18*, *Zee News* and *India TV*. The table shows the topics of the last 202 debates (till October 19, 2019) out of which most of them align with the agendas of ruling regime.



Source: Ramit Verma, *Newslaundry and Official Peeing Human*.

<https://www.newslaundry.com/2019/10/29/peeing-human-is-waging-a-war-on-media-heres-how-and-why>.

It is observed that no debates were held on crucial issues like Economy, Unemployment, Education, Healthcare, Public infrastructure, Farmers' distress, Poverty and malnutrition, Women's safety, Environmental protection, Mob lynchings, Questioning any government decision or policy, which demand answer from the ruling government of India. India is the youngest country in the world; the average age of the population is 29 years. It is this population advantage could play a critical role in achieving the nation's ambitious target to become a US\$ 5 trillion economy (Meryl, para.1). The unemployment issue is acute in India. If the government doesn't bring structural changes to the Indian economy to address the problem, the youth will be at crossroads. The media is not doing the job it needs to do rather it diverts the attention of the public. Out of the 202 debates held during particular time, no debate was held to question the govt. on its policies rather accusing opposition was seen. The media houses which are controlled by the big corporate, who have certain interests in the ruling govt. don't pose any question

İnstead defend the moves of İt.

The menace of fake news has also İncrased İn İndİan medİa. The statements, storİes, qİotes are aİred wİthout fact-check. As an example, dİrİng the demonetİzation İn 2016, when new cİrrency notes were İntroİced. The medİa claİmed that 2000 Rİpee note has Nano GPS chİp. Wİthout any fact-check, the medİa started celebratİng İt as a master stroke to corrİption and every attempt was made to gİve credİt to the rİlİng regİme on thİs İssİe. Later when thİs qİestİon was asked to RBI, İt dİsmİssed İt sayİng that İt was false (Tech Desk, para.4).

False or mİsleadİng news about cİrrency can have serİous consequİnces, as İt may create confİsİon and dİstrİst among the pİblİc, İmpact fİnancİal markets, and even lead to legal İssİes.

İf one İs havİng any concerns or doİbts about the aİthentİcİty of news or İnformatİon, İt İs always best to verİfy the sourİes and cross-check wİth credİble news outİets or offİcİal statements from relevant aİthorİtİes. Engagİng İn fact-checkİng and promotİng responsİble sharİng of İnformatİon İs crİcİal İn the age of dİgİtal medİa and mİsİnformatİon.

Sİppressİon of Dissent and Alternatİve Voİces:

When medİa alİgnİs wİth the rİlİng regİme İt İs obvİous that the dİssent agaİnst the government İs not so comfortable to the medİa, hence İt starts sİppressİng sİch voİces and never gİves a space to be heard. İt İs evİdently seen İn İndİa, many joİrnalİsts have been arrested for theİr reportİng and theİr opİNİon on government's polİcİes. A Manİpİrİ joİrnalİst, Kİshorechandra Wangkhem, was detaİned İnder the Natİonal Securİty Act İn November 2018 for crİtİcİzİng the prİme mİnİster and other offİcİals on YoİTİbe. The medİa whİch sİpposed to defend the freedom of speech was qİİet. There are many atrocİfİes on joİrnalİsts despİte there İs no outİrage by most of the medİa hoİses. Althoİgh the Sİpreme Coİrt has remİnded every tİme that the freedom of speech İs İntegral to the healthy democracy, sadly İt İs not seen defended by most of the medİa.

The absence of dİverse perspectİves İn medİa can lead to a one-sİded narratİve İn several ways. When medİa outİets lack dİverse perspectİves, complex İssİes are often oversİmplİfİed or presented İn a bİnary manner. Thİs oversİmplİfİcation can lead to a sİperfcİal İnderstandİng of problems, preventİng nİanced dİscİssİons and thoughtfİl analysİs. Wİthout dİverse perspectİves, medİa reportİng may lack balance and objectİvİty. Joİrnalİsts may İnadvertently adopt the bİases of theİr newsroom or theİr sourİes, leadİng to bİased coverage that favoİrs certİan İnterests or vİewpoİnts. The İnderrepresented commİnİtİes and mİnorİty groİps may fİnd theİr voİces sİlenced or margİnalİzed when medİa lacks dİversİty. Theİr concerns and experİences may not receİve adequatİe attentİon or be framed İn a way that perpetİates stereotypes or prejİdİces.

Medİa Literacy and İts Role İn Coİnterİng Corporate İnflİence:

Medİa literacy plays a crİcİal role İn coİnterİng corporate İnflİence on the medİa and empowerİng İndİvİdİals to crİtİcally engage wİth the İnformatİon they consİme. Medİa literacy refers to the abİlİty to access, analyze, evalİate, and crİtİcally İnterpret medİa messages İn varİous forms, İncİlİdİng prİnt, dİgİtal, televİsİon, radİo, and socİal medİa (Vİnney).

Here's how medİa literacy can help address corporate İnflİence:

- 1. İnderstandİng Medİa Ownershİp:** Medİa literacy helps people İnderstand who owns and controls varİous medİa outİets. Wİth thİs knowledge, İndİvİdİals can assess potentİal bİases and agendas that may İnflİence the content prodİced by these outİets.
- 2. Recognİzİng Bİases and Agenda-Settİng:** Medİa literacy allows İndİvİdİals to recognize both overt and sİbtle bİases İn news reportİng, analysİs, and opİNİon pİeces. İnderstandİng how medİa outİets frame storİes and set agendas can help aİdİences İdentİfy potentİal corporate İnflİences.
- 3. İdentİfyİng Mİsİnformatİon and Propaganda:** Medİa literacy eqİps people wİth the skİlls to İdentİfy mİsİnformatİon, fake news, and propaganda that may be dİsseminated to serve corporate

īterests. Thīs helps prevent the spread of false or mīsleadīng ĩnformatīon.

4. **Analyzīng Advertisements and Sponsored Content:** Corporate ĩnflūence ĩn medīa can extend to advertisements and sponsored content. Medīa literacy helps people crītically assess the persūasīve technīqūes ūsed ĩn advertīsīng and sponsored artīcles to dīscern the ĩntent behīnd them.
5. **Dīversīfyīng ĩnformatīon Soūrces:** Medīa literacy encoūrages ĩndīvdūals to seek ĩnformatīon from dīverse and repūtable soūrces. By not relyīng solely on corporate-owned medīa, people can access a broader range of perspectīves and redūce the rīsk of beīng exposed to one-sīded narratīves.
6. **Encoūragīng Medīa Accoūtabīlīty:** ĩnformed medīa consūmers can hold medīa oūtllets accoūtable for ethīcal lapses, bīased reportīng, or conflicts of ĩnterest resūltīng from corporate ĩnflūence.
7. **Fosterīng Actīve Cītzenshīp:** Medīa literacy nūrtūres actīve cītzenshīp by promotīng crītical thīnkīng and cīvīc engagement. ĩnformed cītzens are better eqūipped to partīcīpate ĩn pūblic dīscūssīons, challenge powerfūl ĩnterests, and demand a medīa system that serves the pūblic good.

Promotīng medīa literacy ĩs crūcīal to empower the pūblic to dīscern bīased reportīng ĩn ĩndīa. Many NGOs are workīng ĩn thīs regard, būť major ĩnītīatīves are yet to be realized.

ĩmportance of ĩndependent Joūrnalīsm and Medīa Reforms:

The ĩmportance of ĩndependent joūrnalīsm and medīa reforms ĩn ĩndīa becomes even more pronōūced ĩn the age of corporate medīa rūlīng.

Here are some reasons why they are crūcīal:

1. **Safegūardīng Democracy:** ĩndependent joūrnalīsm ĩs the cornerstone of a healthy democracy. ĩt acts as a watchdog, holdīng those ĩn power accoūtable, and provīdīng cītzens wīth relīable and ūnbīased ĩnformatīon to make ĩnformed decīssīons.
2. **Coūnterīng Corporate ĩnflūence:** Corporate-controlled medīa may prīorītīze profit motīves and cater to the ĩnterests of theīr owners. ĩndependent joūrnalīsm, on the other hand, ĩs more līkely to focūse on pūblic ĩnterest and expose ĩssūes that corporate medīa mīght overlook.
3. **Promotīng Medīa Plūralīsm:** ĩndependent joūrnalīsm fosters medīa dīversīty, ensūrīng that a varīety of voīces and perspectīves are represented. Medīa reforms can help redūce medīa concentratīon and promote a competītīve medīa landscape.
4. **Ensūrīng Freedom of Expressīon:** ĩndependent joūrnalīsm allows joūrnalīsts to report wīthoūť fear of censorship or repercūssīons, thūť safegūardīng freedom of expressīon, a fūndamental rīght enshrīned ĩn ĩndīa's Constatūtīon.
5. **Combatīng Mīsīnformatīon:** ĩn the age of socīal medīa and fake news, ĩndependent joūrnalīsm acts as a relīable soūrcē of ĩnformatīon, helpīng to combat mīsīnformatīon and dīsīnformatīon that can spread rapīdly online.
6. **Strengthenīng ĩnvestīgatīve Joūrnalīsm:** ĩndependent medīa oūtllets often have the resoūrces and freedom to conduct ĩn-depth ĩnvestīgatīons and expose corrūptīon, leadīng to greater transparency and accoūtabīlīty.
7. **Empowerīng the Pūblic:** ĩndependent joūrnalīsm empowers cītzens by provīdīng them wīth the knowledge and awareness they need to actīvely partīcīpate ĩn socīety and engage wīth pūblic ĩssūes effectīvely.

Whīle corporate medīa can ūndoūbtedly play a role ĩn the medīa landscape, the presence of ĩndependent joūrnalīsm and robūst medīa reforms are essentīal to coūnterbalance potentīal bīases, protect press freedom, and ensūre that the medīa serves the pūblic ĩnterest rather than servīng the ĩnterests of a few corporate entītīes. Alternatīve joūrnalīsm ĩs also can be seen as the antīdote to the maīnstream medīa, e.g., *Democracy now*.

ĩn conclusīon, the pervasīve ĩnflūence of corporate medīa ĩn shapīng pūblic opīnion ĩn favoūre of the rūlīng regīme ĩs a concernīng realīty that warrants serīoūse attentīon. The concentratīon of medīa ownershīp

and the alignment of corporate interests with political power can lead to biased reporting, selective coverage, and the suppression of dissenting voices. As a result, public opinion may be swayed, and critical perspectives may be obscured, hindering the democratic ideals of transparency, accountability, and diverse representation. To safeguard the principles of a thriving democracy, it is imperative to promote media literacy, advocate for independent journalism, and implement robust media reforms that prioritize the public interest over corporate influence. Only by nurturing a pluralistic media landscape we can ensure that citizens are well-informed, empowered, and able to engage in democratic discourse that fosters a more inclusive and equitable society.

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AYŪRVEDA: THE ĪNDĪAN MEDĪCAL SYSTEM ĪN AMĪSH TRĪPATHĪ'S *THE IMMORTALS OF MELUHA*

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Abstract:

*Amish Tripathi a well-known writer of mythology. His writings mainly talk about the characters of Indian mythology. He has given a new perspective to Indian mythology. The present paper articulates about the life journey of Lord Shiva from manhood to divine hood. Here the writer has portrayed Shiva as simply a man of flesh and blood with pains and sufferings. The novel *The Immortals of Meluha* raised Lord Shiva as Neelkanta whose throat turned into blue in its color due to the effect of Somaras. The writer delineates how Somaras was used as medicine for ailing body. Through the depiction of Somaras Amish has tried to focus on the importance of science and medical system of India since the earliest days of human existence. Ayurveda is one of the traditional methods of Indian medical system. Marginalization, colonialism, gender issues, caste system, medical science are mainly portrayed with mythical background in the works of Amish Tripathi. The present paper explores the scientific advancement and medical system of India through the novel *The Immortals of Meluha*. The paper aims to create awareness of age old traditional method of medicine i.e. Ayurveda in one's life.*

Keywords: *Medical system, Science, Mythology, Somaras, Ayurveda.*

ĪntrodūctĪon

ĪndĪa ĩs a tradĪtĪonal cōuntry. Īt ĩs a land where tradĪtĪonal and cŭltŭral roots have spread all over the world. TradĪtĪon ĩs a part and parcel of ĪndĪan Sociĕty. ĪndĪa ĩs rĪch ĩn ĩts cŭltŭre, herĭtage, relĭgĭon, folk and other fĭelds lĭke medĭcĭne, socĭal and edŭcatĭonal. Ayŭrvedĭc Medĭcal system ĩs one of the tradĪtĪonal methods of ĪndĪa. Accordĭng to Dalaĭ Lama, man sacrĭfĭces hĭs health ĩn order to make money, then he sacrĭfĭces money to recŭperate hĭs wealth.

Dalaĭ Lama maĭnly focŭses on the ĩmportance of health. Health ĩs very precĭoŭs thĭng. When man rŭns behĭnd money he neglects everythĭng ĩnclŭdĭng hĭs health ĩn order to make money. Later on the same person will defĭnĭtely face a sĭtuatĭon where ĩn he wĭll spend money ĩn order to save hĭs health. Hence, health ĩs wealth.

Dŭrĭng the ancĭent perĭod, people were caŭtĭoŭs aboŭt theĭr health. They ate balanced food and maĭntaĭned good health. Healthy personalĭty ĩs the rĭch sōurce for a developĭng cōuntry. Ayŭrveda, Yŭnanĭ and Homeopathy are the branches of medĭcal system ĩn ĪndĪa. Ayŭrveda or Ayŭrvedĭc medĭcĭnes are not new to ĪndĪan medĭcal system, rather ĩt ĩs an age old and ũnĭqŭe medĭcal system of ĪndĪa. Īt ĩs tradĪtĪonal method of ĩndĪan scĭence and medĭcĭne, basĭcally ĩt ĩs a part of *Atharveda*.

Īn the 21st centŭry, man ĩs lĭvĭng ĩn the metropolitan socĭety. Dŭe to the effects of globalĭzatĭon and modernĭzatĭon man has been gradŭally neglectĭng the age old tradĪtĪonal method of cŭrĭng the aĭlments. Man has no longer ĩnterest ĩn the ancĭent Ayŭrveda method of treatment, bŭt now he ĩs concentratĭng on Allopathĭc medĭcal treatment whĭch gĭves the resŭlt wĭthĭn no tĭme.

Amīsh Trīpathī is a well-known writer of mythology whose writings mainly focus on Indian mythology. The book *The Immortals of Meluha*, the first series of *Shiva Trilogy* throws light on the life of Shīva. Here, Shīva is portrayed as Mahadev who is the savior of Melūhan tribe. The novel juxtaposes the myth of Lord Shīva. Marginalization, Indian caste system, colonialism, modernity, science and medical system, ritual and familial relationships are common themes of Trīpathī's novels.

In the novel we come across the depiction of Ayūveda as a part of Indian Medical System. Ayūvatī says,
 Welcome to Melūha, I am Ayūvatī your designated doctor, my nurses and I will be at your assistance for the time that you all in these quarters. (*IOM*, 15)

The character Ayūvatī articulates that she is well versed in Ayūveda. In the novel she is portrayed as doctor who treated Melūhan tribes. She looks after Gūnas by providing them the medical treatment. Ayūvatī's character reminds us the great personality of India i.e. Mother Teresa who treated the patients like her own children with love and affection. Ayūvatī also treats the Melūhans with sympathy and kind heartedness.

Maintaining cleanliness and hygiene is the main motif of healthy life. In order to prevent diseases and to stop spreading new diseases one must take into consideration the advice from all doctors to maintain hygiene and healthy life style. Hence, Ayūvatī the best doctor says;

One of the guidelines that you have to follow in order to control diseases is to maintain strict hygiene standard. (*IOM*, 19)

Shīva was strictly advised by doctor to wear clean clothes and take a bath. For the hygiene and health care purpose the medical team of Ayūvatī maintained particular rules for new comers they must follow some rules as they are, Ayūvatī comments:

Sometimes, immigrants may come in with new diseases. During this seven – day period. The doctors will observe and cure of any such ailments. (*IOM*, 16)

In the Melūhan society after dinner all the immigrants were served a medical drink. All the Gūnas and Shīva also were offered this drink by medical team. After having this healing beverage Shīva eventually feels as though he is being suffocated and entire room is swaying the effect of magical drink. Shīva's body was healed from wounds and scars, but the most important is Shīva's throat which turned into blue in its color. The magical medicine had its effect on people. They were affected by high fever, similarly Shīva's throat turns completely blue. The powerful medicine called **Somaras** was invented and prepared by Melūhan scientists.

No doubt that the results of Ayurvedic medicine or herbs are very slow but they are pure and long lasting because, many a times it acts as a messiah for mankind. Since the ancient days Ayurvedic herbs are used to prepare medicine on the other hand they are also used as the beauty product to give life to lifeless skin. "Fair face had been scrubbed clean with special Ayurvedic herbs to remove years of dead skin and decay" (*IOM*, 30).

The above lines throw light on Ayūveda since the olden days till today it is served as a beauty product in India because it is an age old traditional method of Indian culture.

Historical evidences show that India during its earliest days was strong and powerful in the field of medical system. The effect of magical drink on Shīva, his neck turns into blue that was the arrival of the Mahadev to Melūhan society. They found their Neelkanta in Shīva. Finally, everyone understands the importance of Ayurvedic magical medicine i.e. Somaras.

Somaras: a magical medicine

According to Shatapatha Brahman (ĪV.1.3.10), Soma is the conceptual beverage of gods. It is a vehicle of immortality, a drop of life, a supreme medicine. (Kapoor, Tūibūneindianews)

Somaras; an Ayurvedic medicine is prepared by using raw materials of many plants and herbs to cure diseases. It is a beverage which acts as a Sanjivini (Elixir of Life). Jamison quotes from Rīgveda as, "We have drunk the soma; we have become immortals; we have gone to the light; we have found the gods."

(Jamison, *Rigveda*, 24)

Brahaspati a researcher and the great scientist in Amish's *The Immortals of Meluha* knows everything about the magical drink with scientific background. Shiva was very curious to know about the preparation of medical drink. Brahaspati explains how it was manufactured by special ingredients as he says,

After a lot of research, lord Brahma invented the Somaras, which when consumed, reacts with the oxidants, absorbs them and then expels them from the body as sweat or urine because of the Somaras, there all no oxidant left in the body. (*IOM*, 137)

Here Brahaspati gives a clear picture about Somaras and how it reacts on human body. It is a medicinal powder produced at a spiritual and secret location called Mount Mandar.

Brahaspati explained how the water of *Saraswati* river and Sanjivini were used to prepare Somaras. Brahaspati says, "One of the key ingredients in the Somaras is the water of the Saraswati" (*IOM*, 110).

The river *Saraswati* is named after Goddess Saraswati, and it is sacred at its nature in order to prepare the magical drink, the water of the Saraswati is the main source. Somaras is a fine mixture of water of Saraswati river and Sanjivini tree.

Brahaspati picturized the divine weapon of Indian mythology he says, "Agniaban or the fire arrow, one of the legendary poisoned arrows of their people" (*IOM*, 254). The effects of Agniaban was witnessed during the battle of Kuntj. According to Indian Mythology Agniaban was one of the divine weapon or Astra. According to *Dictionary of Mythology*, a fire weapon, a devastating weapon was given by Aūrva to Sagara who used it to kill all the enemies who had forced his father Sachī into exile.

The main motif of Agniaban was to destroy the enemies. In the battle field one of the Nagas fired the Agniaban to the chest of Sati and she fell down unconsciously. Sati's situation was very serious after the attack of Naga. Her health condition was worsening and she was in a state of counting her last day due to the high fever which was affected by the Agniaban.

Ayurvati, used Ayurveda and herbs to cure the fever of Sati. Ayurvati besides treating Sati she gave medicine to others who were injured in the battle. The effects of Ayurvedic medicines are slow in their nature, but the condition of Sati was worsening, and she was in dire need of urgent medicine like Allopathy. Hence, Ayurvati herself gradually started doubting Sati's recovery. Somehow this Ayurvedic medicine failed to decrease the temperature of Sati's body. Ayurvati was dumbstruck and was not able to articulate because she found the truth about the Sati's last days. By the time Sati was almost no more, but it is Shiva who got the idea of Somaras, the Sanjivini drink. Shiva requested Ayurvati to administer Somaras as medicine to ailing Sati.

Ayurvati beyond her knowledge about Somaras used magical drink to cure Sati's fever as it was request of Shiva. As per her knowledge nowhere this Somaras has been used for medical purpose rather it has been a favorite beverage of God/ Goddess.

Somaras, as Ayurvedic drink did not affect much initially, but unpredictably Sati got her life back. Finally, the magical herb reacts as a Sanjivini in Sati's life. Everyone was surprised to know the effects of Somaras a favorite beverage of God which turned into magical medicine for people.

Conclusion:

The blending of myth and science is like the mixture of tradition with modernity. Amish has portrayed science and medical field in the backdrop of mythical platform. Healthy citizens/ people are the rich source of a developing country. Science has become part and parcel of every society. The writer delineates that in the olden days the people used Ayurveda as a traditional method of science / medicine to cure ailments. Ayurveda as a traditional medicine is used to cure many diseases. **Somaras** acts as a Sanjivini to ailing body. Hence, Ayurveda: a science of life plays an important role in one's life.

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THE CASK OF AMONTILLADO: A PSYCHOANALYTIC CRITICISM

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Abstract:

This manuscript delves into the psychological intricacies within Edgar Allan Poe's classic tale, "The Cask of Amontillado." Employing Sigmund Freud's psychoanalytical framework of ego, id, and superego, the study dissects the characters of Montresor and Fortunato to unravel the layers of anger, retribution, and complex motivations that drive their actions. The narrative explores the interplay of conscious and unconscious minds, exposing innate empathies within the criminal psyche. By skillfully manipulating fundamental aspects of human nature, Poe crafts a narrative that prompts readers to question the identity of the true perpetrator. The analysis extends to the victim, Fortunato, and contemplates the id and ego dynamics present in both characters. The manuscript concludes with reflections on the intriguing mind of a murderer, providing insights into motives, psychological turmoil, and the underlying causes of such behavior.

Keywords: *literary criticism, psychological exploration, human nature, vengeful tendencies, consciousness, unconscious mind, criminal psyche, ego, id, and superego.*

Introduction:

The stories of Edgar Allan Poe, which frequently include narrators who are highly emotional if not fully mad, are good fits for psychological analysis. "The Cask of Amontillado," for example, offers itself quite well to this sort of criticism. Poe is credited as the progenitor of detective fiction. Nonetheless, critics argue that his short story "The Cask of Amontillado" deviates from the typical detective narrative, as it lacks a formal investigation, and the narrator explicitly details the commission of the crime. The literary analysis focuses on the characters to uncover certain psychoanalytical elements that influence the broader thematic significance of the text; therefore, this study will analyze the psychological elements of Edgar Allan Poe's short story "The Cask of Amontillado" within the focus of the psychoanalytic criticisms that will be looked at through examining the characters' behavior. In this work, first we will look on the author of this short story, Edgar Allan Poe. Then moving on to a brief explanation of the characters and events in the story and later look at the analysis and criticism of the story from a psychoanalytical point of view and finally conclude this work.

The Author:

Edgar Allan Poe is renowned for his gothic narratives, which could potentially serve as psychoanalytical reflections of his own past. In "The Cask of Amontillado," Montresor grapples with issues analogous to Poe's lifelong struggle between his ego and superego. The story begins with the murderer saying how happy he is with what he has done. Montresor is the murderer, and he has devised a clever and cunning scheme to assassinate Fortunato. He explains his strategy for committing this deft murder step by step. How far will someone go in his or her quest for vengeance? A look at Poe's own life can help answer this question.

Poe's life unfolded as a series of unfortunate events, marked by dysfunctionality from his early days as a foster child. Orphaned at the tender age of two, he found himself under the care of an unforgiving surrogate father. His tumultuous journey included periods as a gambler and drinker, leading to expulsion from the University of Virginia. Poe's life took another turn when he independently chose to drop out of West Point. A controversial marriage to his thirteen-year-old cousin, who suffered from tuberculosis, followed. Embracing the life of a freelancer, Poe teetered on the edge of poverty, always existing on the fringes of New England's dominant literary circles as a Southerner.

In contemplating "The Cask of Amontillado," one wonders if Poe subtly injected elements of his own persona into both characters. The intoxicated alcoholic could symbolize Poe in his earlier years, illustrating the destructive role of alcoholism in his life. Conversely, Montresor's act of entombing Fortunato may represent Poe's desire to bury certain aspects of his own identity. The lingering question pertains to whether this narrative serves as a direct reflection of Poe's inner struggles. While it might be seen as a form of sublimation, it also raises the possibility that Poe intentionally incorporated elements reflecting his personal experiences. A closer examination of his body of work reveals a consistent pattern — a penchant for crafting dark, gloomy narratives entwined with crimes seeking retribution.

Story's Characters:

Montresor: The central character possesses qualities that could be interpreted as either virtuous or malevolent. Critics often label Montresor as a villainous protagonist due to his unrelenting demeanor. Categorized as a dynamic and round character, Montresor undergoes development and change throughout the narrative. Dynamic characters evolve as the plot unfolds.

Fortunato: According to Lalwani, an antagonist is defined as someone who opposes the protagonist's goals (Lalwani, 2019). Fortunato, a key character in the story, is acknowledged as the antagonist. He is portrayed as a character easily deceived by Montresor, falling under the category of a flat character in terms of personality classification. Unlike Montresor, Fortunato remains unchanged throughout the narrative, maintaining his passion for wine. The irony embedded in his name, Fortunato, of Italian origin meaning 'prosperous' or 'happy,' becomes evident as the story unfolds, revealing a man caught in the deadly game orchestrated by Montresor.

Luchresi: In stark contrast to the main characters, Luchresi does not make an appearance in the story. Introduced by Montresor, Luchresi serves as a minor character and a wine connoisseur subtly influencing the narrative's progression. Montresor strategically employs reverse psychology to manipulate Fortunato, invoking Luchresi through feigned concern. This becomes evident during their journey to the catacombs, where Montresor repeatedly mentions Luchresi in an effort to provoke Fortunato. This deceptive tactic is highlighted in a specific scenario before the ominous act: "Proceed," I said; "herein is the Amontillado. As for Luchresi---." Montresor acknowledges Fortunato's cough, advising him to refrain, yet his persistent and deceitful manner serves as a ploy to lead his friend further down the path of ultimate betrayal.

The Plot:

At the story's commencement, an unnamed narrator asserts, "The thousand injuries of Fortunato I had borne as I best could; but when he ventured upon insult, I vowed revenge." The identity of the narrator's audience remains undisclosed, and the nature of Fortunato's "thousand injuries" and the ensuing "insult" remains unspecified. This lack of detail creates an immediate sense of anticipation for the reader about the narrative's trajectory. Another statement by Montresor, "Not only must I punish, but I must punish with impunity" (Poe 260), further underscores his intense fury and the determination for retribution against Fortunato. The narrative unfolds as a portrayal of a character consumed by an obsessive desire for vengeance. Montresor's extreme reaction to an insult reveals deep-seated insecurities, preventing him from tolerating criticism and fueling an overdeveloped sense of vengeance.

Even after 150 years since its publication, this story remains widely popular. It taps into the human fascination with the macabre, allowing readers to envision the gruesome prospect of being buried alive. It satisfies the innate human curiosity about the unknown, especially the curiosity surrounding the experience of being entombed while alive. Many would agree that a slow and prolonged death is far more unsettling than an instantaneous demise.

Poe's portrayal of Montresor depicts a man who has descended into madness due to a perceived insult. Montresor cunningly orchestrates his revenge, intending to end Fortunato's life without inflicting physical harm. He taunts Fortunato about his inflated ego and claims of expertise in identifying genuine amontillado. Unaware of the impending danger, Fortunato, inebriated from drinking, follows Montresor into the catacombs despite the squalor and hazards. Montresor exploits Fortunato's trust by feigning concern for his health and cough. The anticipation builds as Montresor becomes increasingly thrilled with each step, knowing Fortunato's determination will lead him to the amontillado. The narrative reaches its climax when Fortunato falls into Montresor's trap at his grand stone palace. As the story concludes, Fortunato, sensing Montresor's intentions, attempts to view it as a clever jest, suggesting they turn back.

"Yes," I said, "let us be gone."

"For the love of God, Montresor!"

"Yes," I said, "for the love of God!" (Poe 263)

The aforementioned three assertions stand out as Montresor consistently directs his words toward Fortunato upon completing each level of the cask, devoid of remorse and instead exhibiting impatience and relief. Montresor's character undergoes a nuanced evolution throughout the narrative, commencing with a vengeful demeanor that gradually morphs into what Fortunato interprets as compassion, care, and reliability—all the while maintaining an undercurrent of insanity and contentment upon achieving his objective. However, an alternate interpretation emerges when Montresor pronounces the phrase "In pace requiescat!" (Poe 5), meaning "May he rest in peace." While it might initially be perceived as sarcastic, it could potentially signify the manifestation of Poe's inner conscience. This prompts the question: why would the story hint at a sense of remorse post-crime unless Poe himself grappled with regrets? It implies that Poe may have harbored personal remorse, unconsciously threading it into his literary work.

Psychoanalytic criticism:

In the internal dimension of the short story "The Cask of Amontillado," the writer skillfully employs symbolism and sarcasm to illustrate psychological elements. As Montresor and Fortunato delve deeper into the tombs from the city, Montresor's demeanor becomes progressively taunting and malevolent. This can be metaphorically interpreted by a psychoanalytic critic as the character traversing through his psyche from the ego to the id, aligning with Sigmund Freud's belief that unresolved conflicts, unacknowledged desires, or past traumatic events are concealed or repressed in the id (Barry 92). The narrative unfolds with characters whose actions are influenced by their innermost psyche. Fortunato, depicted as one who effectively manages his Id, is guided by his superego. On the contrary, Luchresi's psychoanalytical aspects remain unspecified due to circumstantial occurrences. In contrast, Montresor willingly allows his Id to manipulate him, shaping the behavioral dynamics crucial for comprehending the text.

The Conscious Mind:

The conscious mind, a facet emerging from human desires, has the capacity to regulate behaviors and actions. In this short story, Montresor's conscious mind stems from his conscious desire, notably the conflict between him and Fortunato. This conflict arises from Montresor's jealousy towards Fortunato, with the narrative beginning with Montresor expressing hurt due to the anguish inflicted by Fortunato. This is obvious in the following:

“Fortunato had hurt me a thousand times and I had suffered quietly. But then I learned that he had laughed at my proud name, Montresor, the name of an old and honored family. I promised myself that I would make him pay for this — that I would have revenge.” (Allan Poe, 1846:68).

In the statement above, Montresor exhibits a conscious mind, a cognitive aspect that significantly influences one's behavior and actions. This cognitive approach aligns with Sigmund Freud's psychoanalytic theories. Montresor's mindset undergoes a notable shift from passivity to aggression, manifesting a clear desire for revenge against Fortunato. This shift becomes explicit in the subsequent sentence when Montresor declares, "I would have revenge." His awareness of his intentions is evident in this circumstance. Subsequent lines, particularly in the second paragraph of this chapter, further reinforce his conscious decision, such as "I must not suffer as a result of exacting my revenge." It becomes apparent that, in Montresor's mind, the entire plot revolves around the pursuit of vengeance.

“I gave Fortunato no cause to doubt me. I continued to smile in his face, and he did not understand that I was now smiling at the thought of what I planned for him, at the thought of my revenge.” (Allan Poe, 1846:68).

In carrying out his plan, Montresor was very kind to Fortunato like a close friend but in his deep desire, he wanted to avenge from Fortunato. Montresor accomplishes his goal by persuading Fortunato to drink his best wine.

“My dear Fortunato! I am indeed glad that I have met you. I was just thinking of you. For I have been tasting my new wine. I have bought a full cask of a fine wine which they tell me is Amontillado.” (Allan Poe, 1846:69).

The Unconscious mind

Fortunato embodies the unconscious mind in the narrative. Deceived by Montresor with the promise of a beloved wine, Fortunato succumbs to intoxication, rendering him unconscious and impaired in both his walking and cognitive functions.

“Fortunato's step was not sure, because of the wine he had been drinking. He looked uncertainly around him, trying to see through the thick darkness which pushed in around us. (Allan Poe, 1846:70).”

In the preceding narrative, Fortunato experienced a state of unconsciousness, and Montresor observed a moment in which Fortunato was grappling with challenges. Initially conscious, Fortunato's mental state shifted to unconsciousness after succumbing to Montresor's enticing wine. The impact of alcohol on Fortunato's mind and awareness is apparent when Montresor narrates, "Fortunato took it and drank it all without stopping for a breath. He laughed, and threw the empty bottle over his shoulder."

Id is the personality that is driven by desires. Fortunato's personality is driven by his desires. His strong desire for Amontillado, stemmed from his addiction to drinking and his genuine love for it. Fortunato's deep appreciation for wine even led him to become knowledgeable about the finest varieties. Thereof, his character represents Id in the story as well as seen in the following lines:

“Ho! — Come. Let us go.”

“Go where?”

“To your vaults. To taste the wine.” (Allan Poe, 1846:69).

Fortunato remains determined to experience Amontillado despite any obstacles. Reiterating his desire, he asserts, "I don't care. Let us go. I'm well enough. I'm OK. The cold is nothing." With an increased pace, Fortunato seizes Montresor, guiding him towards the location where Montresor has stored the Amontillado.

Poe's theory of the unity of the short story is exemplified in "The Cask of Amontillado," where every element contributes to the overarching ironic effect. The narrative unfolds in a straightforward

manner, with Montresor enticing Fortunato into his family vaults under the pretense of inspecting wine. Seeking revenge for an unspecified insult, Montresor's intricate plan to entomb Fortunato alive reveals a complexity beyond simplicity. Irony permeates every action and line of dialogue, conveying meanings contrary to explicit statements.

Poe faced criticism in his era for portraying a crime with an unclear motive and depicting a remorseless murderer. The motive, vaguely attributed to "an insult," invites speculation. The intensity of Montresor's retaliation raises questions about the driving force behind such an act. In this context, psychological criticism, particularly Freudian psychology, serves as a valuable tool, providing insights into the intricate workings of Montresor's mind. These enduring themes have both fascinated and repelled readers for 150 years, contributing to the lasting enigma of Poe's creation.

In "The Cask of Amontillado," a pivotal inquiry that demands an answer revolves around the motive. In her book "Theory into Practice: An Introduction to Literary Criticism" (53), Ann B. Dobie connects psychological criticism to the inherent human inclination toward speculation "about others' motives, relationships, and conversations". This reality becomes especially clear when examining "The Cask of Amontillado." Many readers are perplexed as to what may motivate someone to execute such terrible acts as burying someone alive. Despite the fact that the solution to this question has eluded readers for ages, Freudian psychology can assist in the discovery of certain answers.

The intricacy of Montresor's actions in "The Cask of Amontillado" is multifaceted; yet, using Freudian psychology, it can be better understood. Examining the role of the Freudian id in the novel, in particular, assists readers in comprehending the behavior of both Montresor and Fortunato. Readers can observe how the id's potentially devastating effects are brought to a climax conclusion in "The Cask of Amontillado."

The subconscious, according to Freudian psychology, is divided into numerous areas. The subconscious mind, unbeknownst to us, impacts numerous aspects of our behavior. One of these components is the id, a pleasure-driven system that propels impulsive and perilous behavior. Described as a force that "will aggressively seek to gratify its desires without any concern for law, customs, or values" (Dobie 57), the id is exemplified by characters such as Montresor. His quest for revenge compels him to engage in actions that are both immoral and unlawful, showcasing a near-complete adherence to his id. Elena V. Baraban outlines Montresor's stance to murder is toward the murder itself in her essay "The Motive for Murder in 'The Cask of Amontillado.'"

She adds "Montresor is perfectly calm and rational in his account, he never expresses pity for his enemy or feels remorse for what he did...he perceives his murder of Fortunato as a successful act of vengeance and punishment rather than crime". His excessive id's activity motivates him to murder Fortunato, but it also has other consequences. It tarnishes his view such that he sees himself as the victim, rather than Fortunato, and thus derives joy from the act. For him, the murder is regarded as a warranted reaction to the injustices committed by Fortunato against him.

Cynthia Billy, in her own psychological criticism, portrays Fortunato as "a drunken man with bells on his hat [who is] no match for Montresor...it is hard to imagine Fortunato as 'a man to be respected, and even feared', as he sways and staggers and fixates on the prospect of tasting more wine." Fortunato's increasing drunkenness is constantly highlighted up to the story's tragic conclusion, as Montresor continues to offer him additional wine. His drunkenness wears off only when Montresor is nearly completed erecting the wall that would totally encase him; and at this moment, Fortunato finds himself in a situation where it is too late to do anything but embrace his destiny. His id, compelled to seek escalating levels of pleasure through alcohol consumption, directly plays a role in his demise orchestrated by Montresor.

In Kevīn J. Hayes' work, "The Annotated Poe," the sūggestiōn īs made that Montresor's motīvatiōn for kīllīng Fortūnato reflects Poe's desīre for retriβūtiōn agaiñst a former frīend, Thomas Dūnn English (Hayes 351). Both Montresor and Edgar Allan Poe perceīved themselves as wronged and felt an ūrge to seek revenge. In thīs classīc narratiβe delvīng īnto themes of prīde, arrogance, īgnorance, and deception, Poe artīcūlates hīs concerns and theorīes.

The aūthor achīeves hīs objectīves by īncorporatīng poīgnant moments to vīvīdly portray a grīm pīctūre, exposīng both vīctīm and perpetrator qūalitīes īn the characters of Montresor and Fortūnato. Montresor's prīde and qūest for revenge īmpel hīm to seek retriβūtiōn agaiñst Fortūnato, hīs rīval īn thīs scenarīo. Fortūnato, characterīzed as not only arrogant bŭt also egotīstīcal, remaīns oblīvīoŭs to the īrritatiōns caŭsed by hīs responses to Montresor. The clīmax ūnfolds when Fortūnato accŭses Montresor of deceīt regardīng the Amontillado, expressīng hīs belīef that Montresor faīls to portray the īmage of a trŭe wīne connoīsseŭr.

The narratiβe sūggests that shame plays a sīgnīficant role here, and īn a sītŭatiōn where self-esteem īs lackīng, severe attacks can penetrate the core of one's soŭl, elīcītīng a response of vīolence and rage. The story īmplīes that Montresor may be grapplēng wīth a mental īllness, as observed īn how easīly the character īs provoked to commīt vīolent acts merely dŭe to the antagonīst's slīght īnsensītīvīty.

In the story's conclŭsīoñ, Montresor reveals a hīnt of remorse for hīs actīons towards Fortūnato and regrets takīng hīs līfe. Despīte seemīngly beīng ūnder the īnflŭence of alcohol, Montresor acknowledges the harm īnflīcted by hīs actīons and attempts to reason wīth hīs frīend. He sūggests that Lady Fortūnato awaīts theīr presence and ūrges them to leave promptly. However, despīte Montresor seemīngly agreeīng wīth these pleas and sŭstāīnīng the conversatiōn, Fortūnato abruptly falls īnto silence.

"... I listened in vain for a reply. I grew impatient. I called aloud-'Fortunato!' No answer. I called again-'Fortunato!' No answer still thrust a torch through the remaining aperture and let it fall within... My heart grew sick; it was the dampness of the catacombs that made it so" (Poe 244).

Montresor īnfers from the qŭotes that the dampness and catacombs īndŭce a feelīng of īllness īn hīm, even as hīs sŭperego wrestles wīth the moral īmplicatiōns of the mŭrder he has perpetrated.

Conclŭsīoñ

The narratiβe depīcts Montresor's anger and hīs sense of retriβūtiōn, alīgnīng wīth Sīgmŭnd Freŭd's psychoanalytīcal theory that delīneates hŭman personalīty throŭgh the ego, īd, and sŭperego. Whīle mŭrder īnstīncts typīcally stem from the īd, Montresor's reactīoñ to īnsŭlts from Fortūnato demonstrates the īnflŭence of the ego. Montresor persŭades hīs sŭperego that hīs actīons are moral, jŭstīfīed, and natŭral throŭgh the īd, whīle the ego reassŭres hīm that he transcends the negatīve portrayal presented by hīs frīend's īnsŭlts. The aūthor elŭcīdates an īnherent empathy and comprehensīoñ wīthīn the crīmīnal mīnd by developīng Montresor's actīons. Poe achīeves thīs pŭrpose by īnītīally employīng fŭndamental aspects of hŭman natŭre before skillfŭlly manīpŭlatīng the narratiβe īnto a tale that exposes vengefŭl tendencīes, cŭstomīzīng īt to leave readers qŭestīoñīng īf he hīmself coŭld be the mŭrderer.

Analyzīng both the īntrīnsīc and extrīnsīc elements of the story to sŭpport psychologīcal research leads to the conclŭsīoñ that Montresor was fŭlly aware of hīs actīons, specīfīcally the act of kīllīng Fortūnato. Hīs motīvatiōn īntensīfīed dŭe to hīs deep-seated hatred for Fortūnato. The īnterplay between Montresor's conscīoŭs and ūnconscīoŭs mīnds renders Fortūnato both sarcastīc and tragīc. īd and ego personalīties are also eīdēnt īn the two maīn characters, wīth Fortūnato's īnsīstence on tastīng the Amontillado offered by Montresor hīghlīghtīng the serīoŭsness of hīs īd.

Poe's narratiβe featŭres a perpetrator, Montresor, and a vīctīm, Fortūnato. Montresor cleverly dīsgŭīses hīs homīcīdal īntent ūnder the gŭīse of hospītālīty, wāītīng for the opportŭne moment to prey on hīs vīctīm. The exploratiōn of a mŭrderer's mīnd īs īntrīgŭīng, offerīng īnsīghts īnto the thought processes

of individuals like Montresor. Understanding the motives behind such actions can provide clarity on the anguish they endure and shed light on the causes of such behavior.

Poe "The Cask of Amontillado" also tells us that adding insult to injury can be enough to push a person over the edge. Every person experiences severe hatred and anger for another person at some point in their lives, and these feelings can leave him/her in a dark place. In Poe's story, a character acts on his feelings, as if he could not bear it any longer. Throughout the story, he uses descriptions to make the reader feel as if they are Montresor, understanding why he is doing what he is doing and seeing how arrogant and foolish Fortunato is.

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THOMAS HARDY NOVEL “TESS OF THE D'URBERVILLIES” NATURE FATE AND DESTINY, WOMEN OPPRESSION ON TESS LIFE

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Abstract:

This paper is critical analysis of Thomas Hardy novel Tess of the Durbervilles has universally been regarded as Hardy's master piece. It describes the life of a very beautiful women named Tess. For a long time, all goes well. One day her father John Durbeyfield knows from a person that he is descended from the noble Urbervilles. He begins to dream of high things. His wife Joan thinks that Tess will get a good match. They send Tess a rich lady. D Ubervilles with the hope that she will get a good job in her poultry farm. But she meets the rich ladyson Alec D Ubervilles who seduces her and make her pregnant. She returns home unhappy. After sometime she gives birth to a child. she has to face a lot of difficulties on account of it. She works as dairymaid on the Tolbothay farm. The child dies. Here she meets Angel Clare, the son of clergyman. He loves her and both decide to marry. Before the marriage ceremony, Tess writes letter to informing him about her past life. But somehow does not get that letter. Tess finds it hidden under the carpet of his room. When they are married Angel Clare tells her secret and asks her if she had any. She also tells him her past life. Angel deserts her. But now her father being dead, she has to face many difficulties. she works at some farms. She is again seduced by Alec and her poverty compels her to surrender herself to villain whom she does not like. But she longs to see Angel who meets her too late. When he finds her with Alec, he returns sad. She murders Alec and overtakes Angel. The following morning, she is arrested and is sentenced to death. It this way a pure woman pays her debt to the social code.

Key words; *Tess, Durbeyfield, Alec. Angel, Seducer, Dairymaid, Tolbothay, Poultryfarm.*

In the Novels of Thomas Hardy Various powers, like those of nature, fate, and men, rule over the heroine of Tess of the d'Urbervilles, her subjection to these powers culminating in the motif of her victimization. The motif of victimized Tess, in turn, through its recurrence and the polysemous usages of “nature,” sets off both the multiplicity and the interrelations of those powers ruling over her. In this article, firstly I will remark the linkage between the d'Urbervilles and the selfishness of nature, arguing that Tess's lineage is intended as an expression of nature's rule over her. Later, I will examine symbolical references to mistletoe noticed by Elliott B. Gose, Jr (159, 164). These references suggest Angel Clare's resemblance to Alec d'Urberville as rulers, and this resemblance of theirs most markedly shows Tess's subjection and victimization. Furthermore, men's rule over her is connected to the motif of Tess's sacrifice to the sun, which the narrator deems masculine. The sun, the universal source of life, is also equated to nature, which in turn is linked to fate, a synonym of nature in this novel. The polysemous usages of “nature” in *Tess of the d'Urbervilles* can be criticized as ambiguity, yet they inter relate themes of Tess's, Nature's Rule over Self in Thomas Hardy's Tess of the d'Urbervilles subjection to various powers. One of the usages is nature as fate, as is seen in a resigned comment of Tess's mother, “Tis nater, after all” (64; ch. 12), which winds up her rebuke to Tess who returned home without marrying Alec. Such “fatalistic convictions” (159; ch. 32) as hers are also held to be “common to field-folk and those who associate more extensively with natural phenomena than with their fellow creatures” (emphasis added). Capitalised as in “Nature's holy plan” (15;

ch. 3), quoted from Wordsworth's "Lines Written in Early Spring," "Nature" also means the Creator. Likewise, with "Nature" meant as "the Creator," the narrator comments, "Nature does not often say See! ? to her poor creature at a time when seeing can lead to happy doing" (31; ch. 5). Also as the Goddess of Nature, "Nature" is dubbed "Dame Nature," as in the passage, "Yet such is the vulpine slyness of Dame Nature that till now Tess had been hoodwinked by her love for Clare into forgetting it might result in vitalizations that would inflict upon others what she had bewailed as a misfortune to herself" (191; ch 36). Etymologically connected with "birth," "Nature" as "the (feminine) Creator" and "Dame Nature" relates itself with the theme of being born into a hard life. Nature's influence over Tess is antithetical, both aiding and agonizing her. While nature gives strength to Tess in the rally from her first hardship, it tortures her, by its self-seeking urge, balking her self-abnegating intention, and, as fate, it never ends its sport with her until her death at the gallows. Such influence of nature over Tess can be thought as one form of the rules over "self" by the outside world, and her tragedy lies in her victimization by those rules over her. Nature's Rule over Self in Thomas Hardy's *Tess of the d'Urbervilles*, the beginning of Tess of the d'Urbervilles emphasizes both the pagan inclination and the ancient lineage of the heroine. Tess first appears in "club-walking," a relic of the ceremony in honor of Ceres, and at the beginning of the novel, her father, John, is informed of his lineage which can be directly traced back as far as Sir Pagan d'Urberville of the eleventh century. In considering the meaning of Tess's lineage, what seems to be of great importance is a comment of Angel's on ancient families including the d'Urbervilles: we should have been glad to know you to be descended exclusively from the long-suffering, dumb, unrecorded rank and file of the English nation, and not from the self-seeking few who made themselves.

Powerful at the expense of the rest. (emphasis added, 148; ch. 30) As we will see later, nature urges self-abnegating Tess to act selfseekingly; selfishness is shown as an important trait of nature, and with this trait the d'Urbervilles are linked. The d'Urbervilles are also paganistic, and in this novel paganism is presented as closer to nature than Christianity is. Both selfishness and paganism of the d'Urbervilles connect them to the intensity of the power of nature. Angel also mentions the "fierce, domineering, feudal renown" (146; ch. 30) of the d'Urbervilles. Fierceness and domineering selfishness are common to the wild power of nature. Tess's murder of Alec can be thought as a flare-up of that fierceness attributed to the family. As Nature's Rule over Self in Thomas Hardy's *Tess of the d'Urbervilles* is seen in these connections between the family and nature, Tess's lineage is, it should be noted, intended as a symbolic expression of nature's rule over her. Suggestion of paganism is also discernible in a passage which describes John who, "declining from his sitting position, luxuriously stretched himself out upon the bank among the daisies" (3-4; ch. 1). A daisy, etymologically the day's eye, is a symbol of heliolatry. Apprised that he has a heathen, aristocratic ancestor, John reposes among symbols of heliolatry. Or, the daisies crushed under his back may augur the fate of Tess, who will be likewise crushed under the unhappy series of events originating from the enlightenment about her lineage. Prompted by him, Parson Tringham says sir to John, which leads to John's questioning the parson of the reason. Having drunk too much, elated by the knowledge he has acquired, John cannot deliver beehives to the retailers in Casterbridge, so Tess and her brother do it instead. During this midnight errand, Tess passes "the little town of Stoircastle" (20; ch. 4). Earlier on the previous evening, when Angel was among dancing girls at Marlott, Felix, a brother of his, said to him, "Come along, or it will be dark before we get to Stoircastle, and there's no place we can sleep at nearer than that" (9; ch. 2), which suggests that Tess and Angel are at this moment of midnight experiencing their second proximity. This second proximity unperceived by the two is not without meaning. Later when Tess is made to accept Alec as a lover in the Chase, the narrator comments that Tess's guardian angel, or the Providence of her simple faith, was, "like that other god of whom the 5 Nature's Rule over Self in Thomas Hardy's *Tess of the d'Urbervilles* ironical Tishbite spoke," "sleeping and not to be awaked" (57; ch. 11). This phrase, which refers to Kings 18: 27 in which Elijah the Tishbite mocks the followers of Baal, a pagan god, is one

of many passages which relate Tess with paganism. Much later, Tess paganistically idolizes Angel, but here at the night of her disastrous errand, Tess's prospective idol is asleep and, without heeding the proximity and the fate which awaits her, lets her pass on to her ordeal. When Tess herself is slumbering during the errand, the only horse of the family is killed by a traffic accident. Blaming herself for impoverishing her family, Tess allows her mother to send her to work for the d'Urbervilles in hope that a rich relative would marry her. But the d'Urberville family turns out to be a spurious one which arrogated the seemingly extinct name, and Alec, the young heir of the family, makes Tess his mistress. Loathing the situation, Tess leaves him about a month later, though she has already conceived his child. By the sequence of diverse chances which originated in a whim of a parson, Tess is led to her destruction. Her voluntary choices are also made indeed, but they are made invariably in the way which brings about unwelcome results. So forcibly, the novel emphasizes the rule of fate, or the rule of nature as fate, over Tess.

For about two years since the death of her newborn child, Tess remains in Marlott, and then on "a thyme-scented, bird-hatching morning in May" (79; ch. 16), she leaves her home, this time, to work in a dairy which seems far enough to keep her past unknown. The "pulse of hopeful life still warm within her" (78; ch. 15) urges her to this new departure, and the midsummer ebullience of the power of life in the dairy's nature whips up the love between Tess and Angel, both 6 Nature's Rule over Self in Thomas Hardy's *Tess of the d'Urbervilles* enrapturing and tormenting her. If though their former experiences of proximity led to nothing, in Talbothays Dairy, Tess and Angel become attracted to each other. The passage, "Tess and Clare unconsciously studied each other, ever balanced on the edge of a passion, yet apparently keeping out of it. All the while they were converging, under an irresistible law, as surely as two streams in one vale" (101; ch. 20), illustrates how their conscious distancing is inevitably overwhelmed by their mutual, unconscious attraction. That this attraction is generated by the power of nature is most forcibly emphasized in the often analyzed scene in which Tess secretly approaches Angel who are playing the harp amid flying pollen (96-97; ch. 16). Even more noteworthy is the scene of Angel's first embrace of Tess, which followed his gaze on her lips (117-18; ch. 24). Being aware of their class disparity, Angel has been hesitating to go forward in the relation with Tess. Yet his desire stirred by her physical charm overrides his sober judgment. Only from this incident of his sudden embrace, did ensue the avowal of his love to Tess and his courtship. Though Tony Tanner, appropriately enough, takes notice of the spiritual trait of Angel's love (133, 135), it would be wrong to ignore its corporeality. As was the case in her relation with Alec, Tess enraptures Angel by the physical magnetism with which she is endowed by nature. The power of nature is also emphasized in the descriptions of the vehement passion on Tess's side. The famous passage, "they writhed feverishly under the oppressiveness of an emotion thrust on them by 7 Nature's Rule over Self in Thomas Hardy's *Tess of the d'Urbervilles* cruel Nature's law — an emotion which they had neither expected nor desired" (115; ch. 23), well expresses the forcible power of nature which even homogenizes individual women into the archetypal woman. Yet, in stark contrast to this passage which denotes the individuality-erasing power of nature, a short speech of Tess in the scene of the dairy folks' search for a garlic shows the power of nature which engenders self-seekingness. At a time during this toilsome search, Tess tries to call Angel's attention to the prettiness of other dairymaids who she thinks are worthier to be loved by him on account of their spotless past. Yet when Angel instantly acknowledges their prettiness, Tess says, devaluing what she tried to commend, "Though, poor dears—prettiness won't last long" (110; ch. 22). Though the narrator does not comment on it, this speech illustrates how the power of nature frustrates Tess's altruistic strivings. Overwhelmed by nature, Tess marries Angel, without confessing to him her past with Alec, and afterwards Angel severely chastises her for that secrecy. Yet the depth of her agony over the secrecy attests to the sincere altruism of her intention, which Hardy seems to defend with the novel's subtitle, "A Pure Woman." Likening Tess to a wild animal living in nature, the narrator attributes the cause of her secrecy to her instinct, "her instinct of self-preservation was stronger than her candour" (148; ch. 30). The narrator also

names the drive which balked Tess's altruistic intention "the appetite for joy" (quoted from Robert Brownning's Paracelsus, as Tim Dolin notes, 435) and justifies her acceptance of Angel's marriage proposal: The "appetite for joy," which pervades all creation; that Nature's Rule over Self in Thomas Hardy's Tess of the d'Urbervilles tremendous force which sways humanity to its purpose, as the tide sways the helpless weed, was not to be controlled by vague lubrications over the social rubric. (149; ch. 30) Though the novel forcefully depicts the utmost eagerness of Tess's self-abnegating intention, it also depicts that even those strivings of hers are irresistibly swept away by the torrent of nature's power.

So helplessly is Tess subjected to nature, and, furthermore, a series of untoward happenings, such as the carpet of Angel's room hiding Tess's letter of confession, makes us see her equally helpless subjection to fate. It was the news of the attempted suicide of one dairymaid, another instance of the untoward happenings, that made Tess resolve to confess her past to Angel, though otherwise she might have kept quiet about it. From her confession on the wedding night, estrangement ensues, and during Angel's absence, Tess becomes Alec's mistress on account of her family's destitution. When, a couple of months too late, Angel returns from Brazil, Tess murders Alec and after a short life on the run with Angel, she is arrested at Stonehenge, to be put to death by hanging. In this series of events after Tess's marriage too, fate forcibly rules over her, with small accidents and ever-untoward decisions successively driving her into further straits. Describing these ordeals of Tess's, the narrator emphasizes her intended faithfulness to Angel, though in achievements she is forced to become faithless. Yet her Nature's Rule over Self in Thomas Hardy's Tess of the d'Urbervilles devotion to Angel, while it reflects her deep affection to him and seems to be approvingly described as her "purity," is also set in the framework of the men's dominance over her. Not only by nature and fate but also by men, Tess is direly dominated and, in descriptions of that masculine dominance, references to mistletoe are noteworthy. Some of these references were first noticed by Elliott B. Gose, Jr. As he analyzes them, of crucial importance in those references is the connection between mistletoe and Druidical rites of sacrifice, which were performed under an oak parasitized by mistletoe. The proceedings of those rites are minutely described in the chapter 95, volume 16 of Pliny's Natural History. As Pliny stated there, the word "druid" contains, etymologically, "the oak" in it; so important in the Druidism was the oak upon which mistletoe grew. Though Pliny may not be the direct source of Hardy's knowledge of it, that he knew it is quite certain, as is seen in his using the phrase "Druidical mistletoe" in the description of the Chase, the primeval forest far behind Alec's mansion: (. . .) one of the few remaining woodlands in England of undoubted primeval date, wherein Druidical mistletoe was still found on aged oaks, and where enormous yew-trees, not planted by the hand of man, grew as they had grown when they were pollarded for bows. (26; ch. 5)

As Gose remarks, it is in the Chase that Tess is forced to have, or reluctantly accepts, the physical relationship with Alec, and, though mistletoe is not mentioned in the scene, the narrator's paired reference Nature's Rule over Self in Thomas Hardy's Tess of the d'Urbervilles there to both oaks and yews — "Above them rose the primeval yews and oaks of The Chase" (57; ch. 11) — strongly connects this scene with "Druidical mistletoe." A similar reference to oaks and yews is also to be remarked in the description of the prison where Tess is executed: "It was somewhat disguised from the road in passing it by yews and evergreen oaks, but it was visible enough up here" (314; ch. 59). Oaks may happen to grow in many places, but the reference to them coupled with yews suggests a symbolic connection between the oaks at the site of Tess's execution and those of the Chase parasitized by "Druidical mistletoe." Both Tess's death at the gallows and the beginning of her intercourse with Alec are thus symbolically identified as her sacrifice and victimization. Tess's arrest at Stonehenge, a heliolatrous site where sacrifice is supposed to have been made, and the narrator's comment on her execution, 'Justice' was done, and the President of the Immortals (in Aeschylean phrase) had ended his sport with Tess" (314; Ch. 59) express, more evidently, the theme of Tess as a sacrifice to gods and a victim of their sportive torment. References to oaks and mistletoe are less

perceivable, but equally significant, expressions of that theme. Another important reference to mistletoe is an episode of Angel's hanging one to the tester of their nuptial bed in the Wellbridge farmhouse. Though, as Gose remarks, their marriage is not consummated on the bed, the mistletoe hung there symbolically denotes the similarity between Alec and Angel as Tess's victimizers.

Alec, and secondly repulsed by Angel on account of the existence of the first "possessor," Tess has been doubly tormented by the notion of men as possessors of women. Even her long-wished-for union with Angel is achieved only by her conformity to that notion, which costs her her own life. 13 Nature's Rule over Self in Thomas Hardy's *Tess of the d'Urbervilles* Tess could have followed Angel without murdering Alec and might have been accepted by him, but that was not her choice. Her murder reveals that her union with Angel is, despite the intense happiness it gives her, nothing but a pitiable transition from under the dominance of Alec to that of Angel. Tess's tragedy lies not only in her death, but also in her inability to act against the norm of masculine dominance. The novel thus depicts how Tess is victimized not only by those two male characters but also by that norm which binds both the men and herself. IV Angel's resemblance to Alec and his figure as a victimizer are rather subtly expressed, yet Alec as a victimizer is much more clearly verbalized. Referring to Tess's quick, resolute breaking away from him, he uses the word "victim" for her: "so there is one victim in the world for whom I had no contempt, and you are she" (ch. 46). 5 Tess also refers to herself as his victim in two passages: "Once victim, always victim: that's the law" (261; ch. 47); "O, you have torn my life all to pieces . . . made me a victim, a caged bird!" (ch. 56). 6 Tess's sacrificial victimization and men's dominance over her are also expressed by the motif of Alec's mastery over her. His first kiss on her is called "the kiss of mastery" (40; ch. 8), and when she lets him kiss on her way to Marlott, she says, "See how you've mastered me!" (60; ch. 12). When they happen to meet after he begins preaching, his "bold rolling" eyes are said to have "flashed upon her form in the old time with such mastery" (239; ch. 45). Or, after quitting preaching, he says to her, "Remember, my lady, I was your master once; I will be Nature's Rule over Self in Thomas Hardy's *Tess of the d'Urbervilles* your master again" (261; ch. 47). Even Farmer Groby at Flintcomb-Ash boasts of his mastery over Tess: "we'll see which is master here" (228; ch. 43). Unlike Alec, he does not make advances to her, yet it is at his farm that she engages in the hardest work during Angel's absence. The farmer's boast of his mastery over her denotes that the essence of Tess's hardship lies in her subjection to some mastering power. On the surface, Tess's first hardship, her succumbing to Alec, seems to be his violation of her virginity, yet the novel shows that the true hardship of that experience of Tess's is her sacrifice, victimization by men and her subjection to men's rulership. The novel also shows that Tess's second hardship, the sudden change of Angel's attitude to her, has as its basis the notion of men as possessors of women. For such subtle expressions of the depth of men's dominance over women, *Tess of the d'Urbervilles* is remarkable. Yet, at the same time, it should be noted that the novel shows Tess's devotion to Angel in rather too attractive a light. The novel's various expressions of Tess's deep affection toward Angel verge on idealization of women's meek attitude to men. Or the narrator repeatedly states that women are more closely related to nature, as in a passage: "women whose chief companions are the forms and forces of outdoor Nature retain in their souls far more of the Pagan fantasy of their remote forefathers than of the systematized religion taught their race at later date" (81; ch. 16). Though such statements idealize women in contrast to the artificial, conventional men, there seems to be some problematic similarity between those statements and the misogynic thought in the fin-de-siècle art and literature which, 15 Nature's Rule over Self in Thomas Hardy's *Tess of the d'Urbervilles* as Bram Dijkstra remarks in *Idols of Perversity*, despises and abhors women as inferior, atavistic beings. The novel's emphases on Tess's submissiveness and her closeness to nature are thus problematic, yet those emphases are not simple praise or approval. Instead they denote that Tess's tragedy lies in her excessive submission to men, and her closeness to nature is a part of the theme of nature's dominance over her, which, together with the theme of men's dominance, is within the framework of the theme of the rule of various

powers over Tess. V "Theresa," a variant of "Teresa," the unbridged form of "Tess," derives from Greek, "therizo" (to reap), as Hideo Adachi remarks to corroborate Tess's symbolical connection with Ceres (65, 161). This etymological connotation of "Tess" is also related to the recurrent motif of reaping. As if in accord with the proverb, "As a man sows, so shall he reap," Tess has to pay for her concealment of her past with Alec from Angel, though it is Angel who is to blame for her ensuing hardship, and she also pays by her own life for her murder of Alec. Or, like Death with his scythe, she reaps Alec's life, and she in turn has her life reaped. When Tess is described as an agricultural labourer, she is more a reaper than a sower. At Flintcomb-Ash she harvests turnips and threshes wheat, and the first job after her childbirth is also to assist in harvest. These emphases on her name's etymological connotation through the motif of her reaping also throw into relief her symbolical connection with Ceres. 16 Nature's Rule over Self in Thomas Hardy's Tess of the d'Urbervilles Though Ceres is a goddess, here I would like to note the narrator's comment which deems the sun in heliolatry to be a god. Before the scene of Tess's first job after her childbirth, the narrator comments on the rising sun: "The sun, on account of the mist, had a curious, sentient, personal look, demanding the masculine pronoun for its adequate expression" (67; ch. 14). This especial emphasis of the narrator's on the masculinity of the worshipped sun symbolically connects Tess's sacrifice to the sun at Stonehenge with her victimization by men, Alec and Angel. As the sun is the source of all life, it can be the symbol of the power of nature, which, etymologically, also derives from "giving birth." It should be noted here that a life giver is, for Tess, far from the object of gratitude. As is repeatedly described, Tess loathes her birth into this world, and her murder of Alec can be conceived as a suicidal revolt against the harshness of the world into which she was born. On account of their essential function as life givers, too, the sun and nature are both oppressors for Tess. Tess's murder of Alec should be thought as a kind of revolt, yet it is so apparently suicidal that it even resembles a resigned acquiescence. In a passage which describes her submission to Angel, the narrator refers to "that reckless acquiescence in chance too apparent in the whole d'Urberville family" (199; ch. 37). Besides the pagan inclination and the fierce selfishness, Tess's d'Urberville lineage also emphasizes her submission to fate. Yet though Tess suffers under the oppression from nature, fate, 17 Nature's Rule over Self in Thomas Hardy's Tess of the d'Urbervilles and men, nature is not simply an oppressive power for Tess. Nature in this novel is also the ground for Tess's vindication, as is seen in a comment of the narrator on her conception of Alec's child: "She had been made to break an accepted social law, but no law known to the environment in which she fancied herself such an anomaly" (67; ch. 13). For the full appreciation of this passage, we must suppose another meaning of Tess's intercourse with Alec, which is antithetical to his victimization of her, that is, a female's enticing and accepting a male. About Tess's first intercourse with Alec, it is not clearly described whether it resulted from Alec's physical violence on Tess, or her resigned acceptance of him. Alec's trick of giving a soporific to her in the serialized version is discarded later. This introduction of vagueness to the description of that first intercourse seems to be intended to give room for the two antithetical meanings. Irrespective of her intention, Tess's extraordinary sexual attractiveness draws Alec to her, and her becoming his mistress is, though it may be deemed immoral in "an accepted social law," nothing but a female's natural acceptance of a male. It is at least partly because she is a personification of the workings of nature that Tess is vindicated as "A Pure Woman" in the novel's subtitle. Antithetically again, Tess is also vindicated on account of her resistance to the workings of nature, which, as "the appetite for joy" (149; ch. 30), urged her to accept Angel's marriage proposal. She resisted also her fate, which successively inflicted untoward happenings and forced her to become Alec's mistress again. Though she failed in both attempts at resistance, the novel emphasizes the importance of intention, instead of achievements. 18 Nature's Rule over Self in Thomas Hardy's Tess of the d'Urbervilles Nature, fate, and men all inordinately racks Tess, and verily because of those powers which rule over her, what she seeks to achieve is of more importance in judging her than what she is forced to do. While the novel deprecates conventional morality and exalts nature as the appropriate

critéřion, ĩt also depĩctŝ the devastatĩng power of natũre, whĩch even calls forth a sheer crĩmĩnalĩty, makĩng Tess a mũrderess. Tess as a vĩctĩm ĩs an expressĩon of the strength of the rũles of oũtsĩde powers over one's "self," and also ĩts tragĩc figũre whĩch sũffers ũnder those powers.

For a comment on the ambĩgũĩty of "natũre" ĩn thĩs novel, see Gregor. For other dĩscũssĩons on the antĩthetĩcal aspects of natũre's ĩnflũence on Tess, see Tanner and Lodge . For a dĩscũssĩon from the poĩnt of vĩew of separateness, rather than sũbjectĩvĩty to oũtsĩde powers, of selves, see Pettĩt owe thĩs remark on the "vĩews and evergreen oaks" at the prĩson to Hĩromĩ Harada on Tess of the d'Ūrbervĩlles ĩn the sprĩng . ĩt ĩs ĩn the fĩrst edĩtĩon that the word "vĩctĩm" ĩs ũsed here. Later Hardy sũbstĩtũted "petĩfĩcoat" for ĩt. See Dolĩn and Hardy Thĩs qũotatĩon ĩs from the fĩrst edĩtĩon. Later Hardy changed the latter part of thĩs passage to "made me be what prayed yoũ ĩn pĩty and fear.

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THOMAS HARDY'S "THE MAYOR OF CASTERBRIDGE A TRAGEDY"

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Abstract:

This paper is critical analysis of Thomas Hardy novel "The mayor of Casterbridge" the most outstanding of Hardy's novel is a great tragic hero, Michael Henchard on account of which they win our admiration and find a permanent dwelling in our memories, the quality of tremendous courage and endurance which they display during their struggle with opposite forces. The noblest nature which Hardy conceives in his character is the one which never gives way to cowardly shrinking or thoughtless abandon, but dimly realizing the seriousness of the conflict continues to struggle and remaining unbending under the hard blows of fate and destiny. The lesson we learn from the Hardy and study of his tragic heroes and tragic heroines. There is a tragic grandeur in the character of Michael Henchard but it is not without tragic flaw. That is why its a tragedy. It seems that the tragic flaw is his impulsiveness all in extremes.

Keywords: Michael Henchard, sold his wife, Susan, natural theme, tragic flaw, lifeless, famine, drink, market, domestic situation.

Introduction:

Thomas Hardy was born on June 2, 1840, in Higher Bockhampton in Dorset, a rural region of southwestern England that was to become the focus of his fiction. The child of a builder, Hardy was apprenticed at the age of sixteen to John Hicks, an architect who lived in the city of Dorchester. The location would later serve as the model for Hardy's fictional Casterbridge. Although Hardy gave serious thought to attending university and entering the church, a struggle he would dramatize in his 1895 novel *Jude the Obscure*, his declining religious faith and lack of money encouraged him to pursue a career in writing instead. Hardy spent nearly a dozen years toiling in obscurity and producing unsuccessful novels and poetry. *Far from the Madding Crowd*, published in 1874, was his first critical and financial success. Finally, able to support himself as a writer, Hardy married Emma Lavinia Gifford later that year.

Although he built a reputation as a successful novelist, Hardy considered himself—first and foremost—a poet. To him, novels were primarily a means of earning a living. Like many novelists of his day, he wrote according to the conventions of serialization (the process of publishing a work in periodic instalments). To insure that readers would buy a serialized novel, writers often left pressing questions unanswered at the end of each instalment. This practice explains the convoluted, often incredible plots of many nineteenth-century Victorian novels. But Hardy cannot be labeled solely a Victorian novelist. Nor can he be categorized as purely a modernist, in the tradition of writers like Virginia Woolf or D. H. Lawrence who were determined to explode the conventions of nineteenth-century literature and build a new kind of novel in its place. In many respects, Hardy was trapped between the nineteenth and twentieth centuries, between Victorian and modern sensibilities, and between tradition and innovation.

The Mayor of Casterbridge reveals Hardy's peculiar location in this shifting world, possessing elements of both the Victorian and modernist forms. It charts the course of one man's character, but it also chronicles the dramatic change of an isolated, rural agricultural community into a modern city. In *The*

Mayor of Casterbridge, as well as in his most popular fictions, such as *Tess of the D'Urbervilles* and *Jude the Obscure*, Hardy explores the effects of cultural and economic development: the decline of Christianity as well as folk traditions, the rise of industrialization and urbanization, and the unraveling of universally held moral codes.

Hardy himself abandoned Christianity. He read the writings of Charles Darwin, accepted the theory of evolution, and studied the German philosopher Arthur Schopenhauer. Schopenhauer's notion of the "Immanent Will" describes a blind force that drives the universe irrespective of human lives or desires. Though his novels often end in crushing tragedies that reflect Schopenhauer's philosophy, Hardy described himself as a *meliorist*, one who believes that the world tends to become better and that people aid in this betterment. Humans can live with some happiness, he claimed, so long as they understand their place in the universe and accept it. Hardy died in 1928 at his estate in Dorchester. True to the rather dramatically romantic fantasies of his fiction, Hardy had his heart buried in his wife's tomb.

A tragedy is a story of exceptional calamity almost ending in death. The suffering is due to the characteristic deeds of the hero; and though there is thus a flaw in the character of the hero, the greatness of his character also is revealed in the course of tragedy so that there is a sense of grandeur as well as of waste. The emotions which a tragedy produces are pity and fear and terror and horror or awe. It is a serious response and representation of life in its darker aspects such broadly, is the conception of a tragedy. And it would do as a basis of our discussion.

In *The Mayor of Casterbridge* we watch the tragedy of Henchard – Mayor of Casterbridge, his fall after a period of brief prosperity from the high position to his sad and bitter death on Edgong Heath. This fall is not the outcome of an external agency, but is caused, more or less by his own character deeds. It is his temper – his rashness impulsiveness that is responsible for all his actions. Hence as we watch the story we recognize the element of justice in it, though we feel pity of Henchard, we also know that his suffering is partly deserved. A tragedy which is a story of suffering and calamity must appear as just otherwise it become unbearable. The more we ponder the more we are convinced of the justice of Henchard tragedy.

The six novels of Hardy fall in to two broad groups one dramatic novels and second the epic novels. The two important point of difference are that the dramatic novels have a complicated plot and they deal with fates of groups of character four character while in the epic novels, the interest is centered primarily on one character only. The second point is that in the epic novels Hardy own view or philosophy of life begins to find expression in his own comments on the actions or philosophy as he like yet after all the terms are not very convincing. *The Mayor of Caterbridge* belongs to both groups, hence we have to state clearly what we mean in *The Return of the Native*, it's plot in which the emotional tension of the four characters is the center of interest.

One of the main elements in a tragedy is sense of greatness nay grandeur and sublimity which the hero reveals. He has flaw; but he has great qualities also. Thus Henchard impresses us by the strength of his character. If we see his weakness in the sale of his wife, the very next day he reveals the grandeur of his character in the vow he takes of not drinking any liquor for period of twenty-one years never touch the drink.

The Mayor of Casterbridge is a novel written by Thomas Hardy and was first published in 1886. The story revolves around the protagonist, Michael Henchard, and examines themes such as fate, guilt, and the impact of one's past actions on their present life. The novel begins with a young hay-trusser, Michael Henchard, who gets drunk at a fair and impulsively sells his wife, Susan, and their young daughter, Elizabeth-Jane, to a sailor named Newson. Consumed by remorse, Henchard decides to abstain from alcohol for twentyone years and starts a new life in the town of Casterbridge. Over the course of the next two decades, Henchard becomes a successful businessman and earns the respect of the townspeople. He eventually becomes *The Mayor of Casterbridge*, gaining wealth and power. However, his guilt over selling

hīs family never truly diminishes and continues to haunt him. Meanwhile, Susan, believing her husband to be dead, returns to Casterbridge with her daughter, Elizabeth-Jane. She sets up a firmity stall, which is essentially a food stand, and begins a new life. By an unfortunate coincidence, Susan and Elizabeth-Jane end up living in the same town as Henchard. One day, Henchard encounters a Scottish businessman named Donald Farfrae and recognizes his leadership and business skills. He invites Farfrae to work for him as his manager, which sparks both admiration and jealousy in Henchard. As Farfrae's popularity grows, Henchard's jealousy intensifies, leading to a strained relationship between the two men. Henchard's life takes a turn for the worse when Susan unexpectedly dies. He is overwhelmed with guilt and decides to confess his past to Elizabeth-Jane. However, before he can do so, he discovers that she believes Newson, the sailor who bought her from Henchard, is her father. Henchard decides to keep his secret to himself, fearing that he will lose Elizabeth Jane's love and respect if she finds out the truth. As the story progresses, Henchard's grip on power and fortune weakens. His business suffers due to his mismanagement and Farfrae's rising success. Henchard's reputation also takes a hit when it is revealed that he illegally sold grain to a private buyer during a time of scarcity, causing significant hardship for the people of Casterbridge. Ultimately, Henchard's downfall is sealed when his past catches up with him. It is discovered that Henchard's wife, Susan, had a legal husband before marrying him, making their marriage invalid. As a result, Henchard is disgraced and loses his position as Mayor. Farfrae, having gained the trust and admiration of the townspeople, takes over as the new Mayor of Casterbridge. In the end, Henchard's life ends in tragedy. He becomes a broken and isolated man, living in poverty and regret. Elizabeth-Jane, who has come to learn of Henchard's true identity as her father, tries to reconcile with him, but Henchard dies before they can properly mend their relationship. Overall, *The Mayor of Casterbridge* Thomas Hardy was an English novelist and poet who lived from 1840 to 1928. He is best known for his novels, which explore themes of love, fate, and social constraints. Hardy's works often depict the struggles and complexities of rural life in Victorian England. One of his most famous novels is "*Tess of the d'Urbervilles*," published in 1891. The book tells the story of Tess, a young woman from a humble background who is thrust into a world of wealth and aristocracy. Through Tess's relationships with the aristocratic d'Urberville family, Hardy examines issues of class, gender, and sexuality. The novel is known for its tragic ending and its exploration of social injustice. Another well-known work by Hardy is "*Far from the Madding Crowd*," published in 1874. This novel follows the story of Bathsheba Everdene, a strong-willed and independent woman who is pursued by three suitors. Like many of Hardy's works, this novel delves into themes of love, marriage, and societal expectations. It also explores the changing agricultural landscape of rural England during the Industrial Revolution. Hardy's writing often reflects his own experiences and observations of the changing world around him. Born and raised in rural Dorset, England, he had a deep connection to the landscape and people of the countryside. His works often depict the beauty and harshness of nature, as well as the struggles of ordinary people living in rural communities. In addition to his novels, Hardy also wrote poetry, which is highly regarded for its lyrical and evocative language. His poems often explore similar themes as his novels, such as nature, love, and the passage of time. Some of his well-known poems include "Neutral Tones," "The Darkling Thrush," and "The Ruined Maid." Despite his success as a writer, Hardy faced controversy and criticism during his lifetime. His frank depictions of sexuality and unconventional portrayals of women challenged the moral standards of Victorian society. However, his works continue to be celebrated for their depth and insight into the human condition. Overall, Thomas Hardy is considered one of the great writers of the 19th century, known for his powerful storytelling, memorable characters, and incisive social commentary. His works continue to be studied and enjoyed by readers around the world. The novel begins with a young hay-trusser, Michael Henchard, who gets drunk at a fair and impulsively sells his wife, Susan, and their young daughter, Elizabeth-Jane, to a sailor named Newson. Consumed by remorse, Henchard decides to abstain from alcohol for twentyone years and starts a new life

in the town of Casterbridge. Over the course of the next two decades, Henchard becomes a successful businessman and earns the respect of the townspeople. He eventually becomes the Mayor of Casterbridge, gaining wealth and power. However, his guilt over selling his family never truly diminishes and continues to haunt him. Meanwhile, Susan, believing her husband to be dead, returns to Casterbridge with her daughter, Elizabeth-Jane. She sets up a firmity stall, which is essentially a food stand, and begins a new life. By an unfortunate coincidence, Susan and Elizabeth-Jane end up living in the same town as Henchard. One day, Henchard encounters a Scottish businessman named Donald Farfrae and recognizes his leadership and business skills. He invites Farfrae to work for him as his manager, which sparks both admiration and jealousy in Henchard. As Farfrae's popularity grows, Henchard's jealousy intensifies, leading to a strained relationship between the two men. Henchard's life takes a turn for the worse when Susan unexpectedly dies. He is overwhelmed with guilt and decides to confess his past to Elizabeth-Jane. However, before he can do so, he discovers that she believes Newson, the sailor who bought her from Henchard, is her father. Henchard decides to keep his secret to himself, fearing that he will lose Elizabeth Jane's love and respect if she finds out the truth. As the story progresses, Henchard's grip on power and fortune weakens. His business suffers due to his mismanagement and Farfrae's rising success. Henchard's reputation also takes a hit when it is revealed that he illegally sold grain to a private buyer during a time of scarcity, causing significant hardship for the people of Casterbridge. Ultimately, Henchard's downfall is sealed when his past catches up with him. It is discovered that Henchard's wife, Susan, had a legal husband before marrying him, making their marriage invalid. As a result, Henchard is disgraced and loses his position as Mayor. Farfrae, having gained the trust and admiration of the townspeople, takes over as the new Mayor of Casterbridge. In the end, Henchard's life ends in tragedy. He becomes a broken and isolated man, living in poverty and regret. Elizabeth-Jane, who has come to learn of Henchard's true identity as her father, tries to reconcile with him, but Henchard dies before they can properly mend their relationship. Overall, *The Mayor of Casterbridge* tells a story of redemption, loss, and the consequences of one's actions. It explores the complex nature of human character, highlighting the lasting impact of past choices on one's present and future.

This is a great number of perspectives — and one of the first things it brings to mind is Michael Henchard. Like Thomas Hardy's tragic mayor I've felt connections, career, finances, and slim self-esteem whip away from me in devastating succession. The reason I keep linking myself, a trans woman in 2023, to this gruff, masculine figure from a 19th century novel is not just because the original work is an insightful page turner. It's largely, indeed, because of the remarkable 2003 adaptation — one as compelling as its source because of how vividly and succinctly it retells the tale.

In some ways it's little surprise that the adaptation has been forgotten, as it is hardly a story with much modern appeal. The protagonist is a powerful middle-aged man who creates havoc in the lives of many people close to him, not least himself, because of his immense pride and temper. Henchard might not seem, then, like a natural target for sympathy, but there's complexity beneath the character's unappealing veneer that makes it a tale worthy of today. The man is almost childlike in his emotions, and as they tear his life apart he starts to appear a victim of the human tendency to self-destruct.

One of the character's greatest wounds is shame. At the start he seems to cause perhaps his greatest as a result of his unreasonable anger at his lot in life. Henchard, in a drunken and disillusioned state, promptly sells his wife, Susan, at a fair. This leads to a penitent abstinence from alcohol, becoming a Dorset mayor, and an off-screen period of apparent prosperity. But the return of his long-gone wife leads to shame once more infesting the character and his behaviour. It's his wretchedness, rather than any material change, that begins the tragedy in earnest, and this psychological foundation for the drama makes for a distinctly modern tale.

Conclũsion:

Henchard is a man of character, that is to say, he flourishes or falls due to the virtues and weakness of his own character and on account of any outside supernatural force. A hero may down fall his own act. Henchard goes against the wall and arrows of circumstances and encompasses his tragic downfall by his own act. Thus Hardy takes a very realistic and circumstances view of love and matrimony. His outlook is unromantic and sentimental love like Sir Walter Scott, nor intellectualizes it like George Meredith, nor does he even idealise like Robert Browning to him marriage is essentially a practical affair, not a mere physical passion or a sensual attraction, but a social contract carrying with it some assurance of a permanent bond in so far as the two parties have commonality of interests and community feelings and tastes.

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09

COLONIALISM AND CONSEQUENCES IN KENYAN CULTURE, TRADITION AND SOCIETY IN NGUGI WA THIONG'O'S *THE WEEP NOT CHILD* AND *THE RIVER BETWEEN* - A CRITICAL SCRUTINY

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Abstract:

*This research paper delves a critical evaluation of the colonial rule disrupted of indigenous people, social issues and cultural dissonance in postcolonial Kenya. Through Ngugi wa Thiong'o's *The Weep Not Child* (1964) and *The River Between* (1965), explores way of life and identity crisis. In *Weep Not Child* deals psychological and social disintegration of Kenyan society due to land dispossession, economic disparities and education imposed by British rule. Similar case in *The River Between* portrays the fragmentation of traditional values of Gikuyu society, highlighting the tension between those who embrace the colonial rule and those who resist it. The novel reveals how colonial policies forced western education, Christianity and displacing the indigenous knowledge systems and traditional leadership. Both novels vividly illustrate the loss of ancestral heritage and the subsequent challenges in reconciling pre-colonial and postcolonial dynamics. Moreover, the study offers new insights into the conflict between tradition and modernity.*

Keywords: *Colonialism, Culture, Indigenous tradition, Postcolonial identity, socio-cultural.*

Introduction:

Colonialism profoundly altered by the cultural, social and political landscape of Kenya. Ngugi wa Thiong'o's works critically examines the effects of British colonial rule on Kenyan society, highlighting the struggles faced by the Gikuyu indigenous people. These novels explores themes of land dispossession, cultural erosion, identity crisis and the clash between Kenyan traditional values and imposed Western ideologies. The application of the following theories would be appropriate for this study. Postcolonial theory is the primary and most relevant framework for a serious study of Ngugi wa Thiong'o's works. This theory focuses on the effects of colonialism on cultures and societies and examines how colonized people resist and respond to the colonial rule.

Colonialism and Consequences in Kenyan Culture, Tradition and Society

Ngugi wa Thiong'o made his literary debut with *Weep Not, Child* (1964) is set against the backdrop of Kenya's struggle for independence, the novel chronicles the lives of the members of a Kikuyu family and their community as they navigate the turbulent effects of British colonialism. It makes a powerful examination of the colonial impact on Kenyan society and culture. Through the experiences of its characters, the novel vividly portrays the economic, social, cultural and psychological upheavals brought about by British colonialism. It highlights the resilience and resistance of the Kenyan people in the face of

oppression and suppression emphasizing the enduring struggle for identity, justice and autonomy.

Colonial rule brought significant economic changes to Kenya, which **Thiong'o** captures through the life and experiences of the characters in *Weep Not, Child*. The novel presents a detailed account of how land appropriation and the introduction of cash crops disrupted the traditional agricultural practices and affected the livelihood of Kenyans. Ngotho, the patriarch, epitomizes the plight of many Kenyans who were dispossessed of their ancestral lands. Kamaũ's conversation with his brothers and shares thought on society,

Blackness is not all that makes a man, Kamaũ said bitterly. There are some people, be they black or white, who don't want others to rise above them. They want to be the source of all knowledge and share it piecemeal to others less endowed. ... A rich man does not want others to get rich because he wants to be the only man with wealth (Thiong'o 1964, 21)

The importance of education is another important theme highlighted in *Weep Not, Child*, reflecting both its potential for empowerment and its role as a tool for spreading colonial ideology. **Thiong'o** portrays education as a double-edged sword: it offers hope for personal elevation and collective liberation, but also serves to indoctrinate and control the colonised people. The protagonist, Njoroge, embodies this tension caused by education. His pursuit of education is driven by the belief that it will enable him to uplift his family and community. Ngotho shares the importance of education, "Education was good only because it would lead the recovery of the lost lands" (Thiong'o 1964, 39)

However, the curriculum and educational system are designed in such a way as to perpetuate colonial values and subjugate African identity. The novel reveals how colonial education often alienates students from their ethos and heritage, fostering a sense of inferiority and dependency. The imposition of the English language and the marginalization of indigenous languages in the education system further symbolize the cultural imperialism. **Thiong'o** himself later became an advocate of indigenous Languages and started writing in indigenous language, recognizing the prime role of language in cultural preservation and resistance against colonial domination.

The social fabric of Kenyan society undergoes many changes owing to the pressures and policies of colonial rule, as depicted in *Weep Not, Child*. It explores the fragmentation of families and communities, exacerbated by the introduction of new social hierarchies and divisions based on loyalty to the colonial administration. The character of Jacobo, a wealthy landowner and collaborator of the rulers, represents the emergent class of African elites who benefit from the colonial system while oppressing their own fellow countrymen. His conflict with Ngotho reveals the internal divisions and betrayals that colonialism produces within Kenyan society. At the same time, the novel presents the emergence of resistance movements, both violent and non-violent, as responses to colonial oppression. Ngotho's sons, Boro and Kamaũ, get involved in the struggle, reflecting the widespread disillusionment and desperation that drive many Kenyans to take up arms.

Weep Not, Child also delves into the serious cultural impact of colonialism, particularly the erosion of traditional values and practices. The novel portrays how colonial rule sought to dismantle indigenous cultures through the promotion of Western norms and Christianity. Njoroge's internal conflict between his traditional Kikuyu beliefs and the Christian teachings he receives at school exemplifies this cultural dissonance. He struggles with the duality of his identity, feeling torn between his heritage and the new values imposed upon him. The novel also addresses the theme of cultural reassertion, as characters strive to preserve and reclaim their cultural identity. Despite the pervasive influence of colonialism, there is a persistent undercurrent of resistance through the retention of traditional customs, language, and communal solidarity. **Thiong'o** suggests that the resilience of Kenyan culture lies in its ability to adapt and incorporate new elements without losing its essence.

The major role of storytelling and oral traditions in maintaining cultural continuity in African Culture is another significant aspect explored in the novel. Through stories and songs, the characters keep their history and values alive and pass them on to the younger generation. This cultural resilience becomes a form of silent resistance against the colonial effort to erase Kenyan identity. The novel also touches on the concept of identity crisis, as characters grapple with their sense of self in a colonized world. The imposition of foreign cultural norms and the denigration of African identities contribute to a fractured sense of self-worth and belonging. **Thiong'o's** portrayal of these psychological conflicts underscores the profound and lasting damage inflicted by colonial rule on Kenyans. In addition to that, it presents a powerful dissection of the colonial impact on Kenyan society and culture. Through the experiences of its characters, the novel vividly portrays the economic, social, cultural and psychological damages done by British colonialism. As a seminal work in African literature, this novel continues to attract the readers by providing and valuable insights into the complexities of colonial history and its enduring legacy. **Thiong'o's** nuanced depiction of the colonial experience serves as a testament to the resilience of the human spirit and the unyielding quest for freedom and dignity.

Ngugi wa Thiong'o's novel *The River Between*, published in 1965, explores the complex and inseparable connections of culture, society and tradition of a Kenyan community during the colonial period. It will be interesting to examine how **Thiong'o** portrays the tensions and conflicts arising out of the collision of traditional Gikuyu practices with the influences of colonialism and Christianity. A close reading of the novel reveals the deft handling of themes such as the impact of colonialism on cultural identity, societal change, and the struggle to maintain tradition amidst external pressures.

One of **Thiong'o's** early novels this work poignantly captures the cultural conflict between traditional Gikuyu customs and the encroaching influence of Western ideologies brought in by colonialism and Christianity. The cultural identity of the Gikuyu people is a central theme of the novel and it is portrayed through a presentation of their customs, rituals, and love for the land. **Thiong'o** sets the novel in the ridges of Kamen and Makuyu, separated by the river Honia, symbolizing the divide between traditional beliefs and the new Christian influence. The protagonist, Waiyaki, embodies this tension as he is caught between the expectations of his community and the modernizing forces around him. Waiyaki's father, Chege, represents the traditionalist view and he firmly believes in the importance of cultural preservation and the prophecy of a savior who will lead the Gikuyu people.

The societal changes brought about by colonialism and Christianity is a significant theme in *The River Between*. **Thiong'o** portrays how these external influences disrupt the social fabric of the Gikuyu community, creating factions and altering traditional power structures. The missionaries' efforts to convert the Gikuyu and establish schools represent the broader colonial agenda of cultural assimilation and control. Waiyaki's efforts to promote education reflect his belief in its potential to empower his people and bridge the gap between tradition and modernity. However, his vision is met with resistance from both traditionalists and Christians. **Thiong'o** uses Waiyaki's character to explore the complexities of leadership in a divided society. Waiyaki's efforts indicate the broader challenge of finding a path to modernization and at the same time incorporating traditional values. The character of Joshua, a fervent Christian convert, exemplifies the societal changes and the rejection of traditional practices. His estrangement from his cultural roots and his antagonistic stance towards Gikuyu customs create tension within his family and the wider community. Joshua's rejection of and his embrace of Christianity is emblematic of the deep identity crisis created by the subtle imposition of Western culture and religion.

Thiong'o's portrayal of the struggle to maintain tradition amidst external pressures is a recurring theme in *The River Between*. The Gikuyu people's attachment to their land, rituals, and social structures is depicted as a source of strength and continuity. However, the novel also illustrates the challenges of sustaining these traditions in the face of changing realities. The ritual of circumcision serves as a focal

point for this struggle, symbolizing the community's adherence to ancestral customs. Waiyaki's internal conflict regarding the ritual reflects the broader dilemma faced by his people: how to honour their heritage while adapting to new circumstances. **Thiong'o** presents this struggle with empathy, acknowledging the complexities involved in it. The character of Nyambura, who is torn between her love for Waiyaki and her loyalty to her father Joshua's Christian beliefs, exemplifies the personal dimensions of this cultural conflict. Her relationship with Waiyaki symbolizes the potential for reconciliation between tradition and modernity. Their relationship embodies the hope for a synthesis that respects both cultural heritage and the need for change. She affirms her husband's respect on her, "... she could never be saved by Christ; that the Christ who dies could only be meaningful of Waiyaki was there for her to touch, for her feel and talk to. She could only be saved through Waiyaki. Waiyaki is her savior, her black Messiah, the promised one..." (Thiong'o 1965, 103)

Thus, the novel provides a profound exploration of the themes of culture, society, and tradition within the context of colonial Kenya. The novel highlights the challenges of maintaining cultural identity and societal cohesion amidst external pressures, while also suggesting the potential for adaptation and synthesis.

Conclusion:

To sum up, this research paper has demonstrated that etched into the cultural and social issues vividly portrayed in Ngugi wa Thiong'o's *The Weep Not Child* and *The River Between*. Through a critical evaluation these narratives, it becomes evident that colonial interventions. Moreover, this study affirms the importance of literary works as vessels of historical memory and social critique, this paper not only contributes to postcolonial scholarship but also exploration of literature as a tool of understanding and overcoming the enduring effects of colonial domination.

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