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01

WITNESSING FORGOTTEN PLACES THROUGH CONTEMPORARY TRAVEL WRITING IN INDIA

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Abstract:

Indian travel writing is not merely about exploring places and having adventures. It becomes a record or a testimony of communities, cultures, and places. The study looks at the extent to which contemporary travel narratives dig out and document the past that is hidden, the cultural practices, and the feelings of the people and places by analyzing the works of Bishwanath Ghosh, Monisha Rajesh, and Pradeep Damodaran. Firstly, Ghosh in Tamarind City traces the local stories that have not been told and the colonial histories of the modern city. Secondly, Rajesh in Around India in 80 Trains captures India's diverse communities, their cultural practices, and the nature. Thirdly, Damodaran in Borderland brings the unvoiced stories and the heartfelt emotions of the people living in the border regions. In fact, these three contemporary travel writings not only reveal the hidden or untold details of the places but also record them, which, as time goes on, may disappear altogether. This study explores the role of contemporary travel writing in saving emotions, stories, histories, and culture.

Keywords: Travel writing, Testimony, Cultural memory, forgotten histories, forgotten spaces.

Introduction

The art of travel writing in modern-day India has moved from the depiction of discovery and adventure to a strong form of cultural testimony. It is not just a record of the terrain or the route; it is a record of the communities, places, and memories that are almost indiscernible. Travel writers from India like Bishwanath Ghosh, Monisha Rajesh, and Pradeep Damodaran are turning travel into the discovery of forgotten geographies, local histories, and the voices of the marginalized. Their volumes represent the moral obligation of memory; at the same time, they account for the different Indias of the past, which have survived the changes of modernity. This paper is an investigation into how these writers turn travel into an act of cultural memory and historical recovery.

There has been a gradual increase in the amount of research that has been done, which has been very influential in highlighting the documentary and testimonial nature of travel writing. In his work *The Routledge Companion to Travel Writing* (2016), Carl Thompson points out that

contemporary travel narratives frequently carry the burden of memory, that is, they combine personal observation with collective memory. Similarly, Mary Baine Campbell's *The Witness and the Other World* (1988) argues for the traveler's twofold role: as an observer and a recorder of the forgotten aspects of the world. Journal studies like Thilagavathy J.'s *Exploring from a Person's Journey – Travelogues and Travel Memoirs from Indian Authors* (2021) and Mukulika Datta Gupta's *Weaving Cityscapes with Oral Narratives* (2024) focus on how artists like Bishwanath Ghosh use memory and oral history for cultural geography reconstruction. However, these are primarily individual works-based studies, and the review of Ghosh, Rajesh, and Damodaran's comparative works to understand how the writings of these authors collectively reframe travel as an act of witnessing forgotten India has been scarcely addressed.

This void is an incentive for the current investigation. By positioning the travelogues between cultural memory and spatial theory, this study showcases how these writers turn ignored places into memory-invoking landscapes. Jan Assmann's cultural memory theory helps to grasp how the travelogues serve as a vehicle for the preservation of shared histories through storytelling and the ritual of remembrance. To Assmann, cultural memory is a collective text that is the main source of identity over time. Hence, the current article posits that modern Indian travelogues serve as cultural archives that hold on to the fragmented truths of a fast-changing country. It is through the examination of the works of Bishwanath Ghosh with his *Tamarind City: Where Modern India Began* (2012), Monisha Rajesh's *Around India in 80 Trains* (2012), and Pradeep Damodaran's *Borderlands: Travels Across India's Boundaries* (2014) that the study delves into how travel writing accomplishes the revival of the forgotten places and memories.

Documenting Urban Transformation: Bishwanath Ghosh's Tamarind City

One of the ways that travel writing can be used to urban remembrance and identity reconstruction is well shown in Bishwanath Ghosh's *Tamarind City: Where Modern India Began* (2012). Arpana Venu argues that the travelogues of Ghosh are mostly records of passing travels, and are different in a way that they document the transformation of a city due to the author's stay there for almost a decade. It thus depicts not only the changing times, but also the intra-cultural changes along with the socio-political and demographic changes (67). By living in Chennai for almost ten years, Ghosh goes beyond typical brief travel observations; his work turns into a detailed urban evolution testimony.

> "The expression 'pleasant weather' may be an oxymoron for Chennai, where the climate is famously split between hot, hotter and hottest" (219)

In his Author's Note, Ghosh clearly defines his story as a personal exploration rather than a historiographic one: This book, however, does not pretend to be an exhaustive or authoritative study of Chennai or Tamil culture. It is the result of my personal desire only to understand a city that has been my home for more than a decade (Venu 69). This recognition of the author's position corresponds to Assmann's concept of memory as "knowledge with an identity-index," meaning, knowledge about oneself as a member of a community (114). Ghosh's effort to understand the city is also his attempt to see himself as part of Madras's living memory.

Ghosh's storytelling not only avoids the trap of very typical exoticization and

homogenization of Chennai but also recovers its complex, frequently neglected past.

> "The very first marriage recorded in the register, on 4 November 1680, is that of Elihu Yale with Catherine Hynmer. Yale was the governor of the Fort from 1687 to 1692. It was during his tenure that the corporation for Madras and the post of the mayor were created, and the supreme court, which evolved into the present-day Madras high court, was set up."(Ghosh,30)

As Venu points out, Ghosh, residing in Chennai, invests a considerable amount of time studying the people, actively engaged in recognizing the history of the city and the factors that influenced the city, along with changing and also acquaints the readers with the impersonal culture of the city (69). His writing is an example of what Assmann refers to as the temporal depth of cultural memory in that it brings back to life the forgotten narratives of the Armenian traders, the colonial club culture, or the city's musical heritage, thereby establishing a link between the present identity and the time-binding power of memory.

Even Ghosh's linguistic curiosity, his pondering over the city's debated names, "Madraspatnam" and "Chennapatnam," reflects his involvement with etymological memory. Venu argues that he even endeavors to grasp the significance of the highly respected traditional South-Indian musical art form. Ghosh debates over the etymological details of the name of the city, whether it is Chennapatnam or Madraspatnam (Venu 72). Naming, then, is a cultural site where memory, politics, and identity become the same.

In this way, Tamarind City works as a lieu de mémoire, an outward memory that standardizes the changing memories of a city in flux. Ghosh's keen recording of the everyday life of the rickshaw pullers, cinema goers, and colonial relics makes the city a living organism, thus confirming Assmann's idea that memory is a process of both remembering and forgetting, constituting identity through what it chooses to preserve.

Recording Cultural Pluralism: Monisha Rajesh's Around India in 80 Trains

If Ghosh is the representative of the local memory of an urban center, Monisha Rajesh's *Around India in 80 Trains* (2012) mirrors the mobile pluralism of India's collective identity. Her journey by train in the subcontinent turns travelling by train into a metaphorical archive, a place where the plurality, the coexistence, and the contradiction of the subcontinent mingle. Rajesh herself admits that,

> "To understand India you have to see it, hear it, breathe it and feel it. Living through the good, the bad and the ugly is the only way to know where you fit in and where India fits into you." (26)

Ahlawat and Kaur point out the social vision of Rajesh: She meets a very wide and diverse sample of Indian society, saints, students, soldiers, smugglers, and swindlers, and honestly narrates the moments of her joy, confusion, and danger (90).

> "Indians are racist. They will not admit it, but paradoxically they are proud of it. While North Indians are classified as brash, undignified and vulgar with wealth, Southerners are deemed bookish, backward and black " (Rajesh 240)

Her narration records the experiences and the voices that have been ignored for a long time in

formal history. In Assmann's terminology, she is the bridge between living memory and cultural archive.

Siddharth Dubey explains Indian trains as the cultural scape familiar to the new and foreign one. This is done while avoiding the establishment of a dominant culture and the train becoming a small-scale world which represents India (323). Accordingly, the train is turned into a heterotopian space, where different cultures come and overlap without one being above the other. This correlates with Assmann's viewpoint that cultural memory is made up of "texts, icons, and rituals" (117), channels that institutionalize the lived diversity into shared identity. Rajesh's story, which is a mix of travel tales and sensory vignettes, plays this role of intermediary.

Rajesh also records the contradictions of India as a cultural record. Longchar and Imsong mention that she portrays India Version 2.0, characterized most especially by the contrasting urban and rural, the good and the bad or the victim and the prey side by side (3). The pairs of opposites in India are not fused together but are kept as proof of India's mixed identity. Dubey further writes that Rajesh's work turns into a heterotopia's third principle of heterogeneity, juxtaposing several spaces in and around herself, even though they are in constant friction (324).

Rajesh's travel also exemplifies Assmann's concept of memory being time-binding: every train journey is a link between different historical and cultural worlds. Her train journeys establish links between the once-divided communities and voices, and thus save them from forgetting. The train, in Rajesh's travelogue, is more than just the means of getting from one place to another; it serves as a memory channel by which the many faces of India are carried forward in time, thus, communicative memory is secured before it fades away.

Recovering Margins: Pradeep Damodaran's Borderlands

While Ghosh and Rajesh use cities and trains as living archives, Pradeep Damodaran's *Borderlands: Travels Across India's Boundaries* (2017) alters the perspective to the periphery of the country. These places have been left out of the national narrative. His work is an embodiment of the moral and mnemonic aspects of the function of the testimony, which gives a voice to "forgotten frontiers" and the people who live in the shadows. As a matter of fact, Shibashish Purkayastha, in his remark quoted here, says, in his expansive travel account Borderlands, Damodaran writes about forgotten frontiers which are located at the periphery, in which the government at the center is too dismissive to care about. He tactfully describes the daily struggles the people on the frontiers have to encounter (121).

Damodaran's travelogue can be seen as a kind of mirror to the things that Purkayastha calls the various spatial and discursive accounts of the borderland regions, which have existed in narratives about the Orient and also the government at the center (122). Through the act of re-inscribing these muted places into the national consciousness, Borderlands is an example of what Assmann refers to as the shift from communicative to cultural memory, where oral testimonies gain the status of textual monuments of identity.

According to Purkayastha, people living in the most remote areas of India are subjected to twice the marginalization, which is by being the producers of the idea of 'exoticity' and at the same time, the central government's apathy towards the people living at the fringes (122).

Damodaran's intervention in this performance of witnessing is the stoppage of the double erasure. His sympathetic representations of border villagers, soldiers, and traders not only articulate but also demonstrate a shared collective identity that is not based on power but on resilience and belonging.

Moreover, Purkayastha argues, the travel writings of Assam can be considered as informational reservoirs and frank descriptions of the material realities of the people, their relation to non-native cultures. They have the potential to mobilize the consciousness of readers who usually possess half-baked knowledge of a region that has been devastated (Purkayastha 127). So, Damodaran's story turns the travel into an ethical remembrance; his writing serves both as a record and a plea, thereby rendering the periphery a new center of memory.

With Assmann's theoretical perspective in mind, one can say that Borderlands is a kind of work that goes against forgetting by giving a written form to what is oral and ephemeral. It not only changes the communicative memory of the people who live on the border into cultural memory, but it is also an open-ended project that extends the time-depth of their stories beyond their own lifetimes. By doing so, Damodaran is not just a recorder but also a reconfiguration of national identity, demonstrating that India's borders are not the ends but the living witnesses to history.

Conclusion

Present-day Indian travel writing not only questions the need for travel by showing how movement becomes memory, observation, and testimony, but also goes beyond these. By going through the books of Bishwanath Ghosh, Monisha Rajesh, and Pradeep Damodaran, this research proves how travelogues serve as the cultural archives that keep the geographies, oral traditions, and lives of the marginalized that have been forgotten safe. Each writer, in their own manner, witnesses the places and stories that have not been considered by official history.

This study, based on the theories of Jan Assmann, Shoshana Felman, and Svetlana Boym, finds that travel writing is an ethical and mnemonic gesture. These works record the vibrant and fragile pulse of the Indian diversity and, thus, the traveler becomes not only the observer but also the keeper of memory. Their stories in the age of globalization and fast disappearance redefine travel as a witnessing, giving a place to the fleeting in the unchanging cultural consciousness. Thus, contemporary Indian travelogues resurface not as escapist ventures but as the preservation of culture, influencing the way we remember, represent, and relate to the forgotten spaces of modern India.

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02

REASSESSING NEURO-LINGUISTIC PROGRAMMING IN EDUCATIONAL CONTEXTS: ORIGINS, PRAXIS, AND A CRITICAL RESEARCH AGENDA

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Abstract:

Neuro-linguistic programming (NLP) a controversial yet increasingly visible approach to communication, behavioural change, and personal development that emerged in the 1970s has gradually permeated educational discourse and pedagogical practice. Despite its growing presence in teaching contexts, the scholarly literature on NLP remains sparse and often sceptical. This article provides a rigorous and critically informed overview of NLP for educators, situating it within both historical and theoretical frameworks. It traces the origins of NLP to the interdisciplinary work of Richard Bandler and John Grinder, elucidates its core premises, and outlines its dual function as both a practical methodology and a conceptual paradigm for educational intervention. Illustrative examples of its application in learning environments are briefly presented to demonstrate its operational relevance. Central to the article is the proposition that NLP constitutes an innovative form of praxis, grounded albeit selectively in the epistemological foundations laid by Gregory Bateson. This philosophical underpinning informs NLP's signature methodology, known as 'modelling', which seeks to replicate patterns of excellence in human performance. Nevertheless, the academic and professional legitimacy of NLP hinges upon its capacity to engage substantively with a series of persistent epistemological, methodological, and ethical concerns. The authors identify seven critical challenges that must be addressed to advance the field beyond anecdotal endorsement toward empirical validation and theoretical coherence. These issues collectively constitute a provisional research agenda and are intended to stimulate sustained, constructive dialogue between NLP practitioners and the broader academic community, particularly within education and the human sciences.

Keywords: *neuro-linguistic programming; educational praxis; modelling; Batesonian epistemology; teacher development; critical appraisal; research agenda.*

Introduction

Neuro-Linguistic Programming (NLP) has emerged as a prominent if controversial approach to communication, behavioural change, and personal development since its inception in the 1970s. Initially developed by Richard Bandler, a psychology student, and John Grinder, a linguist, NLP sought to distill and replicate the communicative and cognitive strategies of expert therapists through a process known as "modelling" (Bandler & Grinder, 1975; Grinder & Bandler, 1976). Over the past several decades, NLP has gradually permeated educational discourse, with practitioners advocating its use for enhancing teaching effectiveness, student engagement, and learning outcomes (Tosey & Mathison, 2003). Despite its growing presence in classrooms and teacher development programs, NLP remains a subject of considerable debate within the academic community, with critics questioning its theoretical coherence, empirical validity, and ethical standing (Sturt et al., 2012; Witkowski, 2010).Central to NLP's intellectual lineage is the epistemological framework of Gregory Bateson, whose work in cybernetics and systems theory provided a foundation for understanding learning and communication as dynamic, recursive processes (Bateson, 1972; Tosey & Mathison, 2003). This philosophical underpinning informs NLP's signature methodology of modelling, which aims to identify and transfer patterns of excellence in human performance. However, the legitimacy of NLP as an educational intervention is contingent upon its ability to address persistent epistemological, methodological, and ethical challenges. This paper provides a critically informed overview of NLP's origins, theoretical foundations, and empirical applications in education, and proposes a research agenda to advance the field beyond anecdotal endorsement toward empirical validation and theoretical coherence.

Review of Literature

NLP originated at the University of California, Santa Cruz, through the collaboration of Richard Bandler and John Grinder, who combined insights from psychology, linguistics, and systems theory to analyse and teach the language patterns of successful therapists such as Fritz Perls, Virginia Satir, and Milton Erickson (Bandler & Grinder, 1975; Grinder & Bandler, 1976). Grinder's expertise in transformational grammar, influenced by Chomsky, enabled the development of the Meta Model a framework for identifying and challenging linguistic patterns that shape subjective experience (Grinder & Bandler, 1976; Heap, 1988). The interdisciplinary ethos of the early NLP movement was further enriched by the influence of Gregory Bateson, whose cybernetic and systemic perspectives emphasized the importance of feedback loops and context in human communication (Bateson, 1972; Dilts et al., 1980).

The methodological innovation at the heart of NLP is "modelling," a process that seeks to make explicit the tacit knowledge and strategies of expert performers so they can be taught and replicated (Tosey & Mathison, 2003). This approach reflects both Batesonian epistemology and a commitment to practical, transferable knowledge (Tosey & Mathison, 2003; Dilts et al., 1980). Early academic reception acknowledged the ingenuity of NLP's modelling techniques and its novel integration of linguistic theory with therapeutic practice, though skepticism regarding its scientific rigor was evident from the outset (Heap, 1988; Sharpley, 1987). Gregory Bateson's epistemology, rooted in cybernetics and systems theory, profoundly shaped NLP's theoretical

framework (Bateson, 1972; Bateson, 1979). Bateson's work emphasized the interconnectedness of mind, communication, and environment, advocating for an ecological perspective that privileges patterns and relationships over isolated elements (Bateson, 1972; Tosey & Mathison, 2003). Key concepts from Bateson such as levels of learning, meta-communication, and systemic thinking are directly reflected in NLP's focus on recursive feedback, context, and the modelling of expertise (Tosey & Mathison, 2003; DeLozier & Grinder, 1987).NLP's modelling methodology is inherently systemic, seeking to uncover the underlying structures of perception, language, and meaning that enable expert performance (Tosey & Mathison, 2003). The use of multiple perceptual positions and the emphasis on ecological outcomes in NLP practice are practical applications of Bateson's theories (DeLozier & Grinder, 1987; Tosey & Mathison, 2003). While this epistemological foundation is often cited as a strength, critics argue that NLP's theoretical eclecticism can lead to inconsistency and a lack of empirical clarity (Witkowski, 2010; Sturt et al., 2012). Empirical studies investigating NLP in educational settings have employed a range of methodologies, including randomized controlled trials, quasi-experimental designs, teacher-led action research, and systematic reviews (Sturt et al., 2012; Tosey & Mathison, 2009). Some studies report positive effects of NLP interventions on academic achievement, emotional intelligence, critical thinking, and classroom engagement (Rahimi & Sajed, 2014; Tosey & Mathison, 2009). For example, controlled studies with English as a Foreign Language (EFL) learners have found statistically significant improvements in academic performance and emotional intelligence following NLP-based training (Rahimi & Sajed, 2014). Teacher case studies also suggest enhanced student motivation and improved classroom dynamics (Tosey & Mathison, 2009). However, systematic reviews and meta-analyses consistently highlight significant methodological weaknesses in the NLP literature, including small sample sizes, lack of blinding, and high risk of bias (Sturt et al., 2012; Witkowski, 2010). The proportion of studies with supportive findings is relatively low compared to those with non-supportive or inconclusive results (Witkowski, 2010). Reviews emphasize the need for more rigorous, large-scale research to establish the efficacy and educational value of NLP interventions (Sturt et al., 2012).

Academic Criticisms and Controversies

The academic literature is replete with critiques of NLP's epistemological, methodological, and ethical foundations. Scholars have questioned the lack of a coherent theoretical framework, the ambiguous use of scientific terminology, and the absence of robust empirical support for core NLP claims such as preferred representational systems (Heap, 1988; Sharpley, 1987; Sturt et al., 2012). Methodological reviews have found that studies supporting NLP are often characterized by poor design, small samples, and inconsistent protocols (Sturt et al., 2012; Witkowski, 2010). Ethical concerns have also been raised regarding the marketing of NLP-based interventions in educational settings without sufficient evidence of efficacy, potentially diverting resources from evidence-based practices (Sturt et al., 2012).Professional organizations and leading psychology journals have largely classified NLP as lacking scientific validity, with some scholars labeling it a form of pseudoscience (Witkowski, 2010; Heap, 1988). The consensus in the academic community is that NLP's widespread adoption in education is premature and should be contingent upon the

development of a more rigorous, theory-driven, and ethically responsible research base (Sturt et al., 2012; Tosey & Mathison, 2009).while NLP's interdisciplinary origins and Batesonian epistemological foundations offer a compelling conceptual framework, its application in educational contexts remains fraught with controversy. Empirical research provides some evidence of positive effects, but is undermined by significant methodological limitations and a lack of theoretical clarity. The academic community continues to call for a critical research agenda that addresses these challenges, ensuring that NLP's role in education is grounded in robust evidence and ethical practice.

Table1: Comparative Summary of Empirical and Review-Based Evidence on Neuro-Linguistic Programming (NLP) in Educational Contexts

Study/Review Type	Sample/Setting	Outcomes Measured	Main Findings	Limitations
Experimental (EFL learners)	50 advanced EFL learners	Academic achievement, EI, critical thinking	Significant improvements in all outcomes post-NLP intervention (Rahimi & Sajed, 2014)	Small sample, single setting, short-term follow-up
Teacher-led case studies	24 teachers, various schools	Engagement, motivation, classroom dynamics	Enhanced engagement, motivation, improved relationships (Tosey & Mathison, 2009)	Qualitative, self-reported, potential bias
Systematic review (Sturt et al.)	10 studies (5 RCTs, 5 pre-post)	Various (mainly health, some education)	Little evidence for NLP efficacy; methodological concerns (Sturt et al., 2012)	Heterogeneity, high risk of bias, few education-specific studies
Meta-analysis (Witkowski, 2010)	Multiple studies	Psychological/social outcomes (some education)	Only 18.2% of studies supported NLP tenets; 54.5% did not (Witkowski, 2010)	Mixed populations, not education-specific, methodological variability

Methodology

1. Systematic Literature Review Design

A systematic literature review was conducted to comprehensively map the empirical and theoretical landscape of NLP in education. The review adhered to the PRISMA (Preferred Reporting Items for Systematic Reviews and Meta-Analyses) guidelines to ensure transparency and replicability throughout the process. The review protocol was developed a priori, specifying research questions, inclusion/exclusion criteria, and analytic strategies, and was preregistered to enhance methodological transparency

2. Search Strategy and Study Selection

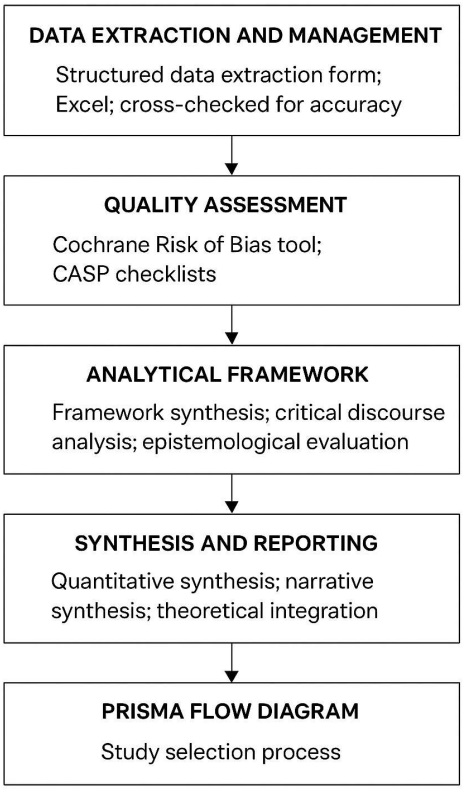
To ensure methodological rigor, a comprehensive search strategy was employed across four major databases: Scopus, Web of Science, ERIC, and PsycINFO. Search terms combined variations of "neuro-linguistic programming," "NLP," "education," "teaching," and "learning" to maximize coverage of relevant literature. Studies were included if they comprised peer-reviewed empirical investigations, systematic reviews, or critical appraisals situated within educational contexts. Conversely, works lacking empirical data, providing insufficient methodological detail, or unrelated to education were excluded. The screening process involved independent review of titles, abstracts, and full texts by two researchers, with any discrepancies resolved through consensus, thereby enhancing reliability and transparency in study selection.

Table 2: Search Strategy and Study Selection

Component	Description
Databases Searched	Scopus, Web of Science, ERIC, PsycINFO
Search Terms	Combinations of "neuro-linguistic programming," "NLP," "education," "teaching," and "learning"
Inclusion Criteria	Peer-reviewed empirical studies, systematic reviews, and critical appraisals focused on NLP in educational settings
Exclusion Criteria	Studies lacking empirical data, insufficient methodological detail, or not situated in educational contexts
Screening Process	Titles, abstracts, and full texts independently screened by two reviewers; discrepancies resolved through consensus

Data extraction and management were conducted using a structured form designed to systematically capture study characteristics, methodological quality, intervention details, outcome measures, and theoretical frameworks, with all data managed in Excel and cross-checked for accuracy. The quality of included studies was appraised through the Cochrane Risk of Bias tool and the Critical Appraisal Skills Programme (CASP) checklists, focusing on randomization, blinding, sample size, intervention fidelity, and outcome reporting, while the PRISMA flow diagram documented the study selection process. Analytical rigor was ensured through a multi-layered framework: framework synthesis integrated concepts and findings to construct a conceptual map of neuro-linguistic programming's origins, praxis, and theoretical claims; critical discourse analysis examined how language in the literature constructs and legitimizes NLP practices within broader sociocultural and historical contexts; and epistemological evaluation interrogated the theoretical underpinnings and assumptions of NLP, highlighting whose knowledge is privileged and how this shapes research outcomes. Synthesis and reporting combined quantitative and qualitative approaches: meta-analytic techniques were applied where feasible to calculate standardized mean differences and confidence intervals for educational outcomes, with heterogeneity assessed using I^2 statistics, while narrative synthesis categorized studies by rigor, intervention type, and outcome domain. Finally, findings were theoretically integrated within contemporary educational and psychological frameworks, with research gaps identified to inform a critical agenda for future inquiry.The data extraction process is shown in figure 1

Figure 1: Structured Methodological Framework for Systematic Review of NLP in Educational Research



Note: This flowchart outlines the sequential stages of the systematic review process, including data extraction, quality appraisal, analytical synthesis, and reporting. It reflects a multi-method approach integrating quantitative and qualitative techniques, with emphasis on critical discourse and epistemological evaluation. The PRISMA flow diagram complements this structure by documenting the study selection pathway.

Conclusion

This methodology and analysis section demonstrates a rigorous, multi-layered approach to reassessing NLP in educational contexts. By integrating systematic review protocols, critical appraisal tools, and advanced analytical frameworks, the study provides a transparent and theoretically grounded evaluation of NLP's origins, praxis, and evidentiary status. The findings highlight persistent methodological and theoretical limitations in the NLP literature and underscore the need for future research grounded in robust, transparent, and context-sensitive methodologies.

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03

TESTING THE MERGE-ESL MODEL: A PILOT STUDY USING DESIGN-BASED RESEARCH TO ENHANCE MULTIMODAL ENGAGEMENT IN LANGUAGE LEARNING

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Abstract:
Background: *Multimodal engagement is increasingly recognised as a critical factor in second language acquisition, particularly in diverse and discipline-integrated classrooms. While Universal Design for Learning (UDL) offers a robust framework for inclusive pedagogy, its operationalisation in STEM and arts-integrated ESL contexts remains underexplored. The MERGE-ESL model was developed to address this gap by aligning multimodal instructional strategies with UDL principles to support learner variability and fluency development.*
Objective: *This pilot study aims to evaluate the feasibility, relevance, and preliminary impact of the MERGE-ESL model in enhancing language fluency among undergraduate learners in STEAM (Science, Technology, Engineering, Arts, and Mathematics) disciplines.*
Methods*: An Exploratory Sequential Design was employed within a Design-Based Research (DBR) framework. Phase I involved qualitative exploration through focus group interviews with ESL instructors and STEAM faculty to refine model components. Phase II implemented the MERGE-ESL model in two ESL-integrated STEAM classrooms (N = 38) over six weeks. Data collection included multimodal performance tasks, classroom observations using UDL-aligned rubrics, and learner self-assessment surveys. Quantitative data were analysed using descriptive statistics and repeated measures ANOVA to assess changes in fluency and engagement. Qualitative data were thematically coded to evaluate instructional relevance and learner perceptions.*
Results*: Preliminary findings indicate that the MERGE-ESL model facilitated increased learner participation across modalities, improved self-reported confidence in language use, and supported differentiated expression of content knowledge. Observational data revealed enhanced peer collaboration and task persistence, particularly in project-based and visual-verbal integration tasks. The model was rated highly by instructors for its adaptability and alignment with curricular goals.*
Conclusion: *The MERGE-ESL model demonstrates strong potential as a scalable, inclusive pedagogical approach for enhancing language fluency in STEAM contexts. Findings support*

further refinement and larger-scale implementation. The DBR framework proved effective in capturing iterative feedback and contextual responsiveness, making it suitable for future longitudinal studies.

Keywords: *Universal Design for Learning, Multimodal Engagement, ESL, STEAM Education, Design-Based Research, Language Fluency, Inclusive Pedagogy.*

1.0 Introduction

The globalisation of higher education has resulted in increasingly linguistically diverse classrooms, particularly in STEAM disciplines where international students comprise a significant proportion of enrolments (Arkoudis & Tran, 2010). English as a Second Language (ESL) learners in these contexts face the dual challenge of mastering complex disciplinary content while developing academic language proficiency (Bunch, 2013). Traditional language instruction models, which often emphasise linguistic form over meaningful communication, have proven inadequate for addressing the situated literacy demands of discipline-specific contexts (Ortega, 2013). This pedagogical gap necessitates innovative approaches that integrate language development with disciplinary learning through multimodal engagement.

Multimodality, defined as the orchestration of multiple semiotic resources including verbal, visual, spatial, gestural, and digital modes of communication, has emerged as a promising framework for supporting diverse learners (Kress, 2010; Jewitt, 2013). Research in multiliteracies pedagogy demonstrates that engaging learners through varied representational modes can lower affective barriers, accommodate different learning preferences, and provide multiple pathways to meaning making (New London Group, 1996; Cope & Kalantzis, 2015). However, the systematic integration of multimodal strategies within discipline-specific ESL instruction remains undertheorised and underimplemented.Universal Design for Learning (UDL) provides a complementary theoretical foundation by emphasising proactive curriculum design that anticipates learner variability rather than retrofitting accommodations (Meyer et al., 2014; CAST, 2018). The three core principles of UDL—multiple means of representation, engagement, and action/expression—align conceptually with multimodal pedagogy but require context-specific operationalisation in ESL-STEAM settings (Rose & Meyer, 2002). Despite its widespread adoption in K-12 contexts, UDL implementation in higher education disciplinary courses supporting ESL learners has received limited empirical attention (Rao et al., 2014; Hall et al., 2015).The MERGE-ESL (Multimodal Engagement for Representation, Growth, and Expression in ESL) model was developed to bridge these theoretical and practical gaps. MERGE-ESL synthesises principles from multimodal pedagogy, UDL, and task-based language teaching to create an integrated framework for supporting language fluency development within STEAM coursework. The model emphasises authentic, discipline-embedded tasks that leverage multiple modes of communication while providing structured scaffolding aligned with UDL guidelines.

Research Questions

This pilot study addresses three primary research questions:

1. To what extent is the MERGE-ESL model feasible and relevant for implementation in undergraduate STEAM courses supporting ESL learners?
2. What preliminary evidence exists regarding the model's impact on learner language fluency, confidence, and engagement across multiple modalities?
3. How do instructors and learners perceive the affordances and constraints of the MERGE-ESL approach in supporting diverse learning needs?

2.0 Literature Review

Multimodal Pedagogy and Second Language Acquisition

Multimodal pedagogy extends traditional notions of literacy by recognising that meaning-making occurs through the integration of linguistic, visual, audio, gestural, and spatial resources (Kress & van Leeuwen, 2001). In second language contexts, multimodality offers particular advantages by providing learners with alternative pathways to comprehension and expression when linguistic resources are still developing (Early & Marshall, 2008). Empirical studies have demonstrated that incorporating visual supports, gesture, and digital media can enhance vocabulary retention, reduce cognitive load, and increase learner engagement (Mackey et al., 2007; Sime, 2006).The concept of multimodal communicative competence has emerged as an extension of Canale and Swain's (1980) foundational model, acknowledging that proficient communication in contemporary contexts requires facility across multiple semiotic systems (Royce, 2007; Jewitt, 2013). For ESL learners in academic settings, this competence is particularly critical as disciplinary communication increasingly involves interpreting and producing multimodal texts such as scientific visualisations, technical diagrams, and multimedia presentations (Lemke, 1998; Veel, 1998).

Research in STEAM education specifically highlights the disciplinary practice of moving flexibly between modes—for instance, translating mathematical equations into verbal explanations, representing scientific processes through diagrams, or expressing engineering concepts through physical prototypes (Prain & Tytler, 2012). These representational practices are not merely supplementary to disciplinary learning but constitute core epistemic activities through which disciplinary knowledge is constructed and communicated (Ford & Forman, 2006; Tytler et al., 2013).

2.2 Universal Design for Learning in Higher Education

Universal Design for Learning emerged from architectural universal design principles and neuroscience research on learning variability (Rose & Meyer, 2002). The framework posits that curricula should be designed from the outset to accommodate the full spectrum of learner diversity rather than requiring individual modifications after the fact (Meyer et al., 2014). The three UDL principles provide specific guidance: multiple means of representation addresses how information is presented, multiple means of action and expression addresses how learners demonstrate knowledge, and multiple means of engagement addresses how learners are motivated and sustained in learning activities (CAST, 2018).

While UDL has been extensively implemented and researched in K-12 settings, particularly for students with disabilities, its application in higher education has been more limited (Rao et al., 2014). Recent studies have begun examining UDL implementation in postsecondary contexts, with promising findings regarding learner satisfaction, academic performance, and instructor perceptions (Hall et al., 2015; Tobin & Behling, 2018). However, research specifically examining UDL in discipline-specific courses supporting ESL learners remains scarce. The alignment between UDL principles and best practices in second language instruction has been noted by several scholars (Rao & Tanners, 2011; Spooner et al., 2007). Both frameworks emphasise scaffolding, multiple representations, authentic assessment, and learner choice. However, explicit models for integrating these approaches within disciplinary contexts are largely absent from the literature, representing a significant gap that the MERGE-ESL model addresses.

2.3 Language Fluency Development in Academic Contexts

Language fluency in academic contexts extends beyond conversational proficiency to encompass the ability to comprehend, produce, and negotiate disciplinary discourse (Cummins, 2008; Scarcella, 2003). Academic language proficiency involves mastery of specialised vocabulary, complex grammatical structures, discourse patterns, and genre conventions specific to disciplinary communities (Schleppegrell, 2004). For ESL learners in STEAM fields, this includes facility with technical terminology, mathematical register, scientific argumentation structures, and multimodal representational practices characteristic of these disciplines.Traditional approaches to measuring and developing fluency have emphasised temporal aspects of speech production, such as speech rate, pausing patterns, and hesitation phenomena (Segalowitz, 2010). However, contemporary conceptualisations recognise fluency as multidimensional, encompassing not only temporal fluidity but also accuracy, complexity, and communicative effectiveness across varied contexts and modalities (Housen et al., 2012; Saito et al., 2018).

Task-based language teaching approaches have demonstrated effectiveness in promoting fluency development by engaging learners in authentic, meaning-focused communication that mimics real-world language use (Long, 2015; Ellis, 2003). When combined with multimodal resources and structured scaffolding, task-based approaches can provide optimal conditions for developing the complex, situated language proficiency required in disciplinary contexts (Gibbons, 2015).

2.4 STEAM Education and Integrated Learning

STEAM education represents an evolution of STEM approaches by incorporating arts-based thinking and creative processes alongside scientific and mathematical reasoning (Maeda, 2013). This integration reflects contemporary recognition that innovation increasingly occurs at disciplinary intersections and requires both analytical and creative capacities (Root-Bernstein & Root-Bernstein, 2013). For language learners, STEAM contexts offer rich opportunities for multimodal engagement as artistic practices inherently involve multiple representational systems and provide alternative pathways for expression and knowledge demonstration (Liao, 2016).

The project-based, collaborative nature of many STEAM pedagogies also aligns well with communicative language teaching approaches that emphasise authentic interaction and negotiation

of meaning (Stoller, 2006). However, the language demands of STEAM contexts can also present significant challenges for ESL learners, particularly when instruction assumes native-speaker proficiency or fails to explicitly address the linguistic features of disciplinary discourse (Slough & Chamblee, 2017).

3.0 Theoretical Framework: The MERGE-ESL Model

The MERGE-ESL model integrates three theoretical foundations: multimodal pedagogy, Universal Design for Learning, and task-based language teaching. The model consists of five interconnected components designed to support language fluency development within discipline-integrated contexts.

Component 1: Multimodal Representation

Drawing from UDL Principle 1 (multiple means of representation), this component emphasises presenting disciplinary content through varied semiotic modes including verbal explanation, visual diagrams, physical demonstrations, digital simulations, and embodied experiences. Instructional materials explicitly highlight connections between modes and provide scaffolded support for interpreting multimodal texts characteristic of STEAM disciplines.

Component 2: Engagement through Choice and Relevance

Aligned with UDL Principle 3 (multiple means of engagement), this component incorporates learner choice in task selection, collaborative grouping, and mode of participation. Tasks are designed to connect with authentic disciplinary practices and real-world applications, enhancing perceived relevance and intrinsic motivation.

Component 3: Responsive Scaffolding

This component provides differentiated support structures that can be progressively reduced as learner competence develops. Scaffolding includes linguistic supports (sentence frames, vocabulary resources), conceptual supports (graphic organisers, worked examples), and procedural supports (task checklists, process models). Instructors receive guidance in assessing individual learner needs and adjusting support accordingly.

Component 4: Multimodal Expression

Corresponding to UDL Principle 2 (multiple means of action and expression), this component allows learners to demonstrate understanding through varied modes including written reports, oral presentations, visual representations, physical models, digital media, and combinations thereof. Assessment criteria focus on content understanding and communicative effectiveness rather than privileging particular modes or native-like linguistic performance.

Component 5: Metacognitive Reflection

This component engages learners in explicit reflection on their multimodal communication strategies, learning preferences, and developing competencies. Reflection activities support learners in recognising their strengths, identifying growth areas, and making strategic choices about mode selection and language use.

4.0 Methodology

This study employed an Exploratory Sequential Mixed Methods Design within a Design-Based Research (DBR) framework (Creswell & Plano Clark, 2018; McKenney & Reeves, 2018).

DBR is particularly appropriate for developing and refining educational innovations in authentic contexts through iterative cycles of design, implementation, analysis, and redesign (Anderson & Shattuck, 2012). The exploratory sequential approach involved initial qualitative investigation to inform model refinement, followed by quantitative and qualitative data collection during implementation.

Phase I: Qualitative Exploration and Model Refinement

Phase I involved focus group interviews with two groups: ESL instructors (n = 6) and STEAM faculty members (n = 8) from biology, chemistry, engineering, and integrated design programs. Participants were recruited through purposive sampling based on experience teaching linguistically diverse students. Focus groups explored current practices, perceived challenges, and perspectives on multimodal and UDL-aligned strategies.

Interview protocols addressed: (1) current approaches to supporting ESL learners in disciplinary contexts, (2) perceived affordances and constraints of multimodal instruction, (3) familiarity with and attitudes toward UDL principles, and (4) feedback on preliminary MERGE-ESL model components. Each focus group lasted approximately 90 minutes and was audio-recorded and transcribed.Data were analysed using inductive thematic analysis (Braun & Clarke, 2006). Two researchers independently coded transcripts, then collaboratively developed a codebook through iterative refinement. Themes informed modifications to the MERGE-ESL model prior to implementation.

Phase II: Model Implementation and Evaluation

Context and Participants

Phase II implemented the refined MERGE-ESL model in two undergraduate courses: a biology course for non-majors (Introduction to Environmental Science) and an integrated STEAM design course (Sustainable Design Thinking). Both courses enrolled significant numbers of ESL learners and incorporated project-based learning. The total participant pool consisted of 38 undergraduate students (23 in Environmental Science, 15 in Design Thinking). Of these, 24 self-identified as ESL learners, with language backgrounds including tamil and Hindi.Course instructors (one per course) participated in a half-day professional development workshop on MERGE-ESL principles and received ongoing coaching support throughout the implementation period. Implementation occurred over six weeks during the spring semester.

4.1 MERGE-ESL Implementation

Instructors implemented MERGE-ESL components through various pedagogical strategies. In Environmental Science, students engaged in a project investigating local water quality that involved collecting and analysing water samples, researching scientific literature, creating data visualisations, and presenting findings through a multimodal public awareness campaign. Instructional modifications included providing visual vocabulary supports, offering choice in presentation format (poster, video, website, or physical model), incorporating peer collaboration structures, and implementing scaffolded reflection activities.In Design Thinking, students completed a sustainable packaging redesign project that integrated engineering principles, environmental science, and aesthetic considerations. MERGE-ESL implementation included

multimodal brainstorming sessions using sketching and physical prototyping alongside verbal discussion, choice in documentation format, sentence frames for technical explanations, and guided peer feedback protocols.

4.2 Data Collection

Multiple data sources were collected to address research questions:

Classroom Observations: Researchers conducted structured observations during six class sessions per course using a UDL-aligned observation protocol adapted from Hall et al. (2015). The protocol documented instructor use of multimodal representations, scaffolding strategies, opportunities for learner choice, and patterns of student engagement across modes. Field notes captured qualitative details of classroom interactions.

Performance Tasks: Students completed three performance tasks designed to assess language fluency and disciplinary understanding across modalities: (1) an initial individual written explanation of a course concept, (2) a midpoint collaborative multimodal presentation, and (3) a final individually-chosen multimodal communication product. Tasks were scored using a rubric assessing content understanding, communicative clarity, and strategic use of multiple modes.

Learner Self-Assessment Surveys: Students completed pre- and post-implementation surveys measuring self-reported confidence in various language skills (speaking, writing, vocabulary use), comfort with multimodal communication, perceived engagement, and attitudes toward course activities. The survey included Likert-scale items and open-ended questions. Response rates were 92% (pre) and 87% (post).

Instructor Reflections: Course instructors maintained weekly reflection journals addressing implementation successes, challenges, adaptations made, and observations of student learning. Instructors also participated in semi-structured interviews at the conclusion of implementation.

5.0 Data Analysis

Quantitative data from surveys and performance task rubrics were analysed using SPSS 27. Descriptive statistics characterised sample demographics and response distributions. Repeated measures ANOVA examined changes in self-reported confidence and performance scores from pre- to post-implementation, with ESL status as a between-subjects factor. Effect sizes were calculated using partial eta squared.Qualitative data from observations, open-ended survey responses, and instructor reflections were analysed using thematic analysis (Braun & Clarke, 2006). Researchers employed an iterative coding process combining deductive codes derived from the MERGE-ESL framework with inductive codes emerging from the data. NVivo 12 software facilitated data management and coding. Inter-rater reliability was established through independent coding of 20% of the data corpus, yielding a Cohen's kappa of .84.

5.1Results

Phase I: Model Refinement

Thematic analysis of focus group data revealed four major themes that informed model refinement:

Theme 1: Recognition of Multimodal Affordances with Implementation Uncertainty. Both ESL and STEAM instructors acknowledged theoretical benefits of multimodal approaches but expressed uncertainty about practical implementation. As one engineering instructor noted, "I can

see how giving students options would help, but I'm not sure how to structure that without losing academic rigor." This finding prompted development of detailed implementation guides and model task exemplars.

Theme 2: Assessment Challenges in Multimodal Contexts. Instructors across both groups raised concerns about fairly assessing diverse forms of student work. This led to creation of content-focused, mode-flexible rubrics that explicitly valued communicative effectiveness over formal linguistic accuracy.

Theme 3: Time Constraints and Curriculum Pressures. STEAM faculty particularly emphasised pressure to cover extensive content, questioning feasibility of additional language supports. This feedback resulted in reframing MERGE-ESL strategies as integrated rather than additive—supporting rather than competing with content learning goals.

Theme 4: Need for Explicit Scaffolding. ESL instructors emphasised that simply providing multimodal options was insufficient without structured scaffolding. This reinforced the model's inclusion of the Responsive Scaffolding component and prompted development of differentiated scaffolding resources.

Phase II: Implementation Findings

Research Question 1: Feasibility and Relevance

Classroom observation data indicated high fidelity of implementation across both courses. Instructors incorporated an average of 4.2 (SD = 0.8) out of 5 MERGE-ESL components in observed lessons, with all five components implemented at least once across the six-week period. The Multimodal Representation and Multimodal Expression components appeared most frequently (100% of observed lessons), while Metacognitive Reflection appeared least frequently (50% of lessons).Instructor reflection journals and interviews revealed positive perceptions of model feasibility. Both instructors reported that after initial learning curve, MERGE-ESL strategies felt natural within their pedagogical approaches. As the Environmental Science instructor reflected, "Once I had the framework, I realised I was already doing some of this intuitively, but MERGE gave me language and structure to be more systematic and intentional."

Regarding relevance, instructors noted strong alignment with course learning objectives. The Design Thinking instructor stated, "The multimodal emphasis actually enhanced rather than distracted from disciplinary goals—design thinking is inherently multimodal, and making that explicit helped all students, not just ESL learners." Both instructors indicated intention to continue using MERGE-ESL approaches beyond the study period.

Research Question 2: Impact on Fluency, Confidence, and Engagement

Self-Reported Confidence. Repeated measures ANOVA revealed significant increases in self-reported confidence across multiple language domains (Table 1). ESL learners showed significant improvements in confidence in speaking ($F(1,36) = 18.42$, $p < .001$, $\eta p^2 = .34$), technical vocabulary use ($F(1,36) = 22.15$, $p < .001$, $\eta p^2 = .38$), and explaining complex concepts ($F(1,36) = 15.67$, $p < .001$, $\eta p^2 = .30$). Notably, ESL learners also reported increased comfort selecting communication modes strategically ($F(1,36) = 27.31$, $p < .001$, $\eta p^2 = .43$).

Performance Task Outcomes. Analysis of performance task scores showed improvement across the implementation period. On the final multimodal communication product, ESL learners achieved scores comparable to native English speakers on content understanding (ESL M = 4.1, SD = 0.6; NES M = 4.3, SD = 0.5; $t(36) = 1.23$, $p = .23$) and strategic mode use (ESL M = 3.9, SD = 0.7; NES M = 4.0, SD = 0.6; $t(36) = 0.52$, $p = .61$). ESL learners scored slightly lower on linguistic accuracy (ESL M = 3.4, SD = 0.8; NES M = 4.1, SD = 0.6; $t(36) = 3.21$, $p = .003$), but importantly, this difference did not prevent effective communication of disciplinary content.Comparing initial and final individual tasks, ESL learners showed significant improvement in communicative clarity scores (initial M = 2.9, SD = 0.8; final M = 3.7, SD = 0.7; $t(23) = 4.15$, $p < .001$, $d = 1.08$), suggesting development of more effective multimodal communication strategies.

Engagement Patterns. Observational data revealed high levels of active participation among ESL learners during MERGE-ESL activities. On average, ESL learners contributed to class discussions or collaborative work 3.8 times per observed session, compared to 2.1 times during comparison activities in pre-implementation observations (based on historical observation data from the same courses in previous semesters). Observers noted particularly strong engagement during tasks involving visual representation, physical manipulation, and peer collaboration.

Field notes documented multiple instances of ESL learners taking leadership roles in collaborative projects, particularly when tasks involved modes beyond written or spoken language. For example, one Mandarin-speaking student who rarely spoke during whole-class discussions became highly animated when groups worked on visual data representation, generating creative graphical displays and explaining concepts to peers through gesture and sketching.

Research Question 3: Learner and Instructor Perceptions

Learner Perspectives. Open-ended survey responses revealed predominantly positive learner perceptions. Thematic analysis identified three major themes:

Reduced Anxiety and Increased Participation. Multiple ESL learners described feeling less anxious when given options beyond traditional written or oral formats. One Korean-speaking student wrote, "Before I was always worried my grammar isn't perfect. Now I can show my ideas with pictures and models first, then explain with words. It's less scary." Another Spanish-speaking student noted, "I understand the science, but sometimes I can't find English words fast enough. When I can draw it or use data charts, people understand my thinking better."

Recognition of Multimodal Strengths. Several responses indicated that MERGE-ESL activities helped learners recognise communication strengths they previously undervalued. An Arabic-speaking student reflected, "I realized I'm actually good at explaining things when I use diagrams. In my country we learned this way, but here I thought I had to do everything in writing. Now I see different ways can be professional."

Appreciation for Collaborative Structures. Many learners valued opportunities to work with peers across language backgrounds. A native English speaker commented, "Working with ESL students on multimodal projects was really cool. They brought different perspectives and creative ideas. Sometimes the international students explained concepts better with visuals than I could with just

words."

Not all feedback was uniformly positive. A small number of learners (n = 4, all native English speakers) expressed initial discomfort with open-ended task structures, preferring more directive traditional assignments. However, three of these four indicated in post-surveys that they came to appreciate the flexibility after gaining experience with the approach.

Instructor Perceptions. Instructor interviews yielded rich insights into perceived affordances and constraints:

Affordance: Deeper Insight into Student Understanding. Both instructors noted that multimodal expression options revealed student thinking in ways traditional assessments did not. The Environmental Science instructor observed, "I had students who I thought were struggling based on their written work, but when they created visual models or diagrams, I could see they actually understood the concepts deeply. The writing was a bottleneck, not the understanding."

Affordance: Enhanced Creativity and Engagement. Instructors noted increased creativity in student work and higher engagement during class activities. The Design Thinking instructor stated, "The energy in the room was completely different. Students were excited to share ideas and genuinely curious about each other's work."

Constraint: Initial Time Investment. Both instructors acknowledged significant upfront time required to design multimodal tasks, create scaffolding resources, and develop flexible rubrics. However, both suggested this investment paid dividends through reduced need for individualized interventions later.

Constraint: Managing Assessment Complexity. Evaluating diverse forms of student work required adjustment. The Environmental Science instructor noted, "I had to consciously set aside my tendency to privilege written work. It took practice to fairly evaluate a video presentation versus a research poster versus a physical model."

6.0 Discussion

This pilot study provides preliminary evidence supporting the feasibility and promise of the MERGE-ESL model for enhancing language fluency development in STEAM contexts. Findings align with and extend existing research on multimodal pedagogy, UDL implementation, and language learning in disciplinary settings.The observed increases in learner confidence and engagement corroborate theoretical predictions that multimodal approaches can reduce affective barriers and provide alternative pathways to participation (Kress, 2010; Jewitt, 2013). The finding that ESL learners achieved comparable content understanding scores to native speakers when allowed multimodal expression supports arguments that traditional language-dependent assessments may underestimate ESL learners' disciplinary knowledge (Abedi, 2010). This has important implications for equity in STEAM education, suggesting that expanding communicative options can level the playing field without compromising academic rigor.

The qualitative finding that learners recognised previously undervalued multimodal strengths resonates with research on funds of knowledge and culturally sustaining pedagogy (González et al., 2005; Paris & Alim, 2017). ESL learners bring diverse communicative repertoires shaped by varied educational and cultural experiences; MERGE-ESL's validation of multiple

modes may help surface and value this diversity.

6.1 UDL Operationalisation in Higher Education

This study contributes to the limited literature on UDL implementation in postsecondary disciplinary courses. The finding that MERGE-ESL strategies supported all learners, not only those identified as ESL, aligns with UDL's premise that designing for variability benefits entire learning communities (Meyer et al., 2014). The native English-speaking student who noted learning from international students' visual explanations exemplifies this principle.

The study also highlights challenges in UDL implementation, particularly regarding time investment and assessment practices. These findings echo concerns raised in previous higher education UDL research (Rao et al., 2014) and suggest need for institutional support structures including professional development, collaborative design time, and recognition of innovative pedagogy in faculty evaluation.

The improvement in ESL learners' communicative clarity scores supports task-based language teaching principles emphasising authentic, meaning-focused communication (Long, 2015). By embedding language use in genuine disciplinary practices—explaining environmental science findings to public audiences, articulating design rationales to clients—MERGE-ESL tasks provided purposeful contexts for language development that likely increased both motivation and transfer potential.The finding that linguistic accuracy remained lower for ESL learners even as communicative effectiveness improved raises important questions about assessment priorities. In professional STEAM contexts, native-like grammatical accuracy is generally less critical than clear communication of technical content (Canagarajah, 2006). Assessment frameworks that overemphasize formal accuracy may disadvantage ESL learners while misaligning with authentic disciplinary communication standards. The MERGE-ESL rubric's primary focus on content understanding and communicative effectiveness may better reflect disciplinary values and support ESL learner success.For STEAM educators, this study suggests that explicit attention to multimodal communication is not tangential to disciplinary learning but central to it. The Design Thinking instructor's observation that multimodal emphasis enhanced rather than distracted from disciplinary goals reflects the reality that professional practice in STEAM fields is inherently multimodal (Prain & Tytler, 2012). Making these communicative practices explicit and scaffolding their development serves all.

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04

GEOLOGIES OF GRIEF: TRAUMA, TECTONICS, AND THE HAUNTED HUMAN IN SHUBHANGI SWARUP'S FICTION

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Abstract:

This article investigated Shubhangi Swarup's Latitudes of Longing through the conceptual lens of 'geologies of grief', proposing that the narrative aligned human trauma with the volatile geophysics of the Indian Ocean rim. Although the novel was situated primarily in the Andaman Islands, a subduction zone historically marked by seismic disruption and colonial extraction, it appeared to deploy tectonic instability not merely as metaphor but as a material substrate for embodied suffering. The miscarriage experienced by Chanda Devi, occurring amidst nutritional scarcity and infrastructural neglect, was interpreted as a socio-ecological phenomenon entangled with postcolonial abandonment and planetary precarity. Her clairvoyance, frequently dismissed as eccentricity, emerged as a form of ecosomatic perception which disrupted Cartesian distinctions between human and nonhuman, living and spectral. Since Swarup situated Chanda Devi's anaemia within the aqueous geology of the islands, where diminished iron bioavailability compounded corporeal vulnerability, the text appeared to challenge medicalised accounts of reproductive loss. Girija Prasad's scientific rationalism, although initially positioned as authoritative, faltered when confronted with premonitory knowledge, thereby exposing the epistemic limitations of Enlightenment paradigms in terrains shaped by faultlines and ancestral memory. The novel ultimately reframed grief as stratigraphically layered, sedimented, and inseparable from the deep temporalities of continental drift, thus anticipating emergent discourses in environmental medical humanities which sought to decentre the individual patient and recontextualise health within geophysical and historical assemblages.

Keywords: *geologies of grief, tectonic metaphor, ecosomatic perception, reproductive loss, subduction zone.*

Introduction

Although recent postcolonial fiction has increasingly engaged with ecological imaginaries, few texts appeared to reconfigure the relationship between affective experience and planetary process as compellingly as Shubhangi Swarup's Latitudes of Longing (2018). Through a polyphonic narrative structure and an animist epistemology, the novel challenged ontological hierarchies that traditionally separated the human from the geophysical, the corporeal from the

climatic, and the emotional from the elemental. At the centre of this intervention lay a reconceptualisation of grief, not as a discrete psychological or interpersonal phenomenon, but as a stratigraphic condition sedimented across tectonic and temporal scales. The present study proposed that Swarup's fiction inaugurated what might be termed a 'geology of grief conceptual framework in which trauma was not confined to the individual psyche nor resolved through linear catharsis, but instead dispersed along the faultlines of subduction zones, oceanic plates, and colonial histories. Since the novel foregrounded the entanglement of human loss with geophysical upheaval, it was situated within emergent discourses on environmental memory and nonhuman agency, both of which sought to decentre anthropocentric models of affect and narrative resolution.

Although the critical reception of Swarup's work remained relatively recent, it had already been positioned within broader discussions of nonhuman agency in twenty-first-century Anglophone fiction. Rahn (2021) observed that Latitudes of Longing refuses the Cartesian bifurcation of nature and culture by endowing glaciers, ghosts, and gravity with Although reproductive trauma has frequently been construed within biomedical discourse as a private or clinical occurrence, Swarup's Latitudes of Longing appeared to reposition such loss as a socio-ecological event embedded within geobiological instability. The miscarriage experienced by Chanda Devia was an important episode in the 'Islands' section. It was not represented as an isolated tragedy but as the outcome of intersecting conditions, including nutritional scarcity, infrastructural neglect, and hydrogeological precarity. Since iron-poor water systems characterised the Andaman Islands, the narrative situated anaemia not as a discrete medical deficiency but as an environmental symptom, thereby linking female corporeality to the aqueous geology of the archipelago. Swarup's description, wherein 'the water in the islands reduces the iron content of the blood somehow… They died of a mysterious condition called death by paleness' (Swarup, 2018, p. 212), reframing physiological vulnerability as a function of landscape. This interpretive move aligned with Santra and Pradhan's (2025) formulation of 'environmental memory', a process through which landscapes were said to archive historical violence via sedimentation, erosion, and displacement, compelling human subjects to relive loss as solastalgia (p. 5). Chanda Devi's body, rendered as a palimpsest of colonial abandonment and planetary fragility, appeared to register reproductive trauma as inseparable from the 'pale death' that had afflicted British settlers in the preceding century.

Although the narrative retained elements of animist cosmology, it simultaneously destabilised biomedical paradigms by attributing epistemic legitimacy to forms of perception conventionally dismissed as irrational. Chanda Devi's clairvoyance, frequently interpreted as eccentricity, was presented as a mode of ecosomatic awareness through which she engaged with ghosts, trees, and unborn life. Her dialogue with the spectral world culminated in a scene wherein she defended herself against accusations of madness, thereby foregrounding the epistemological tension between scientific rationalism and embodied knowledge in geologically unstable terrains. Conventional models of trauma and healing. This redistribution of agentic capacity invited a more-than-human hermeneutics in which mourning was embedded in landscapes, absorbed by soils, and reverberated through seismic disturbance. Rahn (2021) further contended that Swarup 'does not

merely use geological metaphors; she insists on the literal coevality of human and terrestrial time' (p. 249), a claim which aligned with recent developments in South Asian speculative fiction. A genre increasingly described as a 'narrative laboratory for reimagining ecological futures and reprocessing colonial pasts' (Chattopadhyay, 2024, p. 73), speculative fiction provided a generative context for Swarup's intervention. Although the novel eschewed conventional science fiction tropes, it partook in this speculative impulse by envisioning a world in which human bodies registered the same vulnerabilities as coral reefs, faultlines, and mangrove roots.

> *"The Devi has blessed you with all her nine avatars," Chanda Devi says. "Should you ill-treat any of them, her wrath will know no bounds." "But why must my son work to feed a son-less family, especially this pregnant cow?" "You can think of the answer in your next life, when you are born as an earthworm. All earthworms are eunuchs. Male, female, it makes no difference to their lives. That's why the goddess makes all those who torture women earthworms in their next life." (Swarup, 2018, p. 209)*

Although reincarnation has traditionally been construed as a metaphysical doctrine, Swarup appeared to mobilise the concept as an ethical mechanism through which rigid binaries between human and nonhuman, justice and ecology were systematically dissolved. The earthworm, a creature associated with decomposition and regenerative processes, was rendered as the karmic destination for gendered violence, thereby affirming Santra and Pradhan's (2025) contention that 'postcolonial ecologies often encode moral retribution within biotic cycles' (p. 8). Since this cosmology did not erase grief but transmuted it, the narrative situated mourning as a circulatory force, traversing species boundaries and geological strata. Such a formulation displaced anthropocentric models of trauma resolution, proposing instead that affective residues persisted within ecological systems marked by historical rupture and biological recursion.

The most pronounced articulation of 'geologies of grief' appeared in the depiction of the 1954 Andaman earthquake, an event that collapsed conventional distinctions between natural disaster and historical reckoning. As the ground fissured and rice fields were submerged, the narrative interrogated the presumed stability of terra firma, suggesting that seismic disturbance functioned not only as a geological event but also as mnemonic rupture. Since the earthquake coincided with unresolved colonial legacies and infrastructural fragility, it was interpreted as a moment wherein environmental upheaval and historical violence converged, thereby reinforcing the novel's broader claim that grief was stratigraphically layered, sedimented, and inseparable from the deep time of planetary transformation.

> *No one on the islands recalls how the earth moved a minute when the ghosts of land and ocean gave in to the struggle. Under the land's pressure, the ocean slipped farther down, only to spring back with twice the force. In the life of a planet, it is a rare moment when a conflict on the crust, the shell of its existence, leaves its entire being rattled. (Swarup, 2018, p. 270)*

Although narrative form has often been treated as a vehicle for psychological interiority or historical reconstruction, Swarup's Latitudes of Longing appeared to enact what Rahn (2021) termed 'tectonic narratology', wherein narrative structure mimicked geological process through

patterns of fracturing, uplifting, and subduction (p. 252). The depiction of the earthquake functioned not merely as a metaphor but as a mechanism for the irruption of suppressed histories, allowing colonial prisons, Japanese bunkers, and Karen displacements to resurface as active agents within the present. Since the tremor destabilised both physical terrain and temporal continuity, it was interpreted as a moment in which the illusion of linear time was shattered, compelling characters and readers to confront the simultaneity of past and present suffering. Although grief has conventionally been framed as a process oriented towards closure, Swarup's narrative proposed a mode of mourning that resisted resolution. In this formulation, grief was not something to be overcome but rather something to be inhabited like an archipelago, like a faultline, like the deep time of continental drift. When Girija Prasad buried his stillborn son in the saturated earth of Mount Harriet, he enacted a ritual that rejected cremation, the normative Hindu practice, in favour of interment, thereby returning the child to the geological matrix which had shaped both parental love and loss. This gesture appeared to prefigure contemporary interventions in the environmental medical humanities, particularly those which sought to 'decentre the individual patient and locate health within geophysical and historical constellations' (Rahn, 2021, p. 256). In Swarup's fiction, grief was rendered as a condition of embeddedness, wherein human and terrestrial wounds were not merely analogous but materially entangled. The novel thus offered not consolation but cohabitation, an ethics of dwelling within rupture, where trauma and tectonics remained indissolubly fused. Based on the review, two research questions were formulated:

Theoretical background

Although grief has conventionally been construed as an interpersonal affect grounded in psychological loss, recent scholarship has begun to reconfigure mourning as a planetary condition shaped by ecological degradation and historical rupture. This study situated itself within an emergent critical discourse that interpreted grief in the Anthropocene as a sorrow not confined to bereavement but extended to 'melting ice caps, mass extinction, and the transformation of lands' (Sideris, 2020, p. 5). Since traditional models of mourning, predicated on linear catharsis and individual pathology, appeared inadequate in contexts marked by geophysical violence and colonial abandonment, scholars in the environmental humanities re-conceptualised grief as an ethical and epistemic stance. Head (2016) described this shift as a 'reconceptualisation of human–nature relations' through the dual lenses of hope and grief (p. 42), a framework within which the present analysis of Swarup's Latitudes of Longing was situated.

Central to this reconceptualisation was the proposition that grief in the Anthropocene was inherently stratigraphic. Sideris (2020) argued that ecological mourning was 'complex, owing to the intermingling of grief with guilt for our own complicity' (p. 4), and unlike personal bereavement, it 'is unlikely to lessen over time' due to the structural persistence of environmental degradation (p. 5). This temporal indeterminacy aligned with Swarup's narrative form, wherein human loss, exemplified by Chanda Devi's miscarriage, could not be resolved narratively, as it remained inseparable from the 'pale death' induced by the archipelago's iron-poor hydrogeology (Swarup, 2018, p. 212). The body, rendered as a palimpsest of environmental memory, was interpreted not as the site of private misfortune but as a socio-ecological symptom of postcolonial

infrastructural neglect and elemental scarcity. This reframing informed the first research question, which examined how Latitudes of Longing re-conceptualised reproductive trauma as a geophysical and postcolonial event through the figure of Chanda Devi's anaemic body. The novel appeared to insist that the medical humanities must decentre the individual patient and instead locate health within 'material relations' encompassing subduction zones, colonial legacies, and planetary precarity (Head, 2016, p. 28).

Since human vulnerability was embedded within nonhuman agencies, the narrative necessitated what Shaw and Bonnett (2016) described as the 'work of grief' against the environmental narcissism illusion that human civilisation could be disentangled from ecological systems (p. 567). Their contention that failure to mourn ecological loss sustained a defensive fantasy of control, wherein 'solutions [are] imagined as technological fixes that bypass emotional reckoning' (p. 572), was directly challenged by Swarup's fiction. By granting narrative authority to ghosts, trees, and tectonic forces, the novel resisted anthropocentric paradigms and affirmed Chanda Devi's clairvoyance as an ontological practice. Her capacity to converse with spirits and flora was not eccentricity but a dissolution of Cartesian binaries, aligning with Head's (2016) assertion of 'a more intimate and heartfelt union with life itself' (p. 78). Her grief, rendered as anticipatory rather than reactive, was exemplified in her premonition of the crocodile attack and her intuitive naming of her unborn son, Devi Prasad. This mode of perception reflected Sideris's (2020) claim that authentic environmental mourning required a reckoning with 'the irreplaceable nature of what is lost' (p. 6), a reckoning which rejected the consolations of de-extinction and geoengineering.

The second research question, which explored the ways in which Swarup's animist narrative forged a 'geology of grief' wherein mourning and tectonic instability became co-constitutive, was illuminated by Kelz and Knappe's (2021) theorisation of 'politics of time and mourning in the Anthropocene' (p. 368). Their critique of linear temporality, which positioned the future as redemptive, was replaced by a 'multitemporal' understanding in which past traumas and future uncertainties coexisted within the present (p. 372). Swarup literalised this multitemporality through the depiction of the 1954 Andaman earthquake, a historical event which collapsed linear time and foregrounded the convergence of colonial violence, reproductive loss, and geological upheaval. The tremor, described as 'a rare moment when a conflict on the crust… leaves its entire being rattled' (Swarup, 2018, p. 270), was interpreted not as a metaphor but as a material condition. Kelz and Knappe (2021) argued that such moments demanded 'rituals of mourning that acknowledge shared vulnerability across species and epochs' (p. 375), a demand fulfilled by Girija Prasad's burial of his stillborn son in 'a womb of soft, wet earth' rather than a Hindu pyre (Swarup, 2018, p. 234). This act rejected anthropocentric rites in favour of a chthonic return, embedding the child's body within the geology that shaped his parents' love and loss.

Although grief in the Anthropocene was marked by rupture and precarity, it did not culminate in despair. Head (2016) insisted that hope was 'not a feeling but a practice capacity to remain with ecological crisis without resorting to denial or false optimism (p. 91). Swarup's narrative enacted this practice through its refusal of closure. Chanda Devi's spectral dialogues,

Girija Prasad's unfinished cartographies, and Devi's scattering of her mother's ashes into the ocean affirmed what Sideris (2020) described as 'the work of grief as transformative' (p. 8). This process catalysed ethical responsibility rather than paralysing sorrow. The novel exemplified what Shaw and Bonnett (2016) termed 'grief that enables action' by 'reconfiguring the human as part of, not master over, ecological systems' (p. 576). This reconfiguration was epitomised in Chanda Devi's rebuke to her earthworm-phobic mother-in-law: 'All earthworms are eunuchs… That's why the goddess makes all those who torture women earthworms in their next life' (Swarup, 2018, p. 209). Here, ecological interdependence was rendered as the basis of moral reckoning, dissolving the boundaries between human justice and planetary process.

Taken together, these theoretical insights suggested that grief in the Anthropocene was not antithetical to hope but constituted its necessary precondition. Kelz and Knappe (2021) maintained that 'mourning makes the future imaginable by anchoring it in the reality of loss' (p. 378), a paradox embodied in Swarup's fiction. The stillbirth of Devi Prasad did not terminate the Varma lineage but redirected it towards Devi, the daughter who inherited her mother's ecological attunement and her father's scientific curiosity. Her eventual journey to the snow landscape her father had longed for but never reached signalled a generational reworking of grief into embodied knowledge. In this respect, Latitudes of Longing offered not consolation but continuity: a model of mourning which, as Head (2016) asserted, 'keeps faith with the dead' while remaining 'open to what might yet be' (p. 103). The novel thus provided a literary framework for the environmental medical humanities, wherein health, trauma, and planetary process were understood as co-constitutive, stratigraphic, and inseparable from the deep time of continental drift.

Discussion

Although literary representations of grief have frequently foregrounded psychological interiority or interpersonal rupture, Swarup's Latitudes of Longing appeared to fuse human mourning with geological upheaval, thereby producing a shared phenomenology of loss. The miscarriage experienced by Chanda Devia, trauma entangled with nutritional deprivation and colonial infrastructural neglect, was not rendered as a private tragedy but as an ecological symptom. Her anaemia, described by the colonial physician as 'pale death' (Swarup, 2018, p. 212), exemplified a body rendered porous by its environment, wherein 'the water in the islands reduces the iron content of the blood somehow… They died of a mysterious condition called death by paleness' (Swarup, 2018, p. 212). This diagnostic formulation collapsed the boundary between biomedicine and geology, suggesting that the subduction-zone hydrochemistry of the archipelago operated as a form of slow violence that permeated uterine tissue. In this respect, the narrative anticipated what environmental medical humanities scholars have termed 'biosocial entanglement a recognition that human pathologies remained inseparable from planetary processes (Nading, 2014; Kohn, 2013).

Since this entanglement extended beyond corporeal vulnerability, the novel's treatment of grief was interpreted as stratigraphic and non-linear. The 1954 Andaman earthquake, although historically documented as an infrastructural catastrophe, was rendered as an ontological rupture that destabilised the presumed solidity of terra firma. Swarup's description of the event, 'In the

life of a planet, it is a rare moment when a conflict on the crust… leaves its entire being rattled' (Swarup, 2018, p. 270), suggested that seismic disturbance functioned not only as a geological event but as a mnemonic fissure. The tremor exposed the convergence of colonial violence, reproductive loss, and geological time, thereby reinforcing the novel's broader claim that grief was sedimented across tectonic and historical strata. Although the narrative did not resolve grief through catharsis, it reframed mourning as a condition of embeddedness. Girija Prasad's burial of his stillborn son in 'a womb of soft, wet earth' (Swarup, 2018, p. 234) rejected normative Hindu cremation rites in favour of chthonic return, embedding the child's body within the geology that shaped parental love and loss. This gesture aligned with Kelz and Knappe's (2021) assertion that mourning in the Anthropocene required 'rituals of grief that acknowledge shared vulnerability across species and epochs' (p. 375). Chanda Devi's clairvoyance, her spectral dialogues, and Devi's eventual scattering of ashes into the ocean collectively enacted what Sideris (2020) described as 'the work of grief as transformative' (p. 8), a process which resisted despair and catalysed ethical responsibility.

In conclusion, Latitudes of Longing did not offer consolation but continuity. The stillbirth of Devi Prasad did not terminate the Varma lineage but redirected it towards Devi, the daughter who inherited her mother's ecological attunement and her father's scientific curiosity. Her journey to the snow landscape her father had longed for but never reached signalled a generational reworking of grief into embodied knowledge. As Head (2016) maintained, hope in the Anthropocene was 'not a feeling but a practice' (p. 91), and Swarup's fiction exemplified this practice by refusing closure and affirming cohabitation within rupture. The novel thus provided a literary framework for the environmental medical humanities, wherein health, trauma, and planetary process were understood as co-constitutive, stratigraphic, and inseparable from the deep time of continental drift.

> *"No one on the islands recalls how the earth moved—a minute when the ghosts of land and ocean gave in to the struggle. Under the land's pressure, the ocean slipped farther down, only to spring back with twice the force. In the life of a planet, it is a rare moment when a conflict on the crust—the shell of its existence—leaves its entire being rattled." (Swarup, 2018, p. 270)*
>
> *Here, the earth is not a passive backdrop but a sentient participant in mourning, its tectonic spasms echoing the unresolved grief of human and spectral inhabitants alike. This conception aligns with Sideris's (2020) argument that "environmental grief is unlikely to lessen over time… because environmental degradation is structurally ongoing" (p. 5). Unlike linear models of bereavement, Swarup's narrative refuses catharsis: Girija Prasad's burial of his stillborn son in "a womb of soft, wet earth" (Swarup, 2018, p. 234) is not closure but an act of geopoetic witness, embedding human loss within the island's deep time.*

Although biomedical frameworks have traditionally privileged rational diagnosis and individual pathology, Swarup's Latitudes of Longing appeared to destabilise such paradigms through an animist epistemology which foregrounded ecosomatic perception. Chanda Devi's clairvoyance,

frequently dismissed by her husband and others as eccentricity, was rendered as a sensory attunement to ghosts, trees, and unborn life—a mode of being which dissolved Cartesian binaries and resisted the techno-optimist imperative to resolve ecological crisis through instrumental reason. Her dialogue with the spectral world enacted what Head (2016) described as 'a more intimate and heartfelt union with life itself' (p. 78), wherein grief functioned not as psychological residue but as ethical relationality. When Chanda Devi admonished her mother-in-law, 'All earthworms are eunuchs. Male, female, it makes no difference to their lives. That's why the goddess makes all those who torture women earthworms in their next life' (Swarup, 2018, p. 209)—she linked gendered violence to biotic cycles, thereby rendering justice an ecological imperative.

Since this worldview challenged dominant paradigms in both trauma theory and climate discourse, the novel was interpreted as a critique of anthropocentric assumptions regarding recoverability and resilience. Trauma studies, as exemplified by Caruth (1996), often treat psychic wounds as individual and temporally bounded, whereas Swarup insisted on their planetary scale and irreversibility. Similarly, climate humanism—as critiqued by Sideris (2020)—tended to frame the Earth as 'a deathless planet' whose nonhuman inhabitants remained 'ungrievable' (p. 4). Swarup countered this by mourning not only human loss but also the 'pale death' of colonial labourers, the disappearance of crocodile-haunted creeks, and the iron-poor hydrogeology which drained maternal vitality. Her fiction embodied what Kelz and Knappe (2021) termed 'multitemporal mourning'—a practice which 'anchors the future in the reality of loss' (p. 378), and refused the consolations of de-extinction or geoengineering.

Although the narrative did not adhere to conventional linearity, its structure mirrored tectonic process through fragmentation, accretion, and rupture. The 'Islands' section, focalised through Chanda Devi's bodily decline and Girija Prasad's scientific yearning, gave way to 'Faultline', 'Valley', and 'Snow Desert'—each named after geomorphological features which embodied distinct modes of grief. This formal strategy enacted what Shaw and Bonnett (2016) described as 'the work of grief against environmental narcissism' (p. 572), a refusal to centre the human as autonomous or sovereign over ecological systems. Mourning, in this context, was rendered as a chthonic practice, rooted in subterranean entanglements of faultlines and ancestral memory. In conclusion, Latitudes of Longing reconfigured the environmental medical humanities by foregrounding the co-constitution of human trauma and geological process. The novel rejected biomedical individualism and climate techno-solutionism in favour of a geopoetics of grief, wherein loss was neither privatised nor resolved but sedimented within the strata of deep time. The final image—Girija Prasad carried away by a tsunami, his body dissolving into the ocean which had once cradled his wife's ashes—affirmed that mourning was not an endpoint but a mode of planetary belonging. As Head (2016) maintained, 'hope in the Anthropocene is not a feeling but a practice' (p. 91), and Swarup's fiction enacted this practice through an ethical attunement to the earth's wounds. In doing so, it offered not redemption but continuity—a model of health which recognised the human as always already embedded within faultlines of land, memory, and geological time.

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05

THE GHOSTS OF KABUL: CHILDHOOD TRAUMA, FRACTURED IDENTITY, AND THE HAUNTING OF MEMORY IN *THE KITE RUNNER*

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Abstract:

This article analyses The Kite Runner through Freudian psychoanalysis and contemporary trauma theory to articulate the ways childhood abuse and trauma become inscribed in memory, identity, and the unconscious. The protagonists, Amir, Hassan, and Sohrab, experience differing amounts of physical violence, sexual abuse, emotional humiliation, and betrayal, which lead to psychic injuries manifested by dissociation, guilt, and compulsively reliving. The analysis evinces the lasting effects of trauma on relationships, the self, and symbolic life from Freud's concepts of repression, return of the repressed, and compulsion to repeat. Psychoanalytic terms, including survivor's guilt, identification with the aggressor, and the confusion of tongues, propel the reading of the lives of trauma into a focused, concentrated practice. Ultimately, this article argues that The Kite Runner serves as a literary witness to the resistance of trauma to closure and highlights the productive connection between psychoanalysis, literature, and trauma studies.

Keywords*: Freud, Trauma Theory, Childhood Abuse, Survivor's Guilt, Psychoanalysis.*

Introduction:

Khaled Hosseini's *The Kite Runner* opens not with a scene of idyllic childhood, but with a memory a haunting, formative memory that has defined the narrator's entire existence. The novel's famous first line, *"I became what I am today at the age of twelve, on a frigid overcast day in the winter of 1975,"* (1) immediately forges an inextricable link between a traumatic past and a fractured present. This statement serves as the thesis for the entire narrative: identity is not a predetermined essence but a construct, painfully shaped by the crucible of childhood experience and the persistent, often corrosive, power of memory. *The Kite Runner* is a profound exploration of this psychological trinity, arguing that childhood trauma acts as a foundational wound, that identity is often a performance designed to escape this wound, and that memory is the inescapable force that binds the two together, simultaneously a source of torment and the only possible path to redemption. Through the parallel journeys of Amir, Hassan, and Sohrab, Hosseini demonstrates that we are not merely what we have done, but what we remember, what we repress, and how we ultimately choose to confront the ghosts of our past. This paper will argue that in *The Kite Runner* the enduring interplay of childhood trauma, memory, and identity creates a cycle of guilt and

redemption, revealing that a stable self can only be achieved by integrating, rather than burying, the painful truths of one's history.

The Foundational Wound: Childhood Trauma as a Generative Catastrophe

The central event of *The Kite Runner,* the rape of Hassan in the alleyway by Assef is more than a plot point; it is a generative catastrophe that radiates outward, shaping every subsequent event and relationship in the novel. This act of childhood trauma is multifaceted, impacting not only the immediate victim but also the witness, creating a dual victimhood that defines the central character dynamics.

Hassan: The Physical and Social Victim

For Hassan, the trauma is physical, social, and existential. As a Hazara in a predominantly Pashtun society, he is already a target for ethnic violence, and Assef couches the assault in the language of ethnic purification: "*It's just a Hazara,"* (39). The rape is the brutal culmination of the systemic prejudice he has faced his entire life. It shatters his innocence and fundamentally alters his relationship with the world and, most painfully, with Amir. His quiet acceptance afterward picking up the kites and walking home is not a sign of weakness but a testament to his tragic understanding of his place in the social hierarchy. The trauma solidifies his role as the sacrificial lamb, the eternal scapegoat for Amir's sins and society's bigotry. His subsequent silence about the event is a protective mechanism, but it also deepens the chasm between the two boys. Hassan's trauma is compounded by Amir's emotional betrayal, making the abuse not just a single act of violence but an ongoing state of abandonment.

Amir: The Psychological Perpetrator and Victim

While Hassan bears the physical scars, Amir suffers a parallel, self-inflicted psychological trauma. His decision to not intervene to run from the alley is a wound to his own moral core. This moment of cowardice becomes the foundational trauma of his life. His guilt is immediate and all-consuming. He describes the feeling of Assef's brass knuckles as if they were his own, a metaphorical branding of his shame: "I felt the sudden sting of the brass knuckles crushing his teeth and the sour taste of blood in my mouth" **(Pg no).** This psychic transference shows how deeply intertwined their fates are; Hassan's physical pain becomes Amir's psychological agony.

Amir's trauma manifests not as quiet suffering but as a frantic need to punish and be punished. His subsequent abuse of Hassan his withdrawal, his hostility, and the ultimate betrayal of framing him for theft are all attempts to make Hassan retaliate, to provide the punishment he feels he deserves. The pomegranate tree scene is a desperate plea for absolution through violence: *"Hit me back!"* (47) he screams. When Hassan instead crushes a pomegranate against his own forehead, it is the ultimate act of loyalty and the ultimate condemnation, denying Amir the release he seeks and deepening his guilt exponentially. Amir's childhood trauma, therefore, is the trauma of moral failure, a wound that festers because it is never cleansed, leading him to construct a new identity entirely to escape it.

The Manufactured Self: Identity as a Performance and an Escape

In the wake of their shared trauma, both Amir and his father, Baba, engage in a lifelong project of identity construction, building elaborate facades to hide the shameful truths of their past.

Their identities become performances, carefully curated to project an image that contradicts their internal reality.

Amir's American Rebirth:

Amir's escape to America is a geographic and psychological strategy for reinvention. He explicitly states, *"America was a place to bury my memories."* (65) In the bustling Afghan community of Fremont, California, he crafts a new self: the successful novelist, the devoted husband, the dutiful son to a fading Baba. This American identity is a clean slate, untainted by the secrets of the alleyway. He embraces the anonymity and the opportunity to be judged not by the cowardice of his twelve-year-old self, but by his present accomplishments. His marriage to Soraya is a cornerstone of this new life, yet even here, the past intrudes. Her confession of her own past mistake mirrors his need for confession, but he remains silent, proving that his new identity is fragile, built on the unstable foundation of a repressed memory.

This performed identity is a direct response to his childhood trauma. The man he becomes in America sometimes hesitant, often guilt-ridden is a permanent reaction to the boy he was in Kabul. His entire persona is a Defense mechanism against the memory of his own inadequacy. He is not building a new self so much as he is running from an old one, and the novel suggests that such an identity is inherently unstable. It is a house of cards that cannot withstand the winds of the past, as symbolized by Rahim Khan's fateful phone call.

Baba: The Monument of Hypocrisy

Baba's identity is perhaps the most monumental performance in the novel. In Kabul, he is a titan: a wealthy, powerful, and revered philanthropist known for his almost mythical feats of strength and generosity. His personal moral code is absolute and famously articulated to Amir:

> "*There is only one sin, only one. And that is theft. Every other sin is a variation of theft. Do you understand that?" When you kill a man, you steal a life," Baba said" When you tell a lie, you steal someone's right to the truth"* (09)

Yet, Baba's entire public identity is a lie. His secret—that he stole Ali's honor, cuckolded his best friend, and fathered Hassan—makes him the ultimate hypocrite. He has committed the very sin he posits as the root of all evil. His identity, therefore, is a complex negotiation between his public image of integrity and his private reality of betrayal. His harsh judgment of Amir's lack of "gutsiness" is not just a father's disappointment, but a projection of his own self-loathing. He sees in Amir the moral weakness he fears in himself. His relentless charity work can be read as a lifelong attempt at atonement, a performance of goodness designed to outweigh his central sin.

In America, Baba's constructed identity is stripped bare. The loss of his wealth, status, and homeland reduces him to a working-class immigrant pumping gas. This humbling is, in a strange way, liberating. The performance becomes harder to maintain, and a more authentic, if diminished, self emerges. His fierce defense of a fellow immigrant's dignity at the flea market is one of his purest moral acts, free from the trappings of his Kabuli persona. His identity in death is not that of the towering figure from the Kabul sports stadium, but of a humbled man who loved his son and his country, his secret still largely intact but its weight palpably transferred to Amir.

The Haunting: Memory as Torment, Narrator, and Moral Compass

If trauma creates the fractured self and identity is the attempt to repair it, then memory is the relentless force that binds the two, ensuring the past is never truly past. In *The Kite Runner*, memory is not a passive faculty of recall; it is an active, spectral presence that narrates, torments, and ultimately guides.

Memory as a Haunting and Narrative Force:

The novel's structure is itself an act of memory. The entire story is framed as Amir's recollection, told from the perspective of 2001, reflecting on events that began in 1975. This first-person, retrospective voice allows Hosseini to create a powerful dual consciousness: we experience events through the limited, often selfish perspective of the child Amir, while simultaneously understanding their profound significance through the tormented lens of the adult narrator. This creates a rich dramatic irony, where the reader is constantly aware of the gap between action and consequence.

Memory haunts Amir with a physical persistence. It *"claws its way out*" (1) of the shallow grave where he tried to bury it. The sight of kites, the sound of a familiar word, or a random moment of happiness can trigger the visceral return of the alleyway. This haunting is the manifestation of his unresolved guilt. The memory is a ghost that refuses to be exorcised because it has not been properly laid to rest through confession and atonement. It is a psychological phantom limb, a pain that lingers long after the wound was inflicted.

Memory as a Moral Compass and Path to Redemption:

While memory is a source of torment, it is also the catalyst for redemption. Rahim Khan's phone call is an explicit appeal to Amir's memory: *"There is a way to be good again"* (2). This statement only has power because Amir remembers the way he was not good. The journey to redeem Sohrab is, in essence, a journey back into the heart of his own most painful memories. He must return to a Taliban-controlled Kabul, face the physical embodiment of his trauma in Assef, and acknowledge the truth of his brotherhood with Hassan.

The most poignant use of memory as a redemptive force comes through Hassan's letter, which Amir reads after his brother's death. While Amir has spent decades trying to forget, Hassan's memory has been one of unwavering loyalty. He writes, *"I dream that someday you will return to Kabul… If you do, you will find an old faithful friend waiting for you"* (109). This letter is a devastating indictment of Amir's betrayal and a testament to the purity of Hassan's love. It provides Amir with the final, incontrovertible proof of what was lost and what must be regained. It is memory, in the form of this letter, that fully galvanizes his commitment to saving Sohrab, transforming his quest from one of duty to one of love.

The Cycle Broken: Sohrab and the Integration of the Self:

The cycle of trauma, performed identity, and haunting memory finds its potential resolution in the character of Sohrab. He is the inheritor of his father's trauma, a living symbol of the past that Amir must confront. In saving Sohrab, Amir is not just atoning for his sin against Hassan; he is actively breaking the cycle of abuse and neglect.

Sohrab as the Inherited Trauma:

Sohrab's life tragically mirrors his father's. He is an orphaned Hazara boy, sexually abused by the same man who assaulted his father. His trauma, however, is even more profound, leading to a near-catastrophic dissociation from the world. He becomes silent, withdrawn, and emotionally catatonic. His statement, *"I'm so dirty and full of sin,"* (163) echoes the internalized shame of all victims of sexual violence. His suicide attempt is the ultimate expression of this inherited despair, the logical conclusion of a trauma that has been passed down like a cursed inheritance. Sohrab represents the second generation of the original wound, proving that unconfronted trauma does not die; it replicates.

Amir's Integration and the Final Kite Run:

Amir's fight with Assef is a pivotal moment of integration. As Assef beats him, Amir begins to laugh. The physical punishment he endures is the catharsis he was denied as a child. It is the punishment he begged Hassan to give him under the pomegranate tree. This violent ordeal symbolizes Amir finally confronting his trauma head-on, accepting the pain, and in doing so, dissolving its psychic power.

> *"What was so funny was that, for the first time since the winter of 1975, I felt at peace. I laughed because I saw that, in some hidden nook of my mind, I'd even been looking forward to this… My body was broken—just how badly I wouldn't find out until later—but I felt healed. Healed at last."* (147)

The novel's final scene, where Amir runs the kite for Sohrab, is not a simplistic "happy ending." Sohrab is not cured. The smile he offers is faint, tentative. The victory is not in the erasure of trauma, but in the creation of a new, positive memory that can coexist with the old, painful ones. When Amir says, *"For you, a thousand times over,"* (2) he is not merely echoing Hassan; he is embodying him. He is integrating Hassan's loyalty into his own identity. He becomes *The Kite Runner*, the selfless friend, the protective brother. In doing so, he finally unites the disparate parts of his self: the cowardly boy of 1975, the guilty man of America, and the courageous adult who fought for redemption. He stops running from his identity and begins to live it authentically.

Conclusion:

Khaled Hosseini's *The Kite Runner* transcends a simple narrative of guilt and atonement to become a profound psychological exploration of how childhood trauma inscribes itself upon memory, distorts identity, and echoes across generations. Through the interwoven lives of Amir, Hassan, and Sohrab, the novel illustrates trauma not as a static event but as a living force—haunting, recursive, and resistant to erasure. Amir's cowardice in the alleyway becomes the psychic wound around which his entire identity is constructed, while Hassan's quiet endurance and Sohrab's devastating silence testify to trauma's intergenerational transmission. Drawing on Freudian concepts such as repression, the return of the repressed, and the compulsion to repeat, this analysis reveals how unprocessed trauma manifests as guilt, dissociation, and performative identities—strategies of escape that ultimately prove unsustainable.

Yet, Hosseini also offers a path toward healing—not through forgetting, but through remembrance and ethical action. Amir's journey back to Kabul is not merely geographical; it is a confrontation with the repressed core of his self. His physical suffering at Assef's hands becomes

a cathartic reckoning, and his final act of running the kite for Sohrab symbolizes the integration of fractured selves. In uttering Hassan's words "For you, a thousand times over"—Amir does not erase the past but reclaims it, transforming betrayal into devotion. The novel thus affirms that while trauma may never be fully resolved, it can be metabolized through narrative, responsibility, and care. The Kite Runner ultimately stands as a literary testament to the enduring power of memory—not just as a source of pain, but as the necessary ground for redemption and the reconstruction of an authentic self.

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06

BLENDED LEARNING IN ESL EDUCATION: A COMPREHENSIVE REVIEW OF RECENT RESEARCH

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Abstract:

Blended learning, an instructional approach that integrates face-to-face teaching with digital learning experience, has become one of the most influential innovations in English as a Second Language (ESL) education. This review synthesizes research studies published between 2010 and 2025 to explore why blended learning is considered essential in contemporary ESL classrooms. A systematic search of databases, including ERIC, Google Scholar, Scopus, and ResearchGate. Findings consistently show that blended learning enhances language proficiency, learner motivation, engagement, autonomy, and exposure to authentic language input. The reviewed research also highlights the growing relevance of blended learning in post-pandemic education, where flexibility and digital competence are crucial for effective teaching and learning. However, challenges such as technology access, teacher preparedness, and instructional design quality continue to influence its success. The review concludes that blended learning is not just beneficial but vital in supporting meaningful, student-centered ESL instruction in a rapidly evolving educational landscape.

Keywords: *Blended learning; ESL Education, Learner motivation, Language proficiency, Digital pedagogy.*

Introduction

Blended learning, an approach that combines online learning tools with traditional face-to-face instruction, has become an essential part of modern language education. As digital technologies continue to evolve, English language learners now engage with online platforms, interactive applications, and multimedia resources that enrich and extend what happens in the classroom. This shift has changed how students access information, practice language skills, and participate in learning activities. In ESL classrooms, blended learning holds particular value because it exposes learners to English in many different formats. Students can watch videos, interact with digital texts, complete online exercises, or collaborate virtually with their peers, allowing learning to continue beyond the walls of the classroom. At the same time, face-to-face lessons provide space for teachers to guide students, clarify doubts, and offer meaningful support. Together, these two modes create a flexible and student-centered environment that adapts to

diverse learning needs. This paper examines the importance of blended learning in the ESL classroom through a review of recent research. It discusses how blended learning improves language skills, boosts motivation, increases engagement, supports learner autonomy, and encourages innovative teaching practices, while also acknowledging the challenges that come with its implementation.

Blended learning and Past studies

Wang, Younas, Jiang, Imran, and Almusharraf (2025) investigate how blended learning environments support knowledge construction and subsequently influence students' academic motivation and learning outcomes. Their study, conducted in higher education settings, shows that blended learning promotes deeper cognitive engagement by encouraging learners to integrate digital resources with classroom interaction. The authors found that students in blended courses demonstrated higher levels of self-regulated learning, intrinsic motivation, and overall academic achievement compared to those in traditional instruction. They conclude that well-designed blended learning environments, supported by appropriate technological and pedagogical frameworks, significantly enhance both motivation and performance (Wang et al., 2025).

Tao, Yu, Luo, and Zhang (2024) examine the impact of blended teaching on college students' English as a Foreign Language (EFL) acquisition. Using quantitative models such as multiple linear regression and conditional quantile analysis, the authors found that blended instruction leads to significant improvements in students' language proficiency, particularly in listening and reading skills. Their findings reveal that blended learning is especially beneficial for low- and intermediate-proficiency learners, who showed greater performance gains than advanced learners. The authors argue that blended teaching enhances flexibility, strengthens learner autonomy, and enriches interaction through technology-supported learning platforms (Tao et al., 2024).

Guan (2023) discusses the effects of blended learning on EFL teaching and learning, emphasizing how digital tools complement conventional pedagogy. The study highlights several advantages of blended learning, including increased learner motivation, individualized learning pathways, and improved opportunities for interaction and feedback. Guan also notes that blended learning environments support autonomous learning by enabling students to access resources and activities at their own pace. However, the study acknowledges challenges such as limited technological skills among instructors, infrastructure constraints, and the need for effective training to maximize blended learning's benefits. Overall, Guan concludes that blended learning has a substantial positive impact on EFL education when appropriately implemented (Guan, 2023).

Alam, Albozeidi, Al-Hawamdeh, and Ahmad (2022) provide a comprehensive overview of the principles, strategies, and challenges of blended learning in ESL/EFL pedagogy. They highlight that blended learning enhances language teaching by combining traditional and digital approaches, thus increasing accessibility, flexibility, and learner engagement. The authors identify several effective strategies, including task-based digital activities, multimodal resources, and collaborative online tools. However, they also note substantial challenges, such as inconsistent technological access, insufficient teacher training, and the need for careful instructional design.

They conclude that the successful implementation of blended learning depends on institutional support and informed pedagogical planning (Alam et al., 2022).arong, 2023).

Yang and Kuo (2021) investigate how blended learning contributes to the development of global literacy among EFL college students. Their study reveals that blended learning environments expose learners to diverse global content through multimedia resources, online collaboration, and culturally rich materials. This exposure improves students' critical thinking, cross-cultural communication skills, and digital literacy. The authors argue that blended learning not only supports linguistic development but also prepares learners to participate effectively in a globalized world. Their findings underscore the importance of integrating cultural and technological components into EFL instruction (Yang & Kuo, 2021).

Klímová and Pikhart (2020) provide an extensive overview of the benefits, challenges, and future directions of blended learning in English language teaching. Their analysis shows that blended learning increases learner motivation, enhances communicative competence, and allows students to engage with content more independently. They also stress that blended environments support differentiated learning, enabling instructors to tailor instruction to individual student needs. However, the authors identify challenges such as limited digital literacy among teachers, lack of institutional support, and the digital divide affecting students' access to technology. They conclude that while blended learning offers clear pedagogical advantages, its effectiveness relies on sufficient resources and training (Klímová & Pikhart, 2020).

Wang, Chen, Tai, and Zhang (2022) analyze learner engagement in various components of a blended learning environment for EFL students. Their study differentiates between emotional, behavioral, and cognitive engagement and shows that engagement levels vary depending on the nature of the task. For example, students were more cognitively engaged during teacher-led Q&A sessions, while online discussions promoted higher emotional engagement due to increased autonomy and social interaction. The findings highlight the importance of intentional instructional design in blended learning, emphasizing that both online and offline activities must be balanced to maintain sustained engagement. The authors conclude that teachers play a crucial role in structuring effective blended activities (Wang et al., 2022).

Research Gap

Despite growing evidence that blended learning supports language development and improves learner motivation, the existing research does not clearly identify which features of blended instruction are most influential. There is also limited understanding of how blended learning benefits students with different proficiency levels, particularly in ESL settings. Although several studies acknowledge challenges such as technological access and teacher preparedness, very few explore practical solutions for overcoming these barriers. Moreover, many investigations rely on short-term data, leaving a need for broader, longer-term studies that can offer deeper insight into how blended learning can be effectively designed for diverse learners.

Methodology

This study uses a qualitative research review approach to bring together insights from recent scholarship on blended learning. To ensure relevance and reliability, nine peer-reviewed

research articles published between 2010 and 2025 were carefully selected. These studies were chosen based on several criteria: they directly address blended learning within ESL or EFL instruction, employ empirical research methods (such as experimental, quasi-experimental, mixed-method, or observational designs), appear in reputable academic journals, and provide clear evidence of learning outcomes, challenges, or pedagogical implications. After selecting the studies, a thematic analysis was conducted to identify recurring patterns and meaningful insights. This process involved reading each article closely, comparing findings across studies, and grouping shared themes.

The analysis revealed several key areas of focus, including linguistic development, learner motivation, classroom engagement, learner autonomy, the role of digital tools, and effective instructional design. By synthesizing these themes, the methodology allowed for a cohesive understanding of current trends and concerns surrounding blended learning in ESL contexts. This approach not only highlights what researchers agree on but also brings attention to emerging issues that educators and policymakers should consider.

Findings and Discussion

The thematic analysis of the selected studies revealed several important insights into the influence of blended learning within ESL classrooms. Blended learning was found to make a meaningful contribution to linguistic proficiency. Learners who engaged with blended environments showed improvement in vocabulary development, reading comprehension, oral fluency, and writing accuracy. The availability of varied digital materials, along with opportunities for repeated practice, played a central role in supporting these gains. Digital platforms allowed students to revisit content, deepen their understanding, and practice skills in ways that complemented traditional classroom instruction.

A second key finding concerns the enhancement of motivation and learner autonomy. Students consistently reported increased interest and engagement when working with digital tools that offered interactive, visually rich, and self-paced learning experiences. These features made the learning process more appealing and less intimidating. The flexibility of blended environments also encouraged students to regulate their own learning, contributing to greater confidence and persistence. Increased engagement emerged as another prominent outcome. Online discussions, multimedia activities, and collaborative digital platforms provided additional avenues for participation, particularly for students who might be hesitant to speak in face-to-face settings. These digital spaces enabled learners to contribute ideas more comfortably and experiment with language in supportive, low-pressure environments, leading to higher participation levels across different tasks. The findings further emphasize that the effectiveness of blended learning depends greatly on pedagogical design and the teacher's role. Successful implementation requires clear alignment between digital and in-person activities, structured guidance, timely feedback, and purposeful integration of technological tools. Teachers must balance the demands of navigating multiple platforms while ensuring that all components support the curriculum in meaningful ways. Finally, several challenges were identified across the studies. Technological limitations, varying levels of digital literacy, and increased preparation time for teachers were noted as recurring

obstacles. These issues highlight the need for strong administrative support, continuous professional development, and reliable technological infrastructure to ensure that blended learning can operate smoothly and fulfill its potential.

Conclusion

The review of recent research clearly shows that blended learning has become a vital and transformative approach in ESL education. The studies examined in this paper collectively demonstrate that blending digital tools with face-to-face instruction creates a learning environment that is flexible, interactive, and responsive to diverse learner needs. The evidence indicates that blended learning strengthens students' linguistic proficiency by offering varied opportunities for practice, immediate feedback, and exposure to authentic language input. It also plays a significant role in fostering motivation, increasing engagement, and encouraging learners to take ownership of their study routines, factors that are crucial for long-term language development.

The findings further highlight that blended learning's effectiveness relies not only on the availability of digital resources but also on thoughtful instructional design and the teacher's ability to guide learners through both online and in-person components. When digital tasks are aligned with classroom activities and supported by clear guidance, students are better able to manage their learning, build confidence, and participate more actively. At the same time, the challenges identified across studies—such as limited access to technology, uneven digital literacy, and additional time required for planning and preparation—underscore the need for institutional support. Investments in training, infrastructure, and ongoing professional development are essential to help teachers integrate technology effectively and sustainably.

Taken together, the research reviewed in this paper suggests that blended learning is more than an instructional trend; it is an evolving pedagogical model that reflects the realities of contemporary education. As classrooms become increasingly shaped by digital tools and global communication, blended learning offers an adaptable pathway that equips learners with the skills, autonomy, and confidence they need to succeed in a digital and interconnected world. With careful planning and adequate support, blended learning has the potential to enrich ESL instruction and contribute meaningfully to students' language development, engagement, and lifelong learning.

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07

RHETORICAL MOVES AND LEXICAL REALIZATIONS IN ENGLISH LANGUAGE TEACHING (ELT) AND LITERATURE RESEARCH ABSTRACTS: A CORPUS-BASED STUDY

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Abstract:

Abstracts are the vital components of research papers that deliver the overview of the study. It is essential to write an abstract properly to gain readers' attraction. This study analyzes the rhetorical move structure and lexical patterns of research abstracts from two distinct disciplines: English Language Teaching (ELT) and literature. A corpus of 50 abstracts was compiled from peer-reviewed journals, comprising two categories: 25 abstracts from Literature journals and 25 from English Language Teaching (ELT) journals. Drawing on Hyland's (2000) five-move framework (I-P-M-R-C), each abstract was manually analyzed to identify the moves. Later the lexical patterns were extracted by using AntConc (3.5.9) to examine lexical bundles in each discipline. The study reveals notable disciplinary differences, with ELT abstracts adhering closely to Hyland's five-move framework, while literature abstracts display greater variability, frequently merging or excluding certain moves. The lexical analysis also indicates that ELT abstracts contain more academic and technical expressions, while literature abstracts were more interpretative and contain thematic vocabulary. These findings can help novice researchers to craft their abstract more effectively in both the fields.

Keywords: *Abstracts, corpus analysis, ELT, lexical realizations, literature, rhetorical moves.*

1. Introduction

The research abstracts are considered as a core component of a research article, that presents the overview of the study, such as its background, purpose, research gap, methodology, results and conclusion. It not only gives the details of the study but also highlights the importance of the article and encourages the readers to move further with the article. The clarity and readability of an abstract determine whether readers consider the paper worth reading, and unclear structure may limit the indexing and citation (Viera, 2019). Mintah (2024) defines that research abstracts are essential components of theses and research articles (RAs) because their role is to summarize and present an overview of a thesis or a research article. Anam et al., (2025) state that, although the abstract is not considered as a core part of research article, it plays a significant role in effectively delivering the research. However, writing an abstract varies across different disciplines.

It is essential to understand how to draft abstracts in accordance with disciplinary conventions.

Academic writing is not the same across disciplines. Each field maintains its own communicative norms and linguistic strategies. Research in English Language Teaching (ELT) generally follows empirical research which presents research questions, data, methodology, and findings. On the other hand, research in literature is interpretative and analytical which deals with theoretical and thematic analysis rather than empirical valuation. As a result, the rhetorical structure and lexical patterns of abstracts differ between these two fields. Understanding such differences is crucial for novice researchers to draft an effective abstract. The purpose of the study is to explore how research abstracts in English Language Teaching (ELT) and literature differs in their rhetorical structures and lexical patterns.

2. Literature Review

The studies on academic discourse, particularly the research articles (RA) abstract has brought a greater impacts and significance in the recent years with the analyzations of rhetorical moves, linguistics realization and corpus-based study across distinct disciplines. Viera (2019) compared how Ecuadorian and American English speakers employ moves in their abstract writing. In a subsequent 2019 paper, Viera further explored linguistics changes occur. In earlier studies, researchers began to integrate lexical and grammatical perspectives into move analysis. Hernandez (2020), investigated 210 abstracts from four disciplines using corpus analysis to identify recurring lexical bundles. Zahra et at., (2020), in their study revealed about the usage of moves in abstracts and identified verb tense and passive constructions as linguistic signals of moves. After a year, the focus began expanding to pedagogical applications and learner writing. Oktavianti (2021), investigated lexical bundles in students' essays, her findings indicate that EFL students use fewer varied lexical bundles than expert writers.

Wijaya and Ardi's (2022), study analyzed and discussed about the impacts of move realization published in national and international journals. Most of the recent research started focusing on the connection between lexical bundles and rhetorical moves. Insani and Roselani (2023), explored how lexical bundles align with specific rhetorical functions in scientific abstracts. Their work presented the analysis of lexical bundles and rhetorical moves and stated that both can complement each other to explain disciplinary discourse patterns.

Mintah (2024) investigated the move organization in postgraduate theses and found frequent omission of conclusion moves and inconsistent moves in writing. Similarly, Herlyna et al., (2024) in their study analyzed undergraduate student's abstracts and found that they often lacked either purpose or method moves. Both the studies emphasized the pedagogical need for explicit genre instruction. In 2024, Istiqomah and Basthomi explored lexical density in research article abstracts, claiming that high lexical density and grammatical metaphor allow writers to shorten complex information. Kargar et al., (2025) compared 50 research articles and found the lexico-grammatical features and rhetorical move structures differed. Quantitative papers emphasized results, whereas qualitative papers elaborated discussion. Likewise, a comparative approach was carried out by Nguyen (2025) where the author analyzed Economics abstracts from Vietnam-based and international journals. International authors used more explicit move markers,

complex verb forms, and clearer stance expression which evidenced to academic standard.

Anam et al., (2025) examined the abstracts section of Psychology and Linguistics Research Articles and identified discipline-specific tendencies, where they found Psychology abstracts focus on results and implications, while Linguistics abstracts elaborated methodology. Lestari et al., (2025) study focused on instructional materials and lexical bundles in Indonesian EFL textbooks and linking them to functional roles and validating the use of corpus-derived phraseology in classrooms. Aljafen (2025) study demonstrated the pedagogical impact of genre-based instruction (GBI) and showed significant improvement in students' writing quality and rhetorical awareness after systematic exposure to genre models informed by corpus data. While these studies clarify patterns and pedagogical implications, they have examined these aspects separately. The limited integration of move structure, lexical features, and corpus methods remains a gap. This study aims to address that gap by combining these approaches for a comprehensive understanding of academic abstract writing.

3. Problem Statement

Most existing studies have focused on the move structure of various sections of research articles, but less attention has been given to corpus-based analysis of abstracts specifically in English Language Teaching (ELT) and Literature. Furthermore, no comparative studies have been conducted to analyze the move structure of these selected disciplines. Thus, the present study aims to fill this gap by comparing the rhetorical moves and identifying common lexical bundles used in the abstracts of these fields.

4. Research Questions

RQ1: What rhetorical move structures are commonly used in ELT and Literature research articles' abstracts?

RQ2: How does the move structure differ across these two disciplines?

RQ3: What lexical bundles are frequently used in each discipline?

5. Research Methodology

This study adopts a qualitative, corpus-based research design to analyze rhetorical moves and lexical bundles employed in abstracts of English Language Teaching (ELT) and Literature. The corpus of 50 abstracts was compiled from peer reviewed journals which was categorized into two groups: 25 from ELT and 25 from literature.

5.1. Corpus Analysis for Move Structure

The rhetorical analysis was carried out using Hyland's (2000) five-move framework (I-P-M-R-C), each abstract was manually analyzed and a system of color coding was applied to visually separate the moves. Subsequently, the frequency and arrangement of the moves in both the disciplines were recorded and analyzed. Through this coding, similarities and differences in the move usage between ELT and literature abstracts were identified.

5.1. Corpus Analysis for Lexical Realizations

The lexical analyzation was performed using AntConc (3.5.9), a corpus analysis software developed by Laurence Anthony. Each abstract was collected from the peer-reviewed journals in text (.txt) file format. The ELT corpus comprised 3989 words, while literature corpus contained

3827. Overall, the word tokens of both the corpus were 7816. This corpus served as a dataset for examining the lexical bundles such as concordance, cluster/n-gram, collocates, wordlist and keyword list.

Table 1: Hyland's (2000) Five-Move Framework

Move	Move Name	Function
M1	Introduction / Background	Establishes the research territory by providing its background, context, importance of the study
M2	Purpose / Aim	Delivers the main purpose of the study
M3	Method / Design	Explains about the research procedure, methodology adopted, data, tools and participants
M4	Results / Findings	Summarizing the key findings of the research
M5	Conclusion / Implications	Provides the significance, implications and limitations of the study

The above table represents Hyland's (2000) Five-Move structure, that serves as an analyzing model for identifying the rhetorical move applied in the research article abstracts. This framework is widely used to organize the abstracts, especially in ELT and literature disciplines. By applying this framework, this study examined the frequency, order and distributions of moves within the selected ELT and literature articles' abstracts.

6. Data Analysis and Interpretation

The lexical analysis of the corpus provides an overview of the most frequent and distinctive words used in ELT and literature abstract. Concordance, cluster/n-gram, collocates, wordlist and keyword list tools were employed to identify the lexical patterns used in each discipline. By using AntconC tools, the study explored that ELT abstracts focused on pedagogical terms like learners, skills, teaching, language whereas literature abstracts used words like theme, theory, literary, character, religion, nature and political. These analysis highlights that how abstracts of these disciplines vary in their lexical preferences.

Table 2: Lexical Realization Patterns in Rhetorical Moves in ELT and Literature

Move	Function	Lexical realization in ELT Abstracts	Lexical realization in literature abstracts
M1- Introduction	Establishes the territory	this study/research explores, English language teaching/learning, this article discusses, this study aims/examines, this study employed/based, this research offers	this study/research examines, the article analysis, this article explores,
M2- Purpose	States aim/objectives	this study investigated/ highlights/describes, the aim/purpose of this research/study, by reviewing,	this research/ study aims/describes, it argues that, the purpose of this study, the article argues/focusses

		this study is a qualitative, the objective	
M3 - Method	Describes methodology	in this study/research, the manual data, this research use, the research follows, this study adopted, data were collected	this research used, employing/using/through/with a ..., drawing from, based on,
M4 – Results	summarizes key findings	the key findings suggest/revealed that, this study illustrates, the results…, it is found/revealed, the data suggests	the study examined, the results showed, findings suggest, the article identifies, the study highlights
M5 - Conclusion	Indicates implications and future directions	the study informs, in conclusion, this study emphasizes, the present study provides, it is recommended, the implications	the study contributes, the paper concludes,

Table 2 compares the lexical patterns employed in ELT and literature abstracts. The analysis determines that, though both disciplines follow the same structural move patterns, they differ in their choice of lexical items and phrases in each move.

Move 1 - Introduction: The lexical realization patterns across these two corpora express discipline-based lexical usage in abstracts. ELT abstracts tend to use phrases related to empirical context like "this study explores", whereas literature abstracts use phrases related to thematic context like "this article explores".

Move 2 - Purpose: ELT abstracts generally deliver the aim explicitly with the phrases "the purpose is to investigate/ to explore, yet literature abstracts present the purpose indirectly, sometimes merged with the background of the study.

Move 3 - Method: ELT abstract clearly defines the methodology used for the study with phrases such as "this study adopts and the research follows", literature abstracts use the expressions like "drawing from, based on, with a," and this move provides less details about the method or sometimes omitted.

Move 4 - Results: ELT abstracts mostly present an empirical data with expressions like suggests, indicates, shows, demonstrates. Literature abstracts use "the article identifies, the study highlights".

Move 5 - Conclusion: ELT abstracts generally include implications or significance, in contrast literature abstracts mostly ends descriptively by omitting explicit concluding statement.

Hence, ELT abstracts generally employ academic and technical expressions reflecting on the research methods, data, and pedagogical framework. In contrast literature abstracts were descriptive, thematic and interpretative.

The analysis of rhetorical moves in abstracts across ELT and Literature disciplines reveals notable disciplinary variations in adherence to Hyland's (2000) Five-Move framework. Table 3 and 4 presents the overview of move frequencies and percentage applied in ELT and literature

abstracts. The quantitative findings from Tables 3 and 4 are further interpreted in relation to the communicative purposes and disciplinary writing conventions of both fields.

Table 3: Rhetorical moves in ELT abstracts (N=25)

Moves	Frequency	Percentage
M1 – Introduction	21	84%
M2 – Purpose	23	92%
M3 – Method	23	92%
M4 – Result	22	88%
M5 – Conclusion	20	80%

Table 3 shows that ELT abstracts display a high degree of structural uniformity and rhetorical completeness. Moves such as Purpose (92%) and Method (92%) appear in nearly all ELT abstracts, followed closely by Result (88%) and Introduction (84%). The Conclusion move, though slightly less frequent (80%), still maintains a significant presence, underscoring the discipline's preference for explicitly stated implications and pedagogical applications. This consistent distribution suggests that ELT writers aim to convey clarity, transparency, and methodological rigour, which align with the empirical and instructional nature of the field.

Table 4: Rhetorical moves in literature abstracts (N=25)

Moves	Frequency	Percentage
M1 – Introduction	18	72%
M2 – Purpose	20	80%
M3 – Method	17	68%
M4 – Result	23	92%
M5 – Conclusion	15	60%

By contrast, Table 4 indicates that Literature abstracts are less consistent in move realization. While the Result (92%) and Purpose (80%) moves remain dominant, Introduction (72%) and Method (68%) are less frequently observed, and Conclusion (60%) is the least common. This reflects the interpretative and argumentative orientation of the literary discipline, where abstracts often emphasize thematic insights or theoretical positions rather than procedural details. The omission or blending of Method and Conclusion moves also indicates that Literature writers may prioritize interpretive commentary or theoretical framing over methodological reporting.

Figure 1: Comparative frequency of moves in ELT and Literature abstracts

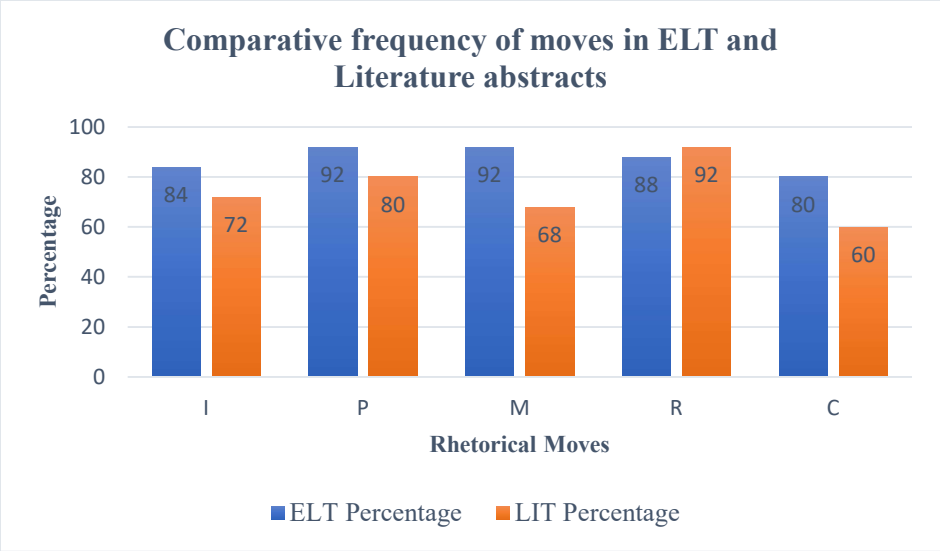

Figure 1 (Comparative Frequency of Moves) visually reinforces these patterns. The ELT abstracts exhibit a balanced and linear distribution across all five moves, reflecting a conventional academic structure frequently modeled in empirical research writing. Literature abstracts, however, show a higher concentration in mid-moves (Purpose and Result) and lower representation in initial and terminal moves (Introduction and Conclusion). This distribution suggests a selective rhetorical strategy, where writers foreground interpretation and findings rather than procedural or contextual exposition.

The distribution of rhetorical moves in ELT and Literature abstracts exhibits not only structural patterns but also distinct lexical signatures reflective of disciplinary conventions. Concordance and wordlist analysis using AntConc revealed targeted lexical trends aligning with the communicative priorities of each move and discipline.

In ELT abstracts, the regular appearance of Introduction (84%), Purpose (92%), Method (92%), Result (88%), and Conclusion (80%) moves is mirrored in the recurring use of pedagogical and research-oriented lexical bundles. Common words and clusters identified through the wordlist and n-gram tools include “learners,” “teaching,” “skills,” “instruction,” and “classroom,” as well as phraseologies linked to research procedures such as “data were collected,” “participants were asked,” and “findings suggest that.” The high frequency of such collocations around Method and Result moves suggests a genre-driven emphasis on empirical rigor, transparency, and pedagogical application, characteristic of ELT research discourse.

In Literature abstracts, move frequencies are comparatively dispersed: Introduction (72%), Purpose (80%), Method (68%), Result (92%), and Conclusion (60%). Lexical analysis identified frequent use of interpretive and thematic lexis, with wordlists highlighting terms such as “theme,” “narrative,” “character,” “discourse,” “ideology,” “myth,” and “representation.” N-gram and collocate extraction reveal frequent use of conceptual clusters, e.g., “the study explores,” “narrative structure,” “the theme of,” and “literary tradition,” which are often mapped to the Purpose and Result moves.

Corpus-derived lexical analysis, in tandem with move distribution data, underscores how

disciplinary writing conventions influence both rhetorical structure and lexical preference. ELT abstracts employ a standardized move-lexis pattern focusing on empirical reporting and practical significance, facilitated by recurring pedagogical and methodological vocabulary. Conversely, Literature abstracts exhibit variability in both move occurrence and lexical choices, as writers privilege interpretative depth and theoretical engagement over procedural detail.

Thus, the comparative analysis highlights a disciplinary divide in rhetorical organization. The ELT abstracts follow a more structured and pedagogically oriented rhetorical pattern, aiming for communicative clarity and systematic coherence. In contrast, Literature abstracts embody greater rhetorical flexibility, allowing for interpretive depth and creative structuring that reflects the epistemological values of the humanities. These findings support the disciplinary variation proposed by Hyland (2000), confirming that writers adjust their rhetorical strategies based on the communicative norms and epistemic goals of their respective academic communities.

7. Findings

The current study highlights the rhetorical moves and lexical realizations employed in the English Language Teaching (ELT) and literature research article abstracts. The study analyzed the occurrence of five-move structure namely I-Introduction, P-Purpose, M-Methodology, R-Result and C-Conclusion. ELT abstracts closely adhere to Hyland's five-move structure. The ELT abstracts exhibited a uniform and comprehensive move structure; the introduction move appeared in 84% of abstracts while purpose and method move were observed in 92% of each. Results move was identified in 88% and conclusion in 80% of the abstracts. In contrast, literature abstracts displayed greater inconsistency of moves and showed more variations in move usage. Purpose (80%) and result (92%) moves were commonly used in literature abstracts. On the other hand, introduction (72%) and method (68%) moves appeared less in the abstracts and conclusion (60%) moves were the least common occurring moves.

Lexical analysis revealed that ELT abstracts are mostly academic and technical in their lexical choice, typical of evidence-based empirical studies. In contrast, literature abstracts adopt a descriptive and interpretative style with thematic vocabulary. Most of the ELT abstract closely adhere to Hyland's (2000) five-move framework whereas literature abstracts demonstrate greater flexibility by omitting or merging certain moves. Insights from this study can provide pedagogical guidance for academic writing, especially for novice researchers learning disciplinary conventions. Moreover, the findings highlight the significance of disciplinary awareness in facilitating effective scholarly communication. Future study could expand the corpus or explore additional linguistic and rhetorical features to provide a deeper understanding of how disciplinary discourse evolves across academic contexts.

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9. Appendixes

Appendix 1: Corpus retrieved from ELT research articles

S.No	Title	Journal Name	Author Name	Publisher	Year
1	Investigating Language Learning Strategies of EFL Children for the Development of a Taxonomy	English Language Teaching	Esim Gürsoy	Canadian Center of Science and Education	2010
2	Reflection of Learning Theories in Iranian ELT Textbooks	Advances in Language and Literary Studies	Hossein Hashem Neghad	AIAC	2014
3	Windows into the theories-in-use of ELT community: A generic and corpus analysis of ELT blurbs across four decades	International Journal of Research Studies in Education	Chahkandi, Fateme, Chahkandi, Fatem	Consortia Academia	2015

4	Four decades of ELT development in Hong Kong: Impact of global theories on the changing curricula and textbooks	Language Teaching Research	Jim Yee Him Chan	Sage	2019
5	Cultural Linguistics and ELT curriculum: The case of 'Prospect' English textbooks in Iran	International Journal of Applied Linguistics	Mobina Sahraee Juybari, Hossein Bozogian	Willey online library	2020
6	A Genre Analysis on The Discussion Section Of Quantitative And Qualitative Research Articles In ELT And Linguistics	JEELS (Journal of English Education and Linguistics Studies)	Alfin Hilmi, Toyyibah, Nur Afifi	State Islamic Institute (IAIN) Kediri	2021
7	Digital Storytelling Design: Riau Malay Folklore	Al-Ishlah: Jurnal Pendidikan	Sri Yuliani, Andi Idayani, Widia Yunita, Yulianto Yulianto, Dicki Hartanto	STAI Hubbul Wathan	2021
8	Implementation of Character Education in English Language Learning for Junior High School	Jurnal Education and Development	Madya Giri Aditama, Rhizki Amelia, Hikmah Pravitasari	IPTS	2022
9	The Interface between the Influence of Social Media on ESL Learners and the English Language Learning	International Journal of Social Science and Humanities Research	R. Robert, Dr. S. Meenakshi	Research Publish Journals	2022
10	Roles of Cognitive Linguistics to Second Language Acquisition	ICTE Conference Proceedings	Trung Minh Le, Thi Binh Nguyen	TCTE Press	2023
11	Corpus Technologies in Teaching Academic Writing	International scientific-methodological electronic journal	Gulnoza Giyosiddinovna Radjabova	Foreign Languages in Uzbekistan	2023
12	How teachers' beliefs and pedagogical practices are impacted by the experience of being labeled as an English learner	International Journal of TESOL & Education	Jennifer Altavilla-Giordano, Nate Monley	Willey online library	2024
13	Enhancing English Language Teaching through Corpora Analysis	Texas Journal of Philology Culture and History	Orzigul Ulugbek Qizi Ablakulova	Zien Journals	2024
14	Challenges in developing productive skills in English: learners' insights	Salud, Ciencia y Tecnologia - Serie de Conferencias	Vicente Rodrigo Tovar Viera, Erika Lizbeth Medina Jerez, Madeley Lisette	AG Editor	2024

			Bajaña Pineda		
15	Changing the Trajectory: Preserving the Linguistic Diversity of Shi Language Using AI and NLP	Studies in Computational Intelligence	Gedeon Mugisho, Swati Samantaray, Kwigomba Bulonza Rene	Springer	2024
16	Exploring Self-Determination Theory in ELT: A Content Analysis of Research Trends between 2020 and 2024	ICTE Conference Proceedings	Ha Thanh Bich Loan	ICTE Press	2024
17	Development of Soft Skills in Entrepreneurship Education: An Approach Based on Experiential Learning Theory	RGSA – Revista de Gestão Social e Ambiental	Andre Lucas Novaes	Open Access Publications	2024
18	Current Trends and Future Prospects in English Language Teaching (ELT)	Asian Journal of Education and Social Studies	Pankaj B Vaishnav		2024
19	Rethinking AI: Bias in speech-recognition chatbots for ELT	ELT Journal	Jaeho Jeon, Seongyong Lee, Serafin M. Coronel-Molina	Oxford University Press	2024
20	Generative AI-assisted, evidence-informed use of L1 in L2 classrooms	ELT Journal	Benjamin Luke Moorhouse, Yuwei Wan, Tsz Ying Ho, Angel M Y Lin	Oxford University Press	2024
21	A professional training to make English language instructors AI-ready	ELT Journal	M Haldun Kaya	Oxford University Press	2024
22	Vocabulary Learning and Acquisition in English as a Foreign Language: A Case Study	El-Wahat Journal for Research and Studies	Hanane Almi	University of Ghardaïa (Algeria)	2024
23	Integration of Language and Content-Area Teaching in TESOL Programs	International Journal of TESOL & Education	Ryan T. Miller, Megumi Hamada	Willey online library	2025
24	Creating a Social and Emotional Learning Community Through Storytelling Journals: English Language Learning During Disruptive Times	International Journal of TESOL & Education	Ellen Yeh, Rashmi Sharma	Willey online library	2025
25	The Effect of Facebook Engagement on English Language Acquisition among Students	Journal of Arts and Linguistics Studies	Malik Zulqarnain Sadiqi, Saba Asghar, Aroosa Anayat, Atifa Razzaq	MIARD	2025

Appendix 2: Corpus retrieved from Literature research articles

S.No	Title	Journal Name	Author Name	Publisher	Year
1	Subjugation: A study of the women characters in Khalid Hosseini's and Arundhati Roy's novels	International Journal of English and Literature	Nanda Silima	Academic Journals	2013
2	Journals and Student Engagement with Literary Theory	Research Journal of the National Association for the Teaching of English	Robert Eaglestone, Elizabeth English	Taylor and Francis	2013
3	Toward a Decolonial Praxis in Critical Peace Education: Postcolonial Insights and Pedagogic Possibilities	Studies in Philosophy and Education	Kester, Kevin	ERIC	2020
4	Subtle racism in English language: A socio- semiotic analysis of black-prefixed English lexicons	Englisia Journal of language education and humanities	Oladotun Opeoluwa Olagbaju, Kehinde Olufemi Ogunyemi		2021
5	Postcolonial/Decolonial Critique and the Theory of International Relations	MGIMO International Relations	Aziz Elmuradov		2021
6	Language ideology, representation, and nationalism: the discursive construction of identity in postcolonial Angola	Journal of the British Academy	Nicolau Nkiawete Manuel	Journal of the British Academy	2022
7	Disability Embodiment, Speculative Fiction, and the Testbed of Futurity	Journal of Literacy & Culteral Disability Studies	Stuart Murray	Liverpool University Press	2022
8	Crossfire: postcolonial theory between Marxist and decolonial critiques	Postcolonical Responses to Decolonial Interventions	Gianmaria Colpani	Taylor and Francis	2022
9	Do African postcolonial theories need an epistemic decolonial turn?	Postcolonical Responses to Decolonial Interventions	Josias Tembo	Taylor and Francis	2022
10	Negative impact of a dysfunctional family on adolescents: A literature study	Harmoni Sosial: Jurnal Pendidikan IPS	Miftahul Jannah, Retno Tri Hariastuti, Mochamad Nursalim	Sarip	2023
11	Munshi Premchand and Dalit Literature: Breaking the Definition Gap	Praxis international journal of social science and literature	Sumita Naskar	Scispace	2023

12	The evolution and impact of indian english poetry: A cultural and literary analysis	The Scientific Temper	Boni D. Joshi	The Scientific Temper	2024
13	The Frontiers of Collective Memory in Works of Refik Halid Karay	RumeliDE Dil ve Edebiyat Arastimalari Dergisi	Hazal Hazal	RumeliDE	2024
14	Language Marginalization and (Possible) Language Racialization in the Indonesian Higher-Education English Pedagogy	Journal of Critical Theory, Art, Language, and Literature	Arry Purnama	English Literature Study Program	2025
15	Between Loss of Identity and Toss of Identity: A Literary Comparative Analysis	International Journal on Studies in English Language and Literature (IJSELL	Innocent Chimankpa Mbadike	ARC	2025
16	The Eternal Dilemma: Cross-Cultural Perspectives on Human Agency and Identity Formation in Literary and Philosophical Discourse	International Journal for Multidisciplinary Research	Bikramjit Sen	IJFMR	2025
17	Disability and Dystopia: Challenging Literary and Psychological Conceptions of Human Embodiment Through the Lens of Interdependence	Interdisciplinary Literary Studies	Audrey Peterman, Mich Nyawalo	Duke University Press Logo	2025
18	Exploring the Interconnection Between Ethics and Religion: Its Contribution To Social Harmony	International Journal of Islamic Thought and Humanities	Ahmed Diaz Makmur, Haris Kulle, Ratnah Umar, Afifah Idhelma Makmur	Sekolah Tinggi Agama Islam Taruna Surabaya	2025
19	Impacts of Storytelling Tradition on Language Change in Tlingit and English	Middle English Compendium	Mia Marty	OSF (Open Science Framwork)	2025
20	Narratives of Resistance: Bridging Dalit Literature and Films	IJRSI	Jayashree, Swapna	IJRSI	2025
21	Towards Aesthetics of Dalit Literature and Its Foundation and Characteristics	Pursuits	Rudra Bahadur Charmakar	Nepal Journals online	2025
22	Children's Perception of Nature and Environment	International Journal For Multidisciplinary Research	Munmun Medda	IJFMR	2025

23	Tradition and Modernity in Indian Women Literature	International Journal of Advanced Research in Science Communication and Technology	Sridevi	IJARSCT	2025
24	The Role of Indian Cinema in Indian English Literature	IJLTEMAS	Kashmi Basumatary,	IJLTEMAS	2025
25	The Evolution of the English language	All-Russian Scientific and Practical Conference	Ivan Dmitrievich Chernat	RSCI	2025

08

SPEAK SMART: EMPOWERING RURAL GEN Z STUDENTS THROUGH DIGITAL ENGLISH LEARNING

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Abstract:

Generation Z or the digital natives are the generation which learn with the internet and the digital communication. The innate quality of this digital native is governed by the digital platform and the non-traditional methodologies whereas the facilitators use traditional methodologies that is boring for the generation Z which resulted in the language gap that reflects the student's inactive participation and affects the teaching leaning process and the teacher student relationship in higher education context. With the increased use of the digital platforms, and global influences, Gen Z's linguistic behaviour is sprouting rapidly posing new challenges and opportunities for educators. With a focus on rural areas where the change is evident in terms of infrastructure, socio economic issues, and the competency level of the students in Higher Education, the paper will explore how digital literacy and the language learning technologies bridge the gap to empower the rural Genz students to master the art of speaking skill at the continuing shift in Higher educational systems. Gen Zs in the rural areas need for the engagement and the flexibility with technological integration will be observed with the current trends, barriers, and effective interventions, and the rural youth shall be prepared to compete the integrated speaking ability with the technological intervention in the higher educational arena and there by preparing the rural students for their professional development.

Key index terms: *Generation Z, Rural learners, Higher Education, Language gap, Digital communication, Student engagement, technological integration, Professional development.*

Introduction

The impact of technology can be seen in many different areas, and the same holds in the context of education, where it has completely dominated the Genz students. The rapid development of technology and the integration of the digital powered tools, transformed the Genz to access information, resources, peer discussions, and paved way for the instructors to design more interactive and exiting learning experience. Gen Z learners prefer microlearning, multimodal input, and technology-integrated instruction (Aqila, 2025). AI is gradually replacing the traditional teaching methodology aligning the needs of the Genz learners. Recent research (Li, 2023; Metruk,

2024) highlights the role of AI in improving pronunciation, prosody, and fluency through automatic feedback. Training in using the technology in the higher education is essential to guarantee that the Gen Z have unrestricted access to resources and in a context too advance their skills to meet out the needs in the global arena.

In rural India and comparable global settings, educational models have not fully taken the advantage of these digital competencies, especially regarding English speaking skills an essential component for professional advancement. The communicative potential of digital tools remains underutilized due to connectivity limitations, lack of teacher training, and gendered access to technology (Gogoi et al., 2025). Bridging the language gap is the need of the hour, as outdated teaching methods result in disagreement and limited communicative competence. Gen Z learners prefer microlearning, multimodal input, and technology-integrated instruction (Aqila, 2025). They thrive in peer-based, socially interactive environments that mimic digital platforms like Instagram or WhatsApp (Trinity College Report, 2024). Amidst their preferences, rural GenZ women learners often encounter linguistic and socio digital barriers that restrict their spoken English proficiency and confidence. Speaking is the most anxiety-inducing skill among rural learners (Haidar & Fang, 2024). Studies by Shahi (2025) and Gogoi (2025) reveal that while rural students demonstrate strong receptive skills (reading/listening), they lack opportunities to practice productive skills, especially speaking. For rural learners, mobile-first pedagogy with low-bandwidth tools ensures equitable participation. To address this gap, the study emphasises the significance of its pioneering integration of AI powered tools, task based pedagogical approaches that is rarely explored in exiting research, particularly for rural GenZ women's speaking skills.

Since speaking skill is the important component for effective communication the educators strive to equip students to meet out the needs of the 21st century skills that help the students to achieve academic success. Yet, in rural regions, women learners frequently face socio-cultural, infrastructural, and attitudinal barriers that hinder oral communication competence (Shahi, 2025). Despite being part of Generation Z—digitally native, adaptive, and socially connected—rural women often have restricted access to immersive, interactive English environments (Bai et al., 2025). While technology supported speaking environments have gained prominence in the GenZ digital world where rural Genz women learners still struggle to reach out this goal. The communicative potential of digital tools remains underutilized due to connectivity limitations, lack of teacher training, and gendered access to technology (Gogoi et al., 2025).

By conducting a rigorous and methodical review, the study seeks out to fill the gap in the literature, providing a comprehensive and the recent assessment of the effectiveness of the technology supported speaking tools and methodologies.

However, the National Educational Policy2020 and the United Nations Sustainable Development Goals (SDG 4 and 5) accentuate inclusive, skill based, and technology driven education for all learners. The study's novel approach has the potential to set new benchmarks for demonstrating technology- driven strategies to foster communicative confidence and professional readiness among underserved populations.

Ultimately, using technology in the classroom affect the development of speaking abilities

by illustrating how the intentional design of campus-based intervention rooted in the local rural realities can produce sustainable solutions for speaking proficiency and language empowerment. The research objectives centre on three primary research questions concerning technology integrated speaking interventions in ELT research and their impact on leangugae learners speaking skills.

1. What are the recent developments in the technology integrated speaking modules in ELT research?
2. Design an Speaking Proficiency Course for 1st generation rural Genz women learners using digital tools.
3. Evaluates its impact on speaking proficiency

Through a comprehensive and the systematic evolution of the available literature this study compounds the benefits of the digital tools into a holistic agenda for English Speaking skills and addresses vital gaps in both teaching methodology and empowering rural Genz women to transcend the linguistic barriers. The result will be a great resource to provide inclusive successful language learning environment in the digital era.

Methods

This section skeletons the systematic approach adopted in conducting the comprehensive review of the literature on the integration of technology in the context of Gen Z rural women education, particularly in English speaking skill development and language teaching. This paper aimed in amalgamating existing research and gain valuable insights into the influence of technology on the learning process. To ensure the meticulous and neutral assessment, codified methodology was employed. The systematic review followed the guidelines and clear process for searching, selecting, and analysing relevant literature. By adopting such approach, this study focuses on the evidences on the integration of technology in the Gen Z rural women educational settings.

Method adopted for the study

This study aims to evaluate the effectiveness of "Speaking Proficiency Course" in enhancing the speaking skill of GenZ rural background first generation under graduate learners in Thassim Beevi Abdul Kader College for Women, Kilakarai. Grounded on the research objectives and the data required, an experimental design with pre and post test was conducted after the speaking skill training. The two oral test scores were assessed with the peer feedback and the researcher's score thus empowering the rural women students serves the purpose of the intervention's effectiveness.

Sample

The study targets 200 GenZ rural background students enrolled in first year under graduate program in Thassim Beevi Abdul Kader College for Women, Kilakarai, Ramanathapuram District. For the experimental phase, a sample of 100 rural background students enrolled in arts and humanities program were identified. This sample comprising of 100 participants receives the speaking skill training. This approach allows for a comparison of the program's impact on students' speaking skills.

Tools used for the study

- General Oral Test in English (for all the samples)
- Vocabulary and Phonic Analysis Test in English (for all the samples)
- Evaluation using Audacity software

Generalised Achievement Test in English

The investigator designed a Generalised Oral Test in English for 100 GenZ rural background students enrolled in first year under graduate program in Thassim Beevi Abdul Kader College for Women, Kilakarai, Ramanathapuram District. They followed standard procedures for building a reliable and valid test. To ensure content validity, they aligned the test with the Speaking Proficiency Program curriculum. After administering the test, the investigator identified 40 students for the study. These selected students group received speaking skill training materials based on the investigators' findings. Based on experimental group insightful suggestions, the investigator revised the speaking skill training materials for clarity and accuracy.

Vocabulary and Phonic Analysis Test in English

This section describes the Vocabulary and Phonic Analysis Test in English used for the study. The test consists of 50 words designed to assess students' awareness of the meaning and its sound and stress patterns of words. Students are required to read each word aloud, understand its meaning while their pronunciation is recorded and reviewed by the peer amd the researcher. Each correct response earns one point.

Development of the Test

- The test was constructed based on relevant literature, textbooks, and the syllabus for speaking proficiency program.
- An initial trial run was conducted with a representative sample of 200 students, considering factors like family, location, school type, and language of instruction.
- 40 respondents were filtered for the intervention using the audacity software to check and review their progress and efficiency
- Achievement Test in English was conducted for the trained participants.

This detailed explanation demonstrates the careful development and validation of the speaking skill analysis, ensuring its appropriateness and accuracy for assessing students' vocabulary and phonics skills.

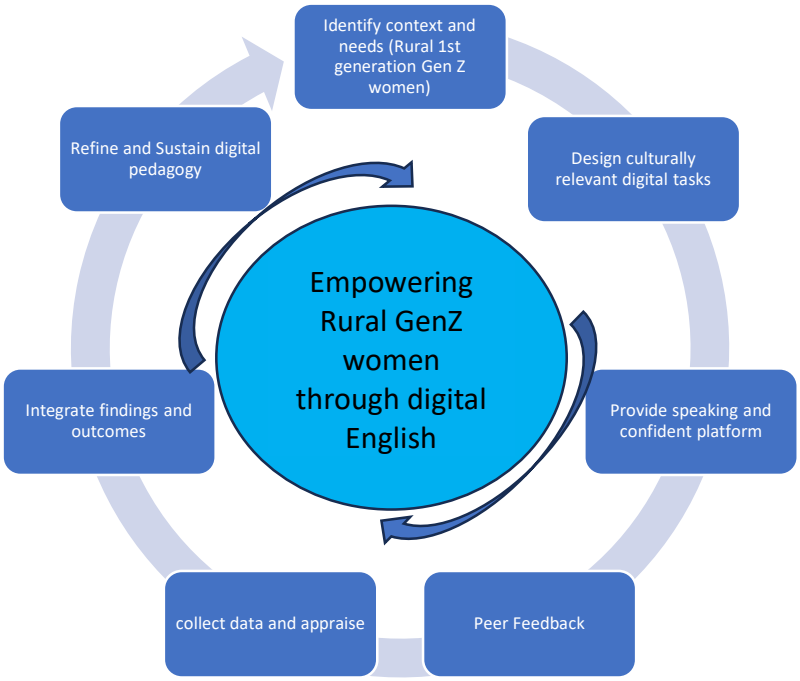
Procedure adopted for the study

The study was conducted in several stages: (1) Identifying the GenZ 1st generation rural background students among first year under graduate students in Thassim Beevi Abdul Kader College for Women, Kilakarai, Ramanathapuram District. (2) Developing vocabulary and phonic skills materials to improve word recognition, pronunciation, and accent (3) Implementing the Speaking Proficiency module to enhance vocabulary and phonic skills, and (4) Evaluating the effectiveness of the developed Speaking Proficiency module using Audacity software. An experimental study was carried out using a 'Pre-test and Post-test Equivalent Group Design.' A total of 200 students were selected. The selected students received underwent pre-test and post-test Speaking Proficiency module. Pre-test and post-test scores were compared to assess the

effectiveness of the vocabulary and phonic skills in Speaking Proficiency module. The data collected was analysed using appropriate statistical techniques such as means, standard deviation, and t-tests.

The systematic research method has been shown in the figure.

Figure 1: Overview of the systematic method



Analysis and interpretations

The performance of the students was compared in terms of their scores based on the impact of an Audacity- based intervention on vocabulary and phonics proficiency using paired T test .The results were tabulated and are presented in the following tables.

Table 1: Summarises the descriptive statistics of the Number of the participants, mean, standard deviation.

S.No	Test Phase	Number of samples	Mean Score	Standard Deviation
1	General Test	100	-	-
2	Pre-test	40	32.45	6.82
3	Intervention Test (Audacity- based)	40	45.88	5.31
4	Post- test	40	61.72	7.15

Table 2: Paired- sample t-Test Results

Comparison	Mean Difference	t-value	p-value	Interpretation
Pre- test vs. Intervention test	13.43	11.28	<.001	Significant improvement after Audacity session

Intervention test vs. post-test	15.84	14.02	<.001	Strong improvement maintained after intervention
Pre- test vs. post-test	29.27	20.45	<.001	Very large and highly significant progress

The outcome of the study based on the impact of the audacity-based intervention on vocabulary and phonic skills with 40 participants as sample. Following this, 40 selected participants underwent the specialized audacity intervention speaking skill module, focusing on self-paced scaffolding training based on the peer feedback and the researcher for vocabulary and phonics.

The comprehensive post-test was directed to these 40 participants, and the preliminary analysis discloses a substantial and highly encouraging improvement. Explicitly, the beneficiaries exhibited an overall progress rate of 90% from the pre-test to the post-test. This degree of progress strongly suggests that the audacity digital intervention methodology was remarkably effective in enhancing the speaking skills.

Conclusion

Speaking skill training is primarily used by those wanting to perfect their speaking ability in English. It is the vital component of the English language arts curriculum and provides the base for growth in reading, writing, and listening abilities. As learning and applying the skills of speaking are closely related, the students must be placed where the use of spoken language is supported positively and valued peer feedback make connections between what they know and what they learned. Although there are challenges, speaking skill isa vital area to rural students to learn as a second language. The module mentioned in this paper shed light on vocabulary and pronunciation features motivates the students for effective spoken communication in English.

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09

BETWEEN THE LIVING AND THE DEAD: SPIRITS AS EMBEDDED NARRATIVE AGENTS IN AFRICAN LITERATURE

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Abstract:

Spirits play a central role in African narratives, shaping cultural identity, moral values, and collective memory. Present across multiple literary genres, they function as links between the physical and spiritual worlds, guiding human actions and preserving communal ethics. Through myths, folktales, proverbs, and contemporary literature, African storytellers invoke spirits to explain the natural and social order, promote justice, and sustain harmony within the community. In this context, the paper examines how spirits act as mediators between the realms of the living, the dead, and the unborn in a continuous cycle of existence. Importantly, spirits often appear as embedded narratives—mythic and moral stories nested within larger narratives—that enrich meaning and affirm cultural values. Drawing on the works of Chinua Achebe and Ben Okri, as well as scholars such as John S. Mbiti, Isidore Okpewho, and Ruth Finnegan, the study demonstrates how spirits are inseparable from and embedded within African daily life.

Furthermore, it argues that spirits are not merely supernatural beings but dynamic narrative instruments that convey moral values, spiritual beliefs, and social identity. By engaging both oral traditions and written texts, this paper contends that spirits continue to affirm Africa's enduring relationship with ancestry, cosmology, and cultural resilience. Thus, this study reveals the profound significance of spirits in African cultures, where the past is in constant dialogue with the present, shaping the continent's living narrative.

Keywords: *African literature, oral tradition, spirits, ancestors, cosmology, storytelling, embedded narratives, mythology, moral values.*

Introduction:

The ontological paradigm of African oral traditions is rooted in the continent's cosmogonic framework and collective worldview, wherein spirits occupy a central place within the interconnected chain of the living, the dead and the unborn. This intricate cosmology, forged over centuries, posits existence as a seamless progression, with spirits functioning as intermediaries between the phenomenal and noumenal realms. In oral storytelling, folktales, myths, and songs, spirits are instantiated as embodiments of ancestral gravitas, morals, and collective memory. Spirits are not relegated to abstract or distant forces; rather, they constitute dynamic forces that

substantively shape identity formation, ethics and socio-cultural praxis. As John S. Mbiti observes, "Africans are notoriously religious, and their entire life is a participation in the spiritual realm" (Mbiti 1). This statement captures how spirituality, and by extension how the role of spirits, permeates all aspects of life and art.

The representational dynamics of spirits in African societies have undergone a significant transformation from pre-colonial to post-colonial times while retaining their symbolic core. Oral traditions once shared through storytelling, drumming, and praise poetry have found new vitality in written forms. In Novels, writers like Chinua Achebe, Ngugi wa Thiong'o and Wole Soyinka reinterpret ancestral cosmologies within contemporary realities. Achebe's *Things Fall Apart,* for instance, instantiates the *egwugwu* as embodiments of Igbo justice, whereas Soyinka's *Death and the King's Horsemen* excavates Yoruba spirituality and the balance between the human and divine in harmony. As these narratives leap from page to screen bridging ancient wisdom with modern modes of storytelling. Thereby, these traditions continue through Nollywood cinema, YouTube storytelling, and podcasts that adapt oral performance to global audiences. Films such as *Igodo, The Figurine,* and *Living in Bondage* exemplify the depiction of spirits as moral forces that sustain cultural order, while platforms like *Ancestral Voices* and *Afro Spiritual* podcasts serve as digital repositories of myths, folktales, and ancestral wisdom.

In this context, this paper elucidates the metamorphosis of representation of spirits across four interlocking domains: oral traditions, written literature, Nollywood cinema, and digital media like podcasts. It argues that despite the transformations in medium and audience, the symbolic and ethical functions of spirit remain consistent. They continue to serve as agents of memory, morality and cultural survival. In bridging the sacred and the modern, the spirits of African narratives demonstrate that the past is never dead—it merely speaks in new voices.

Cosmological Foundations of Spirit Belief in Africa:

African spiritual systems are predicated upon a holistic ontology, wherein every element of existence—human, animal, plant, and spirit—constitutes an integral component of a unified web of being. Correspondingly, spirits occupy a liminal position between the divine and human realms, representing ancestors, deities, and natural forces, This understanding is echoed in scholarly analyses of African oral traditions, where, Ruth Finnegan's Oral Literature in Africa (2012) emphasizes that spirits are "socially embedded beings" (Finnegan, 2012, p. 63), rather than abstract entities, mediating social order, upholding moral norms, and ensuring the perpetuation of lineage.An example from African literature that illustrates this concept is the role of the egwugwu in Chinua Achebe's *Things Fall Apart*. The egwugwu, ancestral spirits of the Igbo community, serve as embodiments of justice and tradition, enforcing social norms and resolving disputes in Umuofia. This portrayal aligns with Finnegan's notion of spirits as "socially embedded beings" that mediate social order and uphold communal values.

Hence, the tripartite categorization of spirits—ancestral spirits, nature spirits, and divinities—reflects a complex spiritual hierarchy that underscores the interconnectedness of human and natural worlds. Thereby embodying profound symbiosis, ancestral spirits such as the Igbo ndichie, Akan nsamanfo, and Yoruba egungun function as protectors and moral paradigms.

Nature spirits, inhabiting forests, rivers, and mountains, express the spiritual vitality of the natural world. Divinities, exemplified by the Yoruba Orisha and Fon Vodun, embody the nexus between the supreme deity and human existence. This spiritual framework is underpinned by an ethical system that prioritizes harmony and balance, wherein disruptions to this equilibrium—often precipitated by human transgressions and external intrusions—often result in spiritual consequences. Subsequently, spirits in African narratives act as moral rectifiers, restoring balance to a cosmos perturbed by human actions.

Spirits in African Oral Traditions:

Oral literature forms a foundation of African storytelling traditions. Within myths, legends, folktales, and epics, spirits serve as a symbol of moral education, social cohesion, and historical commemoration. The storyteller, often a griot or sage, performs these narratives as communal acts of knowledge transmission. Select documentaries were taken as analysis 1) BBC Africa. "Nigeria's Orisha Worship and Oral Heritage" 2) DW Documentary 3) UNESCO Intangible Cultural Heritage. "Zulu Storytelling and the Power of Ancestral Spirits." which are representatives of various regions of Africa.

1) BBC Africa. "Nigeria's Orisha Worship and Oral Heritage".

In the first documentary the researcher chose Yoruba cultural context of Nigeria. Traditionally, Yoruba oral traditions in southwestern Nigeria are transmitted through generations via oral forms such as poetry, chants, and storytelling rituals, where Orisha spirits are depicted as living forces governing natural and moral order, documents account like BBC Africa segment explores Yoruba oral traditions in southwestern Nigeria, emphasising the role of Orisha spirits in southwestern Nigeria and as living forces that govern natural and moral order. The documentary features Ifa Priestess Modupe Ifadeyi, an elder and community storyteller who describe how Orisha spirits are not abstract deities but active presences who guide, discipline, and protect the community. Oral poetry, chants, and storytelling rituals are described as methods of maintaining dialogue between humans and the cultural context of the divine. Priestess Ifadeyi states, "When we tell the stories of Orunmila, Shango, and Oshun, we are not only remembering them—we are inviting their spirit to walk with us. Every story calls for a spirit to be present."(Nigeria's Orisha Worship and Oral Heritage,BBC Africa, 03:45 - 03:59). This moment captures the performative and ritualistic dimension of storytelling—where narrative acts serve as spiritual invocation, transforming oral literature into a ceremony of divine participation.

2) DW Documentary

In the second documentary the researcher chose Shona cultural context of Zimbabwe, DW Documentary focuses on Shona spiritual practices in Zimbabwe, particularly the role of spirit mediums such as n'anga represented in their culture in preserving ancestral communication through oral performance, ritual, and song. It portrays the Vadzimu—ancestral spirits—as integral to both healing ceremonies and oral storytelling. Through trance, drumming, and narrative, the n'anga embody ancestral voices, merging spiritual invocation with oral memory, a Shona spirit mediator, Mbuya Chihwayi declares, "When the drum speaks, the ancestors rise. Their voices guide my words, and the stories they tell remind the living who they are." (Zimbabwe's Spirit

Mediums and the Voices of the Ancestors, DW Documentary, 2021, 05:10 - 05:25). This encapsulates the symbiotic relationship between the spiritual and oral realms—where storytelling is both communication and reincarnation of ancestral presence.

3) UNESCO Intangible Cultural Heritage. "Zulu Storytelling and the Power of Ancestral Spirits."

In the third documentary the researcher chose Zulu cultural context of South Africa, the UNESCO intangible cultural heritage documentary highlights the Zulu oral storytelling tradition referred as indaba and its connection to ancestral spirits like amaldozi. It features Zulu griots, spiritual custodians, and community elders in KwaZulu-Natal region, who explain that oral narratives are both educational and spiritual rituals—acts of communion with ancestors who continue to guide through story, song, and rhythm. Elder storyteller Gogo Ndolvo declares, "When we begin a story, we pour libation and call upon the amadlozi. They sit with us in the circle, and their breath moves through our words. No story is told without them." (Zulu Storytelling and the Power of Ancestral Spirits, UNESCO Intangible Cultural Heritage, 2019, 07:02 - 07:20). This captures the ritual invocation of ancestors as essential participants in the storytelling act.

Spirits in African Literature:

Spirits are a fundamental aspect of African literary imagination, where the visible and invisible realms coexist fluidly. Seminal works of African writers ranging from Chinua Achebe's *Things Fall Apart* (1958) to Ben Okri's *The Famished Road* (1991) and Nnedi Okorofor's *Ikenga* (2020), have consistently integrated spirits into their narrative structures to explore themes of memory, morality, and resistance.

In *Things Fall Apart,* Chinua Achebe portrays the Igbo world as one in which spiritual and physical realms are intertwined. Spirits—ancestral, natural, and divine—govern life through ritual, storytelling, and moral law. Achebe's depiction of these spiritual forces illuminates the cosmic order of Igbo society, where ancestors (ndichie), deities (chi), and earth spirits (Ani) shape identity, justice, and fate. "A man could not rise beyond the destiny of his chi. The saying of the elders was not true that if a man said yea, his chi also affirmed." (Achebe 131). Here Achebe underscores the personal spirit (chi) as both companion and determinant of fate. In Igbo cosmology, Chi represents one's inner spiritual double, guiding success or failure. Similarly, the *egwugwu* serve as ritual mediators between the ancestral and human worlds, enacting justice and reinforcing social norms. "One of the greatest spectacles in Umuofia was the annual ceremony in honor of the earth goddess Ani. The nine egwugwu represented the spirits of the ancestors of the clan." (Achebe 89). Achebe uses them to illustrate the performative power of oral and spiritual tradition—that belief that the spirit world can inhabit the human body through ritual.

Ben Okri's *The Famished Road* (1991) is a foundational text in African magic realism and postcolonial spiritual literature. Narrated by Azaro, an *abiku* (spirit child who lives between the world of the living and the dead), the novel blurs the line between the metaphysical and the real, exploring how spirits shape human experience, memory, and suffering. Spirits in Okri's universe are not distant gods but manifestations of political, social, and moral forces. "The world was full of spirits, both good and bad. They were everywhere, in trees, in rivers, in the air, in the

marketplace." (Okri 3). Here, Okri establishes the coexistence of the visible and invisible. The spirits symbolize the animist worldview of many African cosmologies, where the spiritual dimension interpenetrates daily existence. "The spirit of the beggar said to me, 'Our hunger is the same as yours. We hunger for kindness.'' (*Okri* 306). Okri humanizes spirits, giving them voices that express pain, longing, and wisdom. These encounters dissolve the binary between spirit and human, suggesting a shared essence. In this manner, in Nnedi Okorafor's novel *Ikenga* , the Ikenga spirit is a mystical entity that grants Nnamdi, the protagonist, superhuman powers. transforming him into a vigilante known as "The Man" to avenge his father's murder and fight crime in Kalaria, Nigeria. Thus, spirits are not merely metaphorical devices; they are active agents of history, embodying communal ethics and ancestral consciousness.

Spirits in African Cinema:

African cinema, a vibrant reflection of the continent's diverse cultures, weaves together tales of tradition, identity, and the human experience. Nollywood, Nigeria's prolific film industry, often depicts spiritual and supernatural dimensions rooted in African cosmology. The presence of spirits—ancestral, demonic, or divine—represents moral, metaphysical, and psychological struggles within Nigerian society. These films dramatize the constant negotiation between traditional belief and modernity.

Set in southeastern Nigeria, where the Igbo people weave tradition and spirituality into daily life , the film, Igodo: The Land of the Living Dead (1999, dir. Andy Amenechi), The film opens in an Igbo village cursed by supernatural forces. Evil spirits have been bringing death, misfortune, and chaos. In desperation, the elders reveal that the village's salvation lies in retrieving the sword *Ofor* from the land of the dead inhabited by ancestors and spirits. As one elder proclaims, "Our ancestors do not sleep. They watch over the living, and they judge us" (Igodo 00:45:16–00:45:21). Towards the end, Igodo, an ordinary man, retrieves the sword and restores balance between living and dead. Igodo dramatises the intersection of mythology and morality in African traditional belief. It visualises what scholars like Jonathan Haynes describe as Nollywood's "moral imagination"—a cinema where spiritual causality governs social justice.

The Figurine (Araromire) (2009), directed by Kunle Afolayan, follows two friends who discover a mystical statue of the goddess Araromire said to grant seven years of good luck—and seven years of misfortune. "Araromire gives fortune—but it also takes it away." (The Figurine, 01:12:30–01:12:34) This subtitle appears in a key dialogue where the goddess Araromaire is believed to be blessed and cursed. It captures the Yoruba vision of àse, the divine life force that sustains and disrupts in equal measure. Thus, in Igodo and The Figurine, spirits serve as moral arbiters, governing social justice and embodying the delicate balance between fortune and misfortune, thereby reflecting the complex interplay of African traditional beliefs and modern storytelling.

Spirits in contemporary and digital African storytelling:

Podcasts have revolutionized the way we consume stories, ideas, and knowledge, offering a unique blend of intimacy and accessibility. These digital platforms have democratized storytelling, allowing diverse voices to share their experiences and perspectives; African podcasts

are emerging as powerful digital spaces where traditional storytelling adapts to modern forms while preserving its cultural depth. Through these platforms, young creators blend oral heritage with contemporary audio media, transforming smartphones into gateways for ancestral knowledge. Within this digital revival, spirit narratives remain central, reinforcing identity by reconnecting listeners with the metaphysical foundations of African cosmology, as exemplified in shows like "African Spirituality Reimagined" – Afrolit Podcast, Spotify, 2022, where hosts explore how young Africans reconnect with ancestral spirits through storytelling and meditation. "The spirit is not a ghost; it is memory with a voice." (Afrolit Podcast, 2022). Podcasts like these reinterpret traditional cosmology as self-healing and identity reclamation in a postcolonial world. Similarly, "Myths and Spirits of the Continent" – Unfiltered Africa, Spotify, 2023, discusses myths from across Africa, featuring griots and storytellers who invoke spirits through song and rhythm. In the rerecording, the drum beats capture the essence and make it authentic and ambient sounds simulate the ritual atmosphere of oral performance. Thus, African podcasts exemplify the dynamic interplay between tradition and technology, where ancestral spirits are reimagined as vibrant, voiced memories that anchor cultural identity; this synergy of oral traditions and modern media highlights the adaptive, innovative nature of African spirituality, ensuring its continued relevance in contemporary discourse.

Conclusion:

Spirits in African narratives are not vestiges of superstitions; they are vibrant expressions of Africa's holistic world view, mediating between worlds safeguarding morality and sustaining identity. Furthermore, through oral, written and digital forms, they embody Africa's cultural and philosophical continuity, challenging colonial epistemologies by asserting that knowledge extends beyond material reality to the unseen. Consequently, from oral traditions to digital forms, spirits transcend boundaries between myth and history, self and community, reflecting the enduring vitality of African cosmology. Authors like Chinua Achebe and Ben Okri invoke the spirit world to animate Africa's past, present, and destiny, demonstrating the interconnectedness of the living, the dead, and the unborn in an eternal dialogue of memory and meaning. Building on this, today, platforms like Nollywood cinema and Spotify podcasts reimagine these age-old narratives, blending tradition with modern storytelling to keep African cosmology alive and thriving.

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10

GUIDING THROUGH DISABILITY: A DECONSTRUCTION OF SELFHOOD IN *DESTINATION UNKNOWN: MY JOURNEY WITH PARKINSON'S*

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"People tailor their life stories for particular audiences. The recipient or audience for a story may crucially influence the stories form. Audiences are both social and intrapsychic – we have internalized private audiences." (Dan P MacAdams, *The Stories We Live By* 112)

Abstract:

Life writing can be considered as a powerful medium for expressing one's feelings, as it helps to have an emotional catharsis by pouring out all the cluttered thoughts. Rajeev K Gupta, a senior Indian IT professional, has been diagnosed with Parkinson's, a neurogenerative disease, at the age of 50. He shares his experience of coping with the disease through the five stages of grief in his book Destination Unknown: My journey with Parkinson's. The perspectives of autobiographies vary from protest to addressing the accessibility issues, according to the authors. Here, the author considered the act of writing an autobiography as a guide to people who have been suffering from disability, especially from Parkinson's disease. He found a purpose in his sufferings by guiding people with disability, to negotiate their identity and emotions and challenge the existing embodiment within contemporary society. He also mentions the emotional turbulence at the early stage of his diagnosis, which every person with disability can relate to. This study tries to explore the aspect of narration of disability as a deconstruction of self by guiding others using narrative identity theory which was initially proposed by Dan P. McAdams in the 1980s.

Keywords: *disability, life writing, embodiment, challenging stigma, well- being.*

Introduction

Autobiographies are considered as a powerful medium for the expression of one's feelings as emotions. It often portrays all aspects of an individual, whether it is positive or negative, without any masking. As it is written by the person who experiences events directly, autobiographies are a genuine form of literature where there is no room for imagination. We are familiar with different kinds of autobiographies related to travel, confessions, spiritual journeys, but disability autobiographies convey something different from these autobiographies, since it is an account of one's sufferings, pain, marginalisation, sometimes a journey of overcoming. Persons with disabilities often consider the process of writing as an act of achieving catharsis, as they can

directly identify their emotions during the writing process.

Rajeev K Gupta a Rajeev K Gupta, a senior Indian IT professional, who has been diagnosed with Parkinson's, a neurogenerative disease, at the age of 50. He shares his experience of coping with the disease through the five stages of grief in his book *Destination Unknown: My journey with Parkinson's.* Being diagnosed with Parkinson's disease, he had been stuck in a situation where he completely lost himself and couldn't accept the fact. After weeks and months of realisation, he could finally admit the situation and considered it as a turning point.

By reading rigorously about Parkinson's disease, he finally decided to write about his experience of Parkinson's in the form of an autobiography, since there were no autobiographies on this particular disease in an Indian context. He wanted his writing to be something different from other autobiographies. Thus, he approached it as a reflective account that would help others to accept themselves with or without imperfections. This paper will analyse how Rajeev Gupta transformed his perspective on disability by finding a purpose for guiding people who are related to Parkinsons and other disability communities. He directs the reader through five stages of grief, which are denial, anger, depression and acceptance, originally described by psychiatrist Elisabeth Kubler Rose.

This paper analyses Rajeev Gupta's autobiography *Destination Unknown: My Journey with Parkinson's* through the lens of narrative identity theory which was proposed by Dan P MacAdams in the 1980s in his book *'Power, Intimacy and the Life Story: Personological Inquiries into Identity'*. According to Dan P MacAdams, narrative identity is the internalised and evolving story of a person who creates to make sense of their past, present and future.

Here, Rajeev Gupta reconstructs his identity by guiding individuals who suffer from their disability and the people around them in how to navigate their situation to become more confident and resilient by accepting the reality. As a person who has been diagnosed with Parkinson's disease at the age of 50, he was devastated at first. It was only after the five stages of grief that he could accept himself with the decease.

What is Narrative Identity Theory

According to Dan P MacAdams," narrative identity theory defines internalized and evolving story that provides the person with a sense of unity and purpose in life" (MacAdams 242). Narrative Identity theory is proposed in his book *'Identity and Story: Creating Self in Narrative*' which was published in 2006. MacAdams proposes that, human life is shaped from stories they share, memoires and their life goals which are not static. He also argues that we are essentially story tellers of self and we have a tendency to interpret our past and project the future through narratives. He stresses that while narrating the story of our past, present and future, people can organise the chaos and pain that they experience and transform it into something meaningful. This process gives continuity to human existence, allowing individuals to see their lives as purposeful even amid change and disruption. (MacAdams, *The Redemptive Self* 12)

Using this theory, people with disability or anyone who is suffering from something in life, can understand their emotional turbulence by narrating a story about their life, especially their pain, mental health and experience of being marginalised. Narrative identity theory acts as a catharsis

by helping people to pen down their feelings and emotions. In the autobiography of Rajeev Gupta, with the help of this theory we can analyse that he could narrate his story by describing all his experiences if being a Parkinson's patient, which later helped many to identify and overcome their weakness and fears of being marginalised and also helped them to enhance their mental health.

Guidance of Gupta Through Five Stages of Grief "We are all tellers of tales, and we seek to provide our scattered and often confusing experiences with a sense of coherence by arranging the episodes of our lives We manufacture our dramatic personal myths by selectively mining some experiences and neglecting or forgetting others" (McAdams, *The Redemptive Self* 54)

According to Swiss-American Elisabeth Kubler Rose, there are 5 stages of grief which include denial, anger, bargaining, depression and acceptance in her seminal work *On Death and Dying* which was published in 1969. Even though the term was proposed to describe the psychological journey of people who are terminally ill, it can be applied to anyone who cannot accept an unwelcoming reality in life such as disability, losing someone who is dear to us etc. In the autobiography *Destination Unknown: My Journey with Parkinson's*, even though it had been a hard journey for Rajeev Gupta to overcome these five stages, he found a purpose in overcoming them. He transformed his chaotic experience of overcoming them into the process of guiding people who experience the same. He exhorts them to believe in themselves and gain the courage to accept their disease wholeheartedly.

In the stage of denial, as a successful IT professional, he was not ready to accept the reality of himself being diagnosed with Parkinsons disease. He had been rigorously searching for a cure for this condition and tried to make him believe that it has a cure. But, after overcoming all these stages, he admits that a stage of denial is necessary for anyone to accept reality. When it comes to the second stage, which is anger, Elisabeth Kubler Rose describes that anger is the outcome of the feeling of loss and helplessness we feel at that particular stage. Gupta felt anger, thinking that he would be a burden to his family and friends. It buds from the fear of dependency, which will make him feel worthless. The third stage is bargaining, where he tries out all the medical treatments hoping that a consistent use of medicines and a controlled lifestyle would cure his disease. In this stage, he experienced more emotional turbulence than the previous stages and he had to accept reality by changing the perspective and move on with the rest of his life. The fourth stage of grief, which is depression, where he felt no emotion, vulnerability and extreme loneliness. He couldn't accept himself to be a Parkinson's patient. The final stage, acceptance, was where Gupta came into negotiations about his being a Parkinson's patient. It was at this stage he could transform his denial, anger, bargaining, depression to acceptance, which made him find peace and solace. He somehow managed to find purpose in his existence by guiding others towards accepting themselves with who they are. He wrote his experiences as an autobiography to motivate others who experience similar situations with Parkinson's disease and other disabilities.

Conclusion

This paper analyses the autobiography of an Indian author, Rajeev K Gupta, Destination Unknown: My Journey with Parkison, through the lens of narrative identity theory which was proposed by Dan P MacAdams. This book is a testimony of how we can transform disability into

something that will help others, by guiding others on how to be strong irrespective of how hard the situation is. The author also stresses that there is a positive perspective for every negative situation and we are the ones who should identify it and make life easier.

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11

QUEST FOR IDENTITY AND ACCESSIBILITY: REPRESENTATION OF DISABILITY IN SELECTED INDIAN ENGLISH FICTION

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Abstract:

The present research paper will investigate the level of consciousness of different types of people towards disability in the selected Indian English fiction that deals with the theme of disability to understand the various psychological and sociological aspects that take place in the life of a person with some kind of disability. The field of study that is associated with various kinds of disabilities of human beings is generally seen to be an integral part of the human world. And all these very well and truly find accurate representation and evaluation of the various kinds of situations in numerous fictional pieces in literature. Hence, the management of the problem requires social action, and it is the collective responsibility of society at large to make the changes necessary for the full participation of people with disabilities in all areas of social life. This study aims to work on the fictional representation of disability, mainly to show the negative perception of people about disability and to deconstruct the constructed image of disability in the selected Indian English fiction through the perspective of disability studies. The present study is restricted to only four selected Indian English fiction works with special reference to Shame by Salman Rushdie, Ancient Promises by Jaishree Misra, Family Matters by Rohinton Mistry and Trying to Grow by Firdaus Kanga.

Keywords: *Disability, Postcolonial Writing, Identity, Community, Indian Fiction.*

Introduction

Disability Studies is an inventive area with a sound intellectual and professional foundation in social sciences, humanities and rehabilitation sciences. Disability can be defined as those who have long-term physical, mental, intellectual or sensory impairments which, in interaction with various barriers, may hinder their full and effective participation in society on an equal basis with others. The present paper begins with a brief introduction about the field of disability and its relationship with like Feminism, Postcolonial etc. and to show the portrayal of different types of disability i.e. visually impaired, physically handicapped, psychological/mental disability etc. in Indian English Fiction with special reference to *Shame* by Salman Rushdie, *Ancient Promises* by Jaishree Misra, *Family Matters* by Rohinton Mistry and *Trying to Grow* by Firdaus Kanga. Disabilities are not to be viewed as conditions needing to be cured or healed, but rather as differences to be accommodated and accepted. Disabled and abnormal individuals have historically received positions of alienation. A minority status has always been placed in

opposition to a prescribed, majority-based notion of what it means to be able. If one is perceived as unable, he or she is pulled out of the community and kept away. The experience of disability and how able-bodied people look on disabled people as 'Other', as different from them, and not as an individual. The disabled people are always treated differently; either people go out of their way to be nasty towards people with disability or go out of their way to be nice to them. The portrayal of disabilities in Literature undergirds the exclusionary environment and the discrimination that disabled human being face and warrants the flight from disability. Disability Studies seeks to challenge our collective stories – our cultural representations – about disabled human beings.

The WHO definition of this concept summarises the most common understanding of the social model: Disability is not an attribute of an individual, but rather a complex collection of conditions, many of which are created by the social environment. Hence, the management of the problem requires social action, and it is the collective responsibility of society at large to make the changes necessary for the full participation of people with disabilities in all areas of social life. (WHO 2001, 28) Clare Barker in *Postcolonial Fiction and Disability* (2012) explores the politics and aesthetics of disability in postcolonial literature. While the fictional lives of disabled child characters are frequently intertwined with postcolonial histories, providing potent metaphors for national 'damage' and vulnerability, Barker argues that postcolonial writers are equally concerned with the complexity of disability as lived experience. It focuses on constructions of normalcy, the politics of medicine and healthcare, and questions of citizenship and belonging to demonstrate how progressive health and disability politics often emerge organically from writers' postcolonial concerns. In reframing disability as a mode of exceptionality, the book assesses the cultural and political insights that derive from portrayals of disability, showing how postcolonial writing can contribute conceptually towards building more inclusive futures for disabled people worldwide. In her influential Introduction to Disability Studies (1998), Simi Linton makes an extended argument for "setting off disability studies as a socio-political-cultural examination of disability from the interventionist approaches that characterise the dominant traditions in the study of disability" (132). The essential basis of Disability Studies is that disability is a culturally fabricated narrative of the body, a system that produces subjects by differentiating and marking bodies. This comparison of bodies legitimates the distribution of resources, status, and power within a biased social and architectural environment. As such, disability has four aspects: first, it is a system for interpreting bodily variations; second, it is a relationship between bodies and their environments; third, it is a set of practices that produce both the able-bodied and the disabled; and fourth, it is a way of describing the inherent instability of the embodied self.

In greatly comprehending the different complicated ramifications of the studies which are associated with disability studies in the field of literature, the aspect of discourse should always be considered because it is through discursive writings and practices that a disabled individual is being portrayed to society at large. There is also the process of normalisation and standardisation of the bodies of human beings, which are greatly connected to the process of studying disability studies using the critical lens of evaluating its nuances. In the words of Swartz (2007), "disability has not been adopted as a cross-cutting issue and the lack of commitment and execution provides

reasons for the failure of mainstreaming to deliver" (p. 33). One of the most important aspects, which is pretty much evident in the field of disability studies and literature in general, is the inherent connection between the nuances of disability studies and various literary theories like post-colonialism, feminism, etc. These literary theories greatly ramify the otherwise hidden intricacies of the same. Various notable fictions can be seen in the larger corpus of both English literature and Indian English literature that contain depictions of certain disabled characters or disabled individuals, for that matter. *Family Matters* by Rohinton Mistry and *Shame* by Salman Rushdie are two very famous Indian English novels that deal with the issues of disability in literature. These novels are a clear testimony to the fact that disability is not a disease as such more it is more of a social condition that longs for amiable behaviour by fellow beings. The relegated position that a disabled individual suffers from is one of the heart-wrenching issues that needs serious attention when it comes to the treatment of disability and disabled individuals in an equal manner.

In the studies related to disability in the field of postcolonial literature, Clare Barker stands as a towering colossus. According to her, "postcolonial writers are equally concerned with the complexity of disability as lived experience. It focuses on constructions of normalcy, the politics of medicine and healthcare, and questions of citizenship and belonging to demonstrate how progressive health and disability politics often emerge organically from writers' postcolonial concerns." The above statement is one of the staggering remarks that is associated with the inherent width that the studies related to disability are associated with. Even the group of postcolonial studies writers have been associating with the studies of the same, which only reiterate the fact how widespread the very notion is widespread in terms of its diverse nature. There are concerns associated with the basic factors of subjective presence when it comes to postcolonial studies, and these writers greatly deal with the same, so that the basic attribute of existential presence of an individual who is disabled comes to the forefront. Also, what it does is that it reiterates the concerns that are associated with the ontological belonging of an individual to speak in a larger manner. Kim Q. Hall has made some very much serious remarks in relation to the field of feminist disability studies in the following manner, "Feminist disability theory engages several of the fundamental premises of critical theory: (1) that representation structures reality, (2) that the margins define the centre, (3) that gender (or disability) is a way of signifying relationships of power, (4) that human identity is multiple and unstable, and (5) that all analysis and evaluation has political implications." Even in the field of feminism and feminist studies, the concerns related to the upliftment of disabled persons have risen in leaps and bounds. What is really important in this regard is to understand the fact that there is always the process of defying, which is easily seen in the case of an individual who is not that normal in society.

Discussing the Indian fiction, Mistry's award-winning novel Family Matters (2002), Nariman Vakreel, an ageing professor living in Bombay, becomes the object of both pity and derision by his family when he becomes bedridden following a fall. In this novel, disability is central to the plot, focusing on the challenges faced by a 79-year-old man, who has Parkinson's disease and later breaks his ankle. The novel explores how his disability affects his family

relationships, particularly with his stepchildren Coomy and Jal, and his daughter Roxana, revealing themes of obligation, helplessness, resentment, and the strain of caregiving. Mistry realistically portrays the practical and emotional burden placed on families who must care for a disabled elderly relative, highlighting the struggle between compassion and personal convenience. With his recovery time significantly prolonged as a result of Parkinson's and osteoporosis, Nariman becomes a source of contention to his children, who argue intensely over who should assume caregiving responsibilities.

Salman Rushdie's Shame (1983) tells the story of the development of two families, the Harappas and the Hyders. On the Hyders' side, there are Bilquìs and her husband, Raza Hyder, who overthrows Iskander in a military coup and becomes the president. Their daughters are mentally challenged: Sufiya Zinobia and her younger sister, Naveed. Next to the family drama, there is the social turmoil that unfolds as the family narrative is told. Sufiya is a feeble, brain-damaged child of the Hyder's and Omar is named by the narrator as the peripheral hero of the story. Omar is a doctor and many years older than Sufiya, but he eventually marries her to gain control over her shame, which has manifested as a dangerous and deadly fury. Rushdie uses magical realism in his text to show the embodiment of shame within Sufiya. This technique inserts magical situations into a setting that is otherwise quite normal. Sufiya evolves into a sacrificial character who takes the shame of society upon herself. The shame is then transformed into a deadly magical power. Although Sufiya is physically incapable of harming anyone, her rage results in many deaths and torments her family and community. Sufiya remains oblivious to the crimes that she has committed. Omar's marriage to Sufiya appears to be out of goodwill but is actually an assertion of control and power over her. Omar attempts to remove the evidence of Sufiya's shame in the same manner that he has removed it from his own life, by ignoring it, but shame triumphs over Omar in the end.

Firdaus Kanga's novel, Trying to Grow (1991), is the story of a young man named Daryus Kotwal, who grew up in more ways than one and did not allow his debilitating disease to overcome him. Set in an endearing, idiosyncratic Parsi family, the story recreates his struggle with life. Its first-person protagonist is born with Osteogenesis imperfecta, a Latin euphemism for brittle bones. Before he had turned five, Brit (short for 'brittle' and 'British') had cracked his legs as many as eleven times. But Brit's spine compensates for his breakable bones - it neither bends nor cracks. Slowly, through his fractured years, Brit grows into what only a callous world can see as deformed; his more sensitive friends and family, instead, help him flower into what the world is not - caring, sensitive, imaginative and quietly heroic. It effectively dramatises this process of an unusually painful self-development. It is a portrait of the handicapped man as an artist. Jaishree Misra, one of the famous Indian English writers known for her feminist themes, has also dealt with the theme of disability.

Jayashri Misra, in her debut novel *Ancient Promises,* throws light on the difficulties and struggles faced by a young mother with a disabled girl child in a society in which womanhood itself is considered a disability. She tries to juxtapose various prejudices and stereotypes that arise in front of disabled people, especially in front of disabled children and their loving parents, through

the life of Janaki and her mentally handicapped daughter Riya. The gendered disability of her daughter, and the prejudices and stereotypes she faces, disturb the heroine Janaki's mind like a typical Indian mother with a disabled child. But because of her motherly affection and the strong bond with her child, she overcomes all these problems and tries to provide a new, acceptable life to Riya.

Literary study of disabilities has contemporary relevance as it helps physically or mentally impaired people to come into the mainstream society and to establish their equality and enhance their self-esteem. It will therefore be worth pursuing for further research to have a better understanding of the lives of people with disability and generating not sympathy but empathy for people with disability. The visibility of the authorial role in the text is one of the primary layers to be considered. It demands an exploration of the social and political hierarchies that serve as controlling forces in the author's creation.

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12
TRAUMA AND MEMORY IN THE SCHOOL FOR GOOD AND EVIL

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Abstract:

This paper tells about trauma and memory in the novel The School for Good and Evil is the fulfillment is done by finding out the forms of the ideal self and real self of the two characters. The results revealed that the two characters successfully fulfilled their self-actualization. However, Agatha's process was less problematic compared to Sophie's due to the different environment they lived in. Agatha's character lived in a positive and supportive environment that allowed her to believe in herself. On the other hand, Sophie's character lived in a negative and toxic environment where everyone doubted her efforts in becoming a fully functioning person. These results were found through the characterizations of discursive and dramatic methods. Agatha accidentally found a secret bridge connected to the School for Evil, she was faced with a mysterious and difficult door. She needed to get through that door to reach the bridge. The School for Good and Evil changes the fairy tale genre into a story about emotional endurance and the difficulty of piecing together broken memories while yearning to fit in somewhere. The main characters of the novel were Sophie and Agatha, face emotional splitting when they're pushed into strict boxes labeled "good" and "evil," showing how being forced to develop identity within these black and white moral can create deep psychological wounds that stick around.

Keywords: *Good, Evil, Suppression, Friendship, Psychological, Trauma, Memory, Self-discovery, Fairy Tale Fiction.*

Introduction

To identify trauma and memory, invention and convention through the characterization of the two main characters, Sophie and Agatha, as well as how the novel challenges and constructs traditional expectations of beauty and ugliness. Using a qualitative approach and descriptive analysis methods, this research identifies narrative elements that reinforce and challenge these stereotypes. The novel tells about that beauty is often associated with good, while ugliness is associated with evil. Sophie, who is described as very physically beautiful, was initially considered good, but later developed into a character full of selfishness. Agatha, who is perceived as ugly, actually displays kindness and strong morality. The novel The School For Good and Evil subverts trauma and memory, showing that physical appearance does not always reflect a person's morality. It identifies beauty not only through outer beauty such as physical appearance but also inner beauty. Good deeds such as defending, forgiving, helping, giving, and loving are the essence of goodness. With the meaning that inner beauty involves honesty, sincerity, and good deeds that

reflect the values of true goodness.

In the novel The School for Good and Evil had a trauma emerges from the violent imposition of moral identities and social labels, while memory becomes the site of struggle over self-definition. The novel critiques the binary logic of "Good" and "Evil" by showing that personal memory can heal trauma and resist ideological control. The School for Good and Evil tells about the story of two girls were Sophie and Agatha, into a world where "Good" and "Evil" are literal schools. It tells about the character development, irony, and social commentary in the character of Agatha and Sophie. The novel tells about the flaws in traditional fairy-tale morality and highlights that true goodness emerges through empathy, honesty, and self-acceptance rather than outward perfection or conformity.

Soman Chainani's The School for Good and Evil presents a fantasy world in which children are selected to attend a school that trains them to become fairy-tale heroes or villains. While the narrative appears to follow familiar fairy-tale conventions, Chainani challenges the moral binaries that underpin such stories. The novel interrogates the constructed nature of identity by showing how institutions and cultural narratives shape the categories of Good and Evil. At the center of this exploration are Sophie and Agatha, two girls whose identities and self-perceptions are destabilized and reconstructed through their experiences within the school. This process of identity formation and transformation is closely linked to memory, both personal memory and collective narrative memory.

Trauma theory provides a useful lens for examining how disruptions in self-understanding emerge when external identities are imposed. The trauma experienced by Sophie and Agatha is not simply emotional but ideological: they are forced to confront the dissonance between who they believe themselves to be and the roles society expects them to fulfill. Thus, this paper argues that the novel uses trauma and memory to critique essentialist morality and proposes a model of identity rooted in relational, rather than categorical, ethics.

The two main characters Sophie and Agatha are good and evil they are both friends and live in the same village called Gavaldon in the village they are ostracized because they are considered strange by their own village community. Agatha herself is considered a witch in the village because her own mother is a healer who can heal only Sophie who wants to be friends with her, while Sophie is a blonde who thinks she is bored with her life who wants to get out of a mediocre life state to her, finally they become friends because they think their fate is almost the same.

One day Sophie hears news that she thinks is very interesting to get out of her boring life, there is a school of good and evil that contains evil and good heroes. Then the idea came to her to find and enter the school to get out of a life that she considered bleak. Positioning herself as a good friend Agatha of course thought it was not a good idea and considered it a fairy tale. Unexpectedly, what Sophie was aiming for of course materialized. They often rely on fixed roles: the princess is beautiful and good, the witch is ugly and evil, and virtue is rewarded while vice is punished. However, Soman Chainani's The School for Good and Evil disrupts this binary framework. By reversing traditional roles, the novel invites readers to reflect on how society constructs moral and

social identities.

The School for Good and Evil thus serves to illustrate how trauma develops out of the discontinuity of the self in connection to institutional discourses that determine the ontological path. The novel situates memory, the personal and the social, as the place where one can reestablish their identity, revise it, and cure it; enhancing the emotional truth and interpersonal ties it partially postulates that normativity is of higher priority than the dichotomies of Good and Evil vastly reinforced by those in power. The story takes place in a far fetched world where children grow up to be either fairy-tale main characters or main villains, and its plot revolves around two young girls, Sophie the princess-wannabe who aims to assume the role of the archetypal princess, and Agatha the lonely girl in the Graveyard who values kindness instead of vanity. Their quest starts when both of them are placed, in error, in contrasting institutions- Sophie in the School of Evil and Agatha in the School of Good; an irony that forces not only the characters but the readers too, to question the definition of good and evil.

Agatha trauma lies in a chronicle misunderstanding and alienation by the community she lived in. Considered as unnatural, gloomy, and feminine, she takes in the deep feeling of non-fitting. Nevertheless, when Agatha gets to the School for Good, she does not submit to the institutional discourse of her identity, but, on the contrary, questions it, challenges it, and finally, renegotiates it. Her sequence of evolution represents the idea LaCapra pursues as the work-through of trauma. The relationship between Agatha and Sophie is given much ground in terms of healing and it depends on empathy, reflection, and her determination to remain with Sophie in spite of the forces of the school to end her relationship with this woman.

The novel challenges the belief that Good and Evil are inherent traits, but it shows the identity to be a product of socially constructed narratives. Using the characters of Sophie, the text reveals the psychological damage caused by the misrecognition and coercion, and the path of Agatha provides an important narrative of the healing under the influence of the empathy and counter-memory. Finally, the story promotes a moral system based not on categorical moral values but on interpersonal understanding and emotional truth.

Sophie comes into the story with the assumption that she was doomed to Good. Her identity is constructed on the ideals of beauty, kindness and social acceptance all of which are founded on cultural fairy-tale archetypes. Upon entering the School of the Evil, she suffers an identity loss, a trauma based not only on rejection, but also on misrecognition. This traumatization causes defensiveness, vanity and increased attachment to power. The misalignment of Sophie then is replaced by her embracing of the role she is forced to play as she internalizes the opinion that she has to do Evil to survive. Her villainy is a psychological reaction to the violence of being deprived of her story of self and not necessarily an inborn trait. The School for Good and Evil also critiques social expectations of perfection, beauty, and competition.

It teaches that understanding and love are acts of courage in a divided world. Through their friendship, Chainani shows that goodness cannot be institutionalized; it must be chosen freely and renewed continuously. Sophie and anggie at that time Sophie was pulled by a ghost from a school fairy tale, but Anggie blocked Sophie's departure by holding her intertwined legs, then Sophie said

No, Aggie, what happened was a good thing, then Agatha's answer I'm sorry, Sophie, but I... I can't take that chance. I can't let anything bad happen to you. This fragment of the story uses negative politeness because the response from Agatha uses a panicked look and disagrees with what Sophie did.

The novel challenges the traditional fairy-tale dichotomy by illustrating that good and evil are not fixed states but choices individuals make. Characters evolve by questioning their beliefs and embracing their true selves. The indirect politeness used in the story fragment above is Sophie's answer "yeah, I know" where her answer is her desire to leave but her friend does not agree with her leaving, Sophie answers agreeing with Agatha but still hesitating. This fragment of the story uses negative politeness because the response from Agatha uses a panicked look and disagrees with what Sophie is doing. this statement makes the interlocutor rightly assertive with an attitude that stares at the speaker very sharply to tell the action he is doing wrong. Sophie persuaded Agatha to want to improve her appearance by changing herself a little, but Agatha refused because she had been invited many times by Sophie. The situation of the conversation above is Hester who is angry with Sophie who has mocked her mother, and tries to kill Sophie by pushing and leaning her against the window which makes Sophie scared and almost falls, but Sophie thwarts her plan because Sophie is angry because her hair is touched which will be cut by Hester.

Agatha forbids Sophie to leave their village Gavaldon, because she is worried about Sophie, Agatha follows and cancels Sophie's departure which is pulled by the ghost of the fairytale school. The conversation took place between Sophie and Agatha, where after the fight occurred then approached Agatha in a hurry then Agatha met her and told her to invite Sophie to get out of the school and end everything that happened after several events that happened to her, but Sophie did not understand Agatha's intention. Sophie wanted to attack Tedros with her magic, but Sophie did not have time to kill Tedros, but Sophie warned Tedros with her face and tone of voice. Sophie tells about well now, if evil attacks and good defends, then it would appear that Good has become evilandevl has become good, oh so good . The above conversation occurred because the good school troops attacked the Evil school due to Sophie's actions, they wanted to take revenge for what had happened, but Sophie welcomed them very casually, by turning them into an evil person into good with the magic that Sophie had. Where she who wanted to try to get away from Gavaldon by breaking her promise with her best friend, but Agatha managed to follow Sophie in the middle of the night and get Sophie who was really going to leave her.

In the conversation between the three Sophie, Agatha and the Principal, looking for ways to change the story that has been written by the principal's book by looking for true love between the two, but Sophie is sure that she can find the prince referred to by the principal to kiss the prince. Hedge contains the sentences "That I don't belong here? And Oh, by the way, this is what the normal grid looks like." This statement uses negative politeness by strategically using it to find negative politeness in the conversation, After the end of the welcoming ceremony for new students in both schools namely the good school and the evil school, Tedros performed a battle show against the evil school which made him win, after the fight ended Tedros took out a red color from his

shirt pocket. Tedro stook out a red rose stem and threw it in an unknown direction because he was facing backwards looking at the smiling Sophie, but he didn't realize that the flower fell towards Agatha who landed on her head. In this conversation the interlocutor was a little uncomfortable with the statements made by the speaker because the purpose and what he meant were very different from what he felt, making the interlocutor smile smugly but a little offended by the speaker's treatment.

The School for Good and Evil by Soman Chainani is a renewal of the traditional paradigm of fairy-tales that provides a subtle analysis of moral and psychological depths. Through careful developed characters and a highly developed world, the story manages to get the message across that the distinction of the good and the evil is not an inherited trait or an externally imposed label but a conscious choice made that reflects the inner sense of integrity in an individual. Through conscious blurring of the boundaries between the hero and the villain, Chainani asks her readers to question their notions of the morality, attraction of the aesthetics and formation of identity.

Soman Chainani's The School for Good and Evil transforms the traditional fairy-tale model into a reflection on moral and psychological complexity. Through its characters and world-building, it teaches that goodness and evil are not inherited traits or external labels but choices that reflect inner integrity. By blurring the lines between hero and villain, Chainani compels readers to confront their own biases about morality, appearance, and identity. His work stands as a contemporary fable for the modern age, one that emphasizes empathy, authenticity, and moral awareness as the true tests of character.

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13
THE LABYRINTH OF THE SELF: DECONSTRUCTING GENDER, SEXUALITY, AND INTERSECTIONALITY IN JOHN BARTH'S LITERARY DISCOURSE

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Abstract:

This paper argues that Barth's literary experimentation—his use of narrative self-reflexivity, mythic intertextuality, and performative characterization—anticipates poststructuralist and feminist theories that conceptualize identity as discursively produced rather than innately determined. Yet, when read through a contemporary intersectional lens attentive to race, class, and embodiment, Barth's discourse reveals its philosophical and cultural limitations. His deconstruction of gender and sexuality operates primarily within textual and ontological registers, often abstracting identity from the material and political realities of lived experience. By situating Barth's major works—The End of the Road, The Floating Opera, The Sot-Weed Factor, Giles Goat-Boy, and Chimera—within evolving theoretical conversations about performativity, narrative authorship, and intersectionality, this study contends that Barth simultaneously dismantles and perpetuates the exclusions of the canon he parodies. His vision of the self as endlessly textual opens profound avenues for rethinking identity, yet his postmodern detachment risks eliding the embodied and sociohistorical dimensions of subjectivity. Ultimately, Barth's fiction charts a dazzling map of the labyrinth of the self, revealing identity as a story in perpetual revision—but one that must still confront the politics of who tells it, who inhabits it, and who is written out of it.

Keywords: *John Barth; postmodernism; gender deconstruction; sexuality; intersectionality; performativity; metafiction; narrative identity; feminist literary theory; bisexuality; textual selfhood; mythopoesis; literary discourse.*

Introduction

Postmodern literature emerged as a deliberate response to the certainties and teleologies of modernist thought, challenging the notion that history, knowledge, and identity could be fully apprehended or fixed. In this landscape, John Barth stands out as a writer who deliberately destabilizes narrative conventions while interrogating the ontological status of the self. His fiction is characterized by playful experimentation with form, including metafiction, recursive storytelling, parody, and mythic reworking, which collectively transform literature into a site of philosophical inquiry. While Barth's formal innovations are often foregrounded in critical discourse, his work simultaneously undertakes a subtle examination of the social and cultural

constructs that shape identity. Through the lens of gender and sexuality, his narratives expose the fragility of essentialist categories, presenting characters whose identities are mutable, performative, and subject to continual revision. The sexually fluid or androgynous protagonist, recurrent in his novels, exemplifies a challenge to rigid binaries, demonstrating the constructedness of masculine and feminine roles. Yet, when Barth's texts are evaluated from an intersectional perspective attentive to race, class, and embodiment, his work reveals intrinsic limitations: the critique remains largely abstract, privileging textual and ontological concerns over material and sociohistorical dimensions. Nonetheless, Barth's oeuvre offers an indispensable foundation for exploring the complex interplay between narrative form, identity, and cultural critique, situating him as a central figure in postmodern literary theory.

Barth's literary philosophy fundamentally rests on the postmodern premise that identity is neither innate nor stable but a product of narrative construction. In his seminal essay "The Literature of Exhaustion," he argues that contemporary novelists no longer simply replicate reality but instead "imitate the idea of a novelist" (Barth 72). By shifting focus from mimesis to meta-narration, Barth reconceptualizes identity as a phenomenon produced through storytelling rather than as a pre-existing essence. In this framework, gender is not a natural attribute but a performative act shaped by cultural and textual codes. Long before Judith Butler theorized gender as a "corporeal style, an act… both intentional and performative" (Butler 190), Barth's characters embodied these insights within literary structures. They inhabit roles dictated by narrative genres—romance, epic, or farce—performing identities that simultaneously conform to and subvert societal expectations. This performativity underscores the artificiality of gendered behavior, revealing its status as a cultural and linguistic artifact. Through metafictional self-awareness, Barth draws attention to the process of identity formation itself, inviting readers to recognize the contingent, constructed, and often arbitrary nature of the roles assigned to individuals. By doing so, he situates gender within a broader epistemological inquiry: if the self is a text, then gender is a chapter, written and rewritten within the ongoing story of human experience, perpetually open to reinterpretation and reinvention.

Barth's early novels, including The End of the Road and The Floating Opera, explore the existential anxieties of characters navigating a world where fixed identities are both unattainable and illusory. In The End of the Road, protagonist Jake Horner embodies the paralysis of a modern subject caught between moral prescription and existential indeterminacy. Unable to commit to a coherent self, Jake becomes a vessel through which Barth examines the consequences of patriarchal rationality and nihilistic detachment. Rennie Morgan's tragic arc further underscores the destructive limitations of male-centered frameworks: her death during a failed abortion arranged by Jake exposes the material consequences of male narratives imposed on female bodies. Similarly, The Floating Opera presents Todd Andrews, whose encounters with life, love, and death are rendered in farcical, analytical terms, demonstrating the absurdity of attempting to map human experience onto fixed roles. Todd's detachment and rationalized approach to masculinity reveal how cultural expectations can distort authentic human expression, producing both existential paralysis and performative façades. In these early works, Barth illuminates the tension between

societal scripts and individual agency, emphasizing that gendered and existential identities are not merely abstract constructs but lived experiences fraught with consequences. These novels establish the foundation for Barth's later explorations of sexual ambiguity, fluidity, and narrative selfhood.

In his middle-period works, including Giles Goat-Boy and The Sot-Weed Factor, Barth extends his interrogation of identity into mythic and allegorical registers. These texts leverage historical and fantastical frameworks to blur the boundaries between human and animal, male and female, real and imaginary. In Giles Goat-Boy, the protagonist George Giles' bisexuality is not merely a plot device but a symbolic mechanism for exploring consciousness and transcending categorical dualities. Raised outside human society, Giles embodies a fluid identity that is liberated from normative sexual codes, suggesting that authenticity emerges from the capacity to navigate multiple modes of being. The Sot-Weed Factor amplifies this approach through farce, cross-dressing, and historical parody. Henry Burlingame III, a master of disguise, exemplifies postmodern chameleonism, moving fluidly across genders, social classes, and sexual partners. Through such characters, Barth demonstrates that sexuality and identity are performative, mutable, and deeply intertwined with narrative construction. These novels reveal the artificiality of social hierarchies and gender norms, using humor, myth, and allegory to critique the limitations imposed by tradition. By situating his characters within expansive, often chaotic worlds, Barth underscores the philosophical proposition that identity is not a fixed destination but an evolving performance shaped by circumstance, narrative, and cultural expectation.

Barth's novella collection Chimera represents a turning point in his engagement with gender, emphasizing self-reflexivity and the potential for narrative revision to challenge patriarchal structures. In the section "Dunyazadiad," Barth reimagines The Arabian Nights through the eyes of Dunyazade, granting agency and voice to a previously silenced female character. This narrative shift critiques the power asymmetries embedded in classical storytelling, highlighting the extent to which women's experiences have historically been subordinated to male-centered narratives. Through metafictional framing, Barth positions the author as both a creator and a subject of scrutiny, acknowledging the limitations and responsibilities inherent in storytelling. By allowing Dunyazade to navigate her own destiny, Barth engages with feminist critique while maintaining his postmodern aesthetic of narrative self-consciousness. This work exemplifies the ways in which myth and literature can be revised to interrogate gender hierarchies, demonstrating that storytelling is both a medium of cultural critique and a tool for envisioning alternative social arrangements. Chimera thus reflects Barth's evolving awareness of the ethical dimensions of narrative authority and the importance of foregrounding marginalized voices within literary discourse.

Despite Barth's nuanced treatment of gender and sexuality, his fiction demonstrates limitations when assessed through the lens of contemporary intersectionality, a framework emphasizing the interdependence of race, class, gender, and power. Barth's characters are overwhelmingly white, privileged, and primarily intellectual, inhabiting a textual universe that abstracts identity from the material conditions of lived experience. The structural inequalities experienced by historically marginalized groups—enslavement, economic disenfranchisement, or

social exclusion—receive minimal attention, rendering the analysis largely philosophical rather than sociohistorically grounded. Bell hooks critiques such postmodern frameworks for "deconstructing a subject without challenging the dominant ideological apparatus" (hooks 28), an observation applicable to Barth's work. While his novels destabilize gendered and sexual binaries, they do so within a largely insulated narrative realm that privileges abstract play over lived oppression. Kimberlé Crenshaw's articulation of intersectionality underscores that identity cannot be considered in isolation; the absence of racial, economic, and colonial dimensions in Barth's texts highlights the constraints of his postmodern lens. Thus, while Barth's exploration of narrative selfhood is intellectually stimulating, it ultimately foregrounds the performativity of textual identity at the expense of fully engaging with embodied, socially situated experiences.

Conclusion:

John Barth's literary corpus offers a profound exploration of identity as textual, performative, and perpetually in flux. Through parody, mythopoesis, and metafictional strategies, his works challenge the authority of canonical gender roles and heteronormative assumptions, presenting protagonists whose sexualities and selfhoods are fluid, mutable, and resistant to categorization. From the existentially paralyzed Jake Horner to the mythically transcendent George Giles and the protean Henry Burlingame III, Barth demonstrates that identity is an ongoing narrative construction rather than a fixed reality. Yet, his postmodern framework, focused on the play of narrative and textuality, rarely addresses the social and material conditions that shape lived experience. This abstraction limits the capacity of his texts to grapple with systemic inequities of race, class, and historical circumstance. Nevertheless, Barth's fiction remains a critical foundation for literary and theoretical inquiry, prompting readers to interrogate the processes through which identities are constructed, performed, and narrated. Ultimately, his works function as a map of the labyrinthine self, illustrating both the creative potential and the ethical challenges inherent in representing human subjectivity. Barth invites us to ask not only how identity is written but also whose voices are foregrounded, whose experiences are marginalized, and how literature might reconcile textual freedom with social responsibility.

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NARRATING TRAUMA IN ENGLISH FICTION

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Abstract:

This paper explores the detailed exploration of trauma, memory, and its after-effect in fiction, examining how narrative styles engage with mental and emotional consequence of traumatic experience. Literature often acts as a vessel for expressing what is otherwise unspeakable, letting trauma be re-experienced, reshaped, reformed and reimagined through fictional characters, settings, plots, and language. Drawing on literary trauma theory, impact theory, and narrative psychology, here the study investigates how memory or identity, often fragmented, and unreliable, somehow becomes a narrative device that reflects the inner confusion of trauma survivors. Fiction suggests an emotional engagement with trauma not only for imaginary characters within the text but also for readers or audience who witness these stories. Through close readings of such literary texts, the paper examines how sentimental responses such as grief, shame, emptiness, and empathy are symbolized in narrative structures and language, unveiling the deep emotional currents that flow under the surface of traumatic storytelling. Specific attention is paid to how fictional world reconstructs memory as an existed, represented experience rather than a fixed recollection of the past. The study also narrates the ethical implications of depicting trauma in fiction, how it can honour firsthand experiences and foster understanding. Ultimately, this paper debates that fiction provides a strong and necessary space for the trauma reflection. It works as an imaginative act that welcomes readers to feel, remember, and think in ways that factual events often fail to do.

Keywords: *Trauma, Memory, Affect, Fiction, Narrative.*

Introduction

In English fiction, the narration of trauma has evolved alongside cultural and historical shifts, reflecting the anxieties and emotional landscapes of different generations. From the disillusionment of post-war writers such as Virginia Woolf, who explored mental breakdowns and the fragility of memory in Mrs Dalloway, to the postcolonial traumas in novels like Toni Morrison's Beloved or Salman Rushdie's Midnight's Children, authors have continually reimagined how personal and collective wounds can be told. These texts often blur the boundaries between past and present, self and other, truth and imagination, showing how trauma resists closure and continues to echo through time. The narrative voice itself sometimes becomes unreliable, sometimes fragmented mirroring the psychological disarray of those who have suffered. This narrative fragmentation is not a stylistic experiment alone; it is a faithful reflection of how trauma

alters one's perception of reality and the self. The intersection of trauma, memory, and identity thus becomes a central concern in literary studies. Memory, in trauma narratives, is not a stable archive of facts but a living, shifting presence that continually invades the present. Traumatized characters often experience flashbacks, hallucinations, or gaps in recollection, suggesting that the past is not truly past it reasserts itself through the body, language, and dreams. Fictional representations of such memory work compel readers to confront the tension between remembering and forgetting, between truth and reconstruction. The unreliable narration often seen in trauma fiction such as in Ian McEwan's Atonement or Kazuo Ishiguro's The Remains of the Day forces readers to become active participants in piecing together fragmented truths. In doing so, literature does not simply represent trauma but performs it through its narrative form, enabling readers to experience, rather than merely observe, the instability of a wounded consciousness.

At the same time, English fiction does not only dwell on the pain of trauma but also explores its affective and ethical dimensions. The emotional responses elicited—grief, shame, empathy, guilt, all are central to how both characters and readers process trauma. The act of reading itself becomes an ethical engagement, a form of witnessing that acknowledges the suffering of others without appropriating it. This concept is especially vital in contemporary discussions of literary ethics, where the representation of trauma carries responsibilities toward real-world victims. Fictional depictions of trauma, when handled sensitively, can honour lived experiences by transforming them into spaces of understanding and reflection. They enable readers to inhabit unfamiliar emotional landscapes and, through empathy, foster a collective awareness of pain and healing. Writers such as Pat Barker in Regeneration or Arundhati Roy in The God of Small Things demonstrate how trauma transforms narrative conventions, demanding new forms of expression that mirror the internal dissonance of survivors. However, trauma fiction becomes both an artistic and psychological process, a reconstruction of self through the creative reworking of memory and emotion. Ultimately, narrating trauma in English fiction is an act of resistance against silence. It transforms private suffering into shared understanding, inviting readers to bear witness, to feel, and to remember. Fiction, unlike historical or clinical accounts, provides a flexible imaginative space where emotions can be explored without constraint and where meaning can emerge from the very act of storytelling. In doing so, it helps bridge the distance between the personal and the collective, the remembered and the repressed. The study of trauma in literature, therefore, reveals not only the brokenness of human experience but also the enduring capacity of language and imagination to heal, to make sense, and to connect.

Discussion

The exploration of trauma in fiction often extends beyond individual suffering to encompass collective histories, political upheavals, and intergenerational memory. In English literature, novels such as Mrs Dalloway by Virginia Woolf, The God of Small Things by Arundhati Roy, and Midnight's Children by Salman Rushdie offer deeply textured portrayals of trauma such as personal, social, and historical. Each of these works uses narrative fragmentation, shifting perspectives, and psychological depth to represent the lingering effects of traumatic experiences on individuals and communities. Through their unique narrative voices, these authors reveal how

trauma reshapes not only memory and identity but also language and storytelling itself.

Virginia Woolf's Mrs Dalloway (1925) stands as one of the earliest modernist explorations of psychological trauma. Written in the aftermath of World War I, the novel mirrors a society attempting to heal from collective devastation. The trauma of war manifests most directly through the character of Septimus Warren Smith, a veteran suffering from what we now recognize as post-traumatic stress disorder. His hallucinations, intrusive memories, and sense of alienation reveal the profound psychological scars left by the violence of the battlefield. Woolf's stream-of-consciousness technique, which is her noted style, becomes a vessel for expressing trauma's fragmentation. Time flows fluidly between past and present, mirroring the mind's inability to separate memory from immediate experience. For Septimus, trauma collapses these boundaries entirely; the ghosts of the dead intrude upon his waking life, rendering him unable to distinguish between reality and memory.

Woolf pairs Septimus's inner turmoil with Clarissa Dalloway's more subdued existential unease. Although Clarissa's trauma is of a quieter kind, which is rooted in emotional repression, lost love, and the constraints of patriarchal society where her inner reflections echo Septimus's disintegration. Both characters experience disconnection: from others, from time, and from themselves. In this parallel, Woolf subtly implies that trauma in the post-war world is not limited to the trenches but seeps into the domestic and social fabric of everyday life. The novel's structure, composed of fragmented moments and fleeting impressions, becomes an embodiment of trauma's disjointed temporality. Memory is not linear but cyclical, constantly resurfacing in unexpected ways. In Mrs Dalloway, Woolf transforms narrative itself into a psychological landscape, one where trauma's silence speaks louder than words.

While Woolf's novel explores the internal consequences of modern trauma, Arundhati Roy's The God of Small Things (1997) turns to the social and political traumas that shape postcolonial India. Set in Kerala, the novel recounts the childhood of fraternal twins Rahel and Estha, whose lives are irreversibly altered by caste discrimination, political unrest, and the forbidden love between their mother, Ammu, and Velutha, a man of a lower caste. Roy's narrative structure is non-linear, mirroring the broken chronology of memory itself. The story unfolds through flashes of recollection, where time moves in spirals rather than straight lines. This disjointed narration reflects how trauma resists a coherent retelling; instead, it demands repetition, return, and reconstruction.

The traumas depicted in The God of Small Things are both personal and systemic. Ammu's humiliation, Velutha's brutal death, and the twins' lifelong silence reflect a nation haunted by its hierarchies and hypocrisies. Roy's lyrical prose blurs the boundary between innocence and cruelty, between beauty and pain. Her use of childlike language and perspective intensifies the emotional impact, as readers witness adult violence through the eyes of children who can only partially comprehend it. This technique presents trauma, showing how its residue lingers in the smallest details, the "small things" that make up memory. The novel becomes an act of remembrance, transforming pain into poetic resistance. Like Woolf, Roy demonstrates how trauma is not simply experienced but described like; how the very structure of storytelling must bend and break to

contain what is otherwise unspeakable.

Salman Rushdie's Midnight's Children (1981) extends this conversation to a national scale, intertwining personal trauma with the birth and fragmentation of modern India. The protagonist, Saleem Sinai, born at the exact moment of India's independence, becomes a symbolic embodiment of the nation's collective experience. His body and memory bear the marks of history's violence including; Partition, war, and political betrayal. Rushdie's magical realism becomes a way to narrate the absurdity and enormity of collective trauma. The fantastical elements, children with supernatural powers, telepathic connections, and distorted realities, serve as metaphors for the fractured consciousness of a country struggling to define itself.

Rushdie's narrative style is deliberately chaotic, filled with digressions, contradictions, and self-interruptions. This reflects the instability of both memory and identity in the aftermath of colonialism. Like trauma itself, Midnight's Children resists closure; its narrative loops back upon itself, questioning its own reliability. Saleem's attempts to tell his story mirror the survivor's struggle to find meaning in suffering. His memory constantly fails him, his body literally falls apart, and yet through storytelling he tries to reclaim coherence. Rushdie thus positions narration as both an act of survival and a form of healing, a way to reassemble the shattered fragments of self and history.

Together, Mrs Dalloway, The God of Small Things, and Midnight's Children illuminate how trauma reshapes the very grammar of fiction. Each author redefines narrative form to reflect the instability of memory and the complexity of pain. Whether through Woolf's interior monologue, Roy's lyrical fragmentation, or Rushdie's magical chaos, trauma becomes not only a theme but a narrative method. These works remind us that trauma is not confined to individual psychology but is interwoven with the cultural, political, and historical contexts that define human existence. Ultimately, fiction's power lies in its ability to transform suffering into art, to translate silence into language, and to create empathy across boundaries of time and place. Through these novels, readers do not merely read trauma, they feel it, witness it, and in some sense, share it.

Conclusion

The narration of trauma in Mrs Dalloway, The God of Small Things, and Midnight's Children reveals how literature serves as both witness and healer to human suffering. Each of these novels transforms trauma, whether personal, social, or historical, into a living narrative that allows readers to confront pain, silence, and fragmentation through the power of storytelling. Virginia Woolf captures the psychological disarray of post-war life, using the fluidity of consciousness to reveal the invisible wounds of modern existence. Arundhati Roy exposes the social and emotional scars of caste oppression, colonial legacy, and forbidden love, employing non-linear narration and lyrical prose to mirror the splintered workings of memory. Salman Rushdie, meanwhile, reimagines national trauma through magical realism, portraying how personal and collective histories intertwine in the struggle to make sense of a fractured identity. Despite their differences in time, culture, and style, all three writers share a belief that trauma cannot be narrated through conventional realism. Their experiments with fragmented structure, unreliable narration, and symbolic language reveal how storytelling itself becomes a form of survival and reclamation. In

depicting trauma, they also raise ethical questions about voice, representation, and empathy, inviting readers to engage emotionally and ethically with experiences that might otherwise remain unseen. Fiction thus becomes more than an aesthetic medium; it becomes a moral space where pain can be translated into understanding. These literary works show that to narrate trauma is to resist erasure. By giving shape to broken memories and silenced emotions, Woolf, Roy, and Rushdie demonstrate that fiction has the capacity to preserve, reinterpret, and humanize suffering. Through their narratives, trauma is not merely remembered but reimagined, turning anguish into art, and silence into a shared act of witnessing and healing.

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FROM THE SEVEN KINGDOMS OF ENGLAND TO WESTEROS: TRACING THE HISTORICAL PATH IN A SONG OF ICE AND FIRE NOVEL SERIES

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Abstract:

The paper aims to explore the representation of historical events, characters and myth in the A Song of Ice and Fire Novel Series by George R.R. Martin. The novel series is set in a fictional medieval continent of Westeros, where there are echoes of England's history and the first recorded pieces of literature. The span of the plot in the novel series is wide, pertaining to the long history of England and many kings and queens throughout the time who played the game to get on the throne and to win over one another. The supernatural elements in the novel series are a representation of the cultural memory of England, where there is a constant fear of Winter and the common fear of men of the unown, which is given a physical form in the novel series. The dragons, on the other hand, fulfil the fragments of early literature in English, going back to Beowulf. The influence of the geographical, cultural and religious structures of England is largely seen in the novel series, along with the major plot being the power struggle between noble families and their hunger for the throne. The paper would also shed light on how history has been fictionalised in the novel series by studying the deviations from the actual happenings of the past.

Introduction

George R.R. Martin's A Song of Ice and Fire (ASOIAF) novel series is greatly influenced by the history of England and France. The Royal families, their lifestyle and the quest for power have greatly influenced the novel series. Apart from the order of events and characters, the setting of the novel is also greatly influenced by the landscape of England. The various kingdoms, castles, and overall landscapes resemble medieval England. Fantasy is a genre where imagination has its most vivid scope, and historical references makes it more compelling. A Song of Ice and Fire Novel series is an amalgamation of medieval England's political scene and the literary texts of the same period, making it a perfect blend of fantasy and history drawn from lore.

The paper aims to analyse the various sources of historical events, texts and literature of the medieval period that resonate with the plot, characters and setting of ASOIAF.

I. Through the Medieval Lens

1. Geographical and Cultural Echoes:

The shape, orientation and borders in Westeros, the fictional continent which is the setting of the novel series, mirror those of Britain. The placement of Winterfel in the north, with its harsh winters and men who depict the Anglo-Saxon way of life, is a direct nod to northern Britain in the

medieval period. Medieval Scholar Young noted that "Westeros is Britain through a distorted historical lens"(Young 53).

The massive ice wall in the north of Winterfell, which separates the seven kingdoms and protects them from the army of the dead and wildlings, resonates with Hadrian's Wall, built by the Romans to protect them from the supposedly barbaric and supernatural people of the north during the Roman-British Period.

2. Feudal and Political Hierarchy:

The feudal hierarchy in Westeros is very much similar to that of the Plantagenet and the Norman hierarchies, which included smallfolk, bannermen, sworn brothers, knights and lords. This hierarchy prevailed in England since 1066, from the conquest of William I.

A very important detail comes in the characteristics of the two most important noble families in Westeros, the Starks and the Lannisters. The Stark family has the values and structure of the Percys in medieval England, who were known for their management of a large area of land and impeccable loyalty. And the Lannisters, whose name may sound similar to Lancasters, a very popular noble house in England, the Lannisters get their characteristics from the Earls of Warwick, known for their great influence on the monarchy.

Martin uses these details to create a historically compelling fictional world, and his attention to these minute details has achieved the same.

II. Retelling of England's History

1. The War of Roses:

The War of Roses serves as the base for the plot of the ASOIAF Novel series. The War of the Roses was fought between two noble families of England, the Yorks and the Lancasters, between 1455 and 1487, for the right to the English Throne. Though there is no direct depiction of real-life characters in the novel series, there are reflections of certain characteristics in the novel series from the noble families of the Yorks and Lancasters. For example, one could observe some attributes of Richard Plantagenet in Lord Eddard Stark of Winterfell.

The constant shift of the throne through various characters such as The Mad King, Robert Baratheon, Joffrey Baratheon and Cercei Lannister in the novel series, as it happened to Henry VI, Edward VI and Richard III in history, as noted by Shiloh Carroll that Martin "borrows the political atmosphere and political instability of medieval England rather than specific plotpoints".

2. The Succession Crisis:

The Anarchy (1135 - 1153) between King Stephen and Empress Matilda is a conflict of succession, caused due to gender and popularity. This page of history is adapted by Martin in the challenges faced by Daenerys Targareyen in her succession to the Iron Throne due to her gender, though it is her blood right, much like Empress Matilda.

The curious succession struggle between Stannis and Renly Baratheon after the demise of their elder brother Robert Baratheon also follows the pattern of the Anarchy, as one brother is the surviving eldest, while the other is popular with the masses and has much political awareness.

3. 1066 - The Conquest:

The mending of the seven independent kingdoms to one kingdom under one ruler was made

possible in England and Westeros by a foreign invader, William I from Normandy and Aegon I from Valariya, respectively. Both William and Aegon came from a powerful kingdom, from a neighbouring land separated by sea, with warfare and power unknown to the continent they captured. William I' conquest, also known as the Norman conquest, marked the beginning of the kingdom - England, just as Aegon's conquest marked Westeros.

III. Legends, Myth and Monsters of Medieval England

1. Winter is coming:

The phrase "Winter is coming" is a constantly repeated dialogue from various Stark family members throughout the novel series, denoting a long, harsh winter evoking the fear of unknown, as no living man during the events of ASOIAF has seen such a winter in their lifetime. This idea of the long winter is derived from various Early English texts, which carry the chronicles of Anglo-Saxon Men, where a brutal and long winter is portrayed.

2. Monsters in the plot

Monsters have always been a part of early English texts such as Beowulf. In the ASOIAF novel series, many monsters depict power, inflict fear and superiority, while others exert vulnerability and instability. The Dragons, White Walkers, The Mountain, Red witches, the Faceless man, also known as No One, and the children of the forest are various monsters and supernatural additions to the plot inspired by Beowulf and other early English texts.

IV. Religion

1. The Old Gods:

The religious shift that happened after the reach of Christianity in England is reflected by the mention of Old Gods in the novel series, which gives much importance to nature and its ways as derived from Pre-Christian and Celtic religious beliefs of England. The mention of Old Gods happens during successions and marriages, claiming there is no religious opposition to that particular event.

2. The Faith of the Seven:

Another stream of faith that appears in Westeros is the faith of the Seven, echoing medieval Catholicism in England. The faith of the seven didn't limit itself to churchyards but was influential in political decision-making and enforcing a hierarchy favouring the faith of the seven over the monarchy, similar to medieval catholicism in England.

Conclusion

George R.R. Martin's A Song of Ice and Fire Novel series paints a fictional world with notes of medieval England's history and literature, at the same not recreating a similar land. The fictionalisation of historical events where actual history is just sprinkled over the plot, adds to the individuality of the novel series. ASOIAF makes the readers go back to history to trace the origins and inspirations of every plot point, which is a huge task with a generation mostly void of interest in history. Though there are ample historical references, the novel series stands unique and stays as a one of a one-of-a-kind story.

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NARRATIVES OF HEALTH, ILLNESS, AND RECOVERY IN THE NOVELS OF MARYSE CONDÉ

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Abstract:

Maryse Condé, one of the most influential Caribbean novelists of the late twentieth and early twenty-first centuries, constructs narratives that foreground the embodied experiences of individuals negotiating the complexities of race, gender, colonialism, displacement, and memory. Her fiction frequently situates health and illness not merely as physiological states but as metaphors for historical traumas and socio-cultural ruptures that continue to shape Caribbean identities. This paper explores the interlocking narratives of health, illness, and recovery across a selection of Condé's novels—particularly Heremakhonon (1976), I, Tituba, Black Witch of Salem (1986), Windward Heights (1995), and Victoire: My Mother's Mother (2006). Through these works, Condé interrogates the relationship between bodily suffering and collective memory, examines the emotional and psychological afflictions produced by exile and longing, and proposes alternative modes of healing rooted in storytelling, ancestral connection, and self-reclamation. The paper argues that Condé's treatment of illness and recovery is deeply intertwined with her broader critique of postcolonial dislocation and her commitment to restoring dignity to marginalized voices.

Introduction

The literature of the Caribbean has long been preoccupied with issues of fragmentation, displacement, and survival. Within this tradition, Maryse Condé occupies a distinctive position, weaving narratives that examine the intersections of personal and political histories through the intimate lens of the human body. In Condé's novels, illness is not merely a biological condition but a narrative instrument through which the author grapples with the violent legacies of colonialism, slavery, gender oppression, and diasporic fractures. Her protagonists often endure bodily ailments, psychological crises, and emotional turbulence that reflect the broader socio-cultural conditions of Antillean society.

At the same time, Condé's texts are equally invested in the processes of recovery. Healing in her work rarely follows a linear or Western biomedical model. Instead, it emerges through complex engagements with memory, spiritual traditions, community, and artistic expression. This approach situates Condé within a tradition of Black feminist and postcolonial writers who foreground the body as a site of historical inscription and as an instrument of agency.

This paper analyses how Condé constructs narratives of health, illness, and recovery in her fiction. It highlights the multifaceted ways in which Condé portrays physical and psychological suffering,

often as manifestations of larger political and cultural wounds. It also explores her representations of healing—not as triumphant restoration, but as an ongoing process of negotiation between self, history, and community.

Illness as Historical and Cultural Metaphor

Embodied Histories

Condé's novels frequently depict the body as a repository of historical trauma. In I, Tituba, Black Witch of Salem, the protagonist's repeated suffering—enslavement, imprisonment, assault, social ostracization—speaks to the enduring scars of the transatlantic slave trade. Tituba's body becomes a site where the violence of colonial America is inscribed, rendering physical pain a mirror of racialized injustice. Her illnesses and injuries signify not individual weakness but systemic cruelty, revealing the destructive forces that shape Black female subjectivity.

Similarly, in Windward Heights, Raphaël's psychological breakdown and emotional instability reflect the wider sociopolitical conditions of Guadeloupe and the Caribbean. The novel, a reimagining of Emily Brontë's Wuthering Heights, relocates the story to a Caribbean context to illustrate how colonial legacies produce fractured identities. Illness here is symptomatic of a society plagued by unresolved tensions surrounding race, class, and belonging.

Colonialism as Pathology

Condé often frames colonialism itself as a pathological condition that infects the psyche and the body. In Heremakhonon, Veronica's sense of dislocation manifests as emotional turmoil and existential dissatisfaction. Although not overtly described in medical terms, her psychological state suggests a chronic dis-ease arising from the contradictions of postcolonial identity. Her journey to Africa—intended as a search for origins—ultimately exacerbates her confusion, revealing how colonial histories complicate notions of belonging and home.

This portrayal aligns with Frantz Fanon's exploration of colonial violence as a source of psychological disorder. Condé's narratives, however, differ in that they emphasize the gendered dimensions of this illness. Her female characters often confront the dual burdens of colonial trauma and patriarchal oppression, resulting in deeply layered depictions of suffering.

Gendered Bodies and the Politics of Illness

Women's Health and Social Constraints

Women's bodies in Condé's novels frequently bear the weight of cultural expectations and societal marginalization. Physical and emotional illnesses arise partly from the limitations placed on women's autonomy, sexuality, and mobility. For example, in Victoire: My Mother's Mother, the eponymous character—Condé's grandmother—experiences a form of social illness rooted in the constraints imposed on her as a dark-skinned, working-class woman in Guadeloupe. Although not physically debilitated, Victoire's life is shaped by psychological wounds stemming from colorism, poverty, and the denial of romantic and economic independence.

Similarly, in I, Tituba, gendered violence is a recurring source of bodily affliction. Tituba's experiences of physical abuse are compounded by emotional trauma and societal rejection. Her suffering is emblematic of Black women's historical vulnerability to exploitation and violence. Yet, Condé also imbues her protagonist with resilience and agency, challenging narratives that

reduce women to passive victims.

Reproduction and the Body

Reproductive health plays a crucial role in Condé's portrayal of illness. In several novels, fertility, pregnancy, and motherhood become sites of conflict that reflect broader cultural anxieties. Tituba's longing for motherhood, for instance, represents both a personal desire and a metaphor for the creation of a future unburdened by oppression. The denial of this desire—through miscarriage and systemic violence—symbolizes the brutality of a society that obstructs Black women's reproductive autonomy.

In Windward Heights, the fraught relationships between men and women often lead to emotional and psychological suffering tied to reproductive futures. Illness emerges as both a symptom and a consequence of broken families, toxic relationships, and generational trauma.

Psychological Illness and Exile

Alienation and Identity Crisis

Psychological illness in Condé's fiction frequently arises from conditions of exile, migration, and displacement. Many of her protagonists reside in a liminal space, neither fully at home in the Caribbean nor in the lands to which they migrate. This sense of in-between-ness produces anxiety, identity conflicts, and emotional distress.

Heremakhonon offers one of the clearest examples of this phenomenon. Veronica's alienation intensifies as she attempts to connect with an idealized Africa, only to discover political corruption, misogyny, and disillusionment. Her mental strain underscores the impossibility of recovering an uncomplicated ancestral home, particularly for diasporic individuals shaped by hybrid cultural identities.

Trauma and Memory

Memory—both personal and collective—plays a central role in Condé's representations of psychological illness. Characters often struggle to reconcile their lived experiences with inherited histories of enslavement, migration, and social marginalization. The inability to articulate or process these memories leads to emotional suffering.

In Victoire, the narrator (Condé herself) seeks to recover the life of her grandmother, whose silence and emotional reserve hint at unspoken trauma. The act of remembering becomes a therapeutic intervention, both for the narrator and for the characters of the past. Through storytelling, Condé suggests that confronting buried memories is essential for personal and cultural healing.

Healing, Recovery, and the Power of Storytelling

Spiritual and Cultural Healing

Healing in Condé's novels is neither singular nor straightforward. It encompasses spiritual, emotional, and communal dimensions, often drawing on Afro-Caribbean traditions and the wisdom of ancestors. In I, Tituba, the protagonist's knowledge of herbal medicine and spiritual rituals provides temporary relief from suffering and offers tools for resistance. While Tituba ultimately cannot escape her tragic fate, her spiritual practices create moments of solace and empowerment.

In many of Condé's works, healing is rooted in reconnecting with cultural heritage. This does not imply a simplistic return to origins, but rather an honest engagement with the past. Condé resists romanticizing African traditions, instead acknowledging their complexities while highlighting their role in sustaining resilience.

Storytelling as Therapy

Among Condé's most significant contributions to narratives of recovery is her emphasis on storytelling as a mode of healing. Writing itself becomes a therapeutic practice through which individuals and communities reclaim agency and reconstruct identities.

In Victoire, the narrator's reconstruction of her grandmother's life functions as a form of posthumous healing, granting Victoire the recognition and dignity denied to her in life. The narrative thus serves as both a personal and collective act of recovery.

Similarly, I, Tituba reclaims the voice of a historical figure silenced by Puritan narratives. By reimagining Tituba's story through a feminist and postcolonial lens, Condé heals a historical wound—restoring subjectivity to one who was rendered voiceless.

Recovery as Transformation

Healing in Condé's fiction is rarely synonymous with a return to an earlier state of wholeness. Instead, recovery is transformative, involving new understandings of self and history. It requires acceptance of contradictions, negotiation with trauma, and the cultivation of resilience.

Characters seldom achieve full recovery, but they often gain clarity, self-awareness, or emotional strength. This nuanced portrayal reflects Condé's refusal to impose moralistic or linear narratives of healing. Instead, she acknowledges the complexity of living with trauma and the possibility of forging meaningful futures despite lingering wounds.

Conclusion

Maryse Condé's novels offer rich and multifaceted explorations of health, illness, and recovery that transcend traditional biomedical frameworks. Her narratives depict illness—physical, psychological, and spiritual—as deeply intertwined with the histories of colonialism, slavery, gender inequality, and diasporic displacement. Through embodied suffering, Condé exposes the enduring wounds inflicted upon Caribbean societies and highlights the resilience of individuals navigating fractured histories.

At the same time, her works propose diverse pathways to healing: spiritual practices rooted in Afro-Caribbean traditions, the retrieval of cultural memory, the defiance of patriarchal constraints, and above all, the power of storytelling. Recovery in Condé's fiction is not a resolution but a process—an ongoing negotiation with the past and an assertion of identity in the face of adversity.

Condé's engagement with narratives of health and illness ultimately underscores her broader literary project: to illuminate the scars of history while affirming the possibility of survival, transformation, and reclamation. Through her intimate portraits of suffering and resilience, she contributes profoundly to postcolonial literature and offers invaluable insights into the human condition in the wake of historical trauma.

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BROKEN IDENTITIES: PSYCHOANALYTIC TRAUMA IN KIRAN DESAI'S *THE INHERITANCE OF LOSS*

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Abstract:

This paper examines the profound impacts of trauma in individuals and societies, and the relationship of trauma to memory, identity and history. It discusses the psychological and emotional trauma that cannot be healed because of colonialism, displacement and loss of culture. The paper provides an account on how the impacts of colonial rule and migration still influence people and societies despite the fact that they have taken place several decades ago. It utilizes psychoanalytic theories, post-structural, sociocultural, and postcolonial perspectives to analyse the impact of painful experience on self and memory of an individual.

The Inheritance of Loss by Kiran Desai is utilized as the primary text in demonstrating how trauma accumulates gradually with time and is transmitted between one generation and another. The novel unveils the manner in which the past, cultural alienation and family issues generate continuous patterns of oppression, sorrow and isolation. Freudian concepts of repression, unresolved emotions and identity conflicts are used to explain the inner pain of the characters and long-term consequences of the past they have had.

The paper also brings out the trauma in language and how individuals articulate or conceal their emotional distress using language. Through analysis of trauma in literature and real life, the paper demonstrates that it has a potent influence on human feelings and the society. It finds that the awareness of the inheritance of trauma is significant in healing emotions and a harmonious life. In general, The Inheritance of Loss is a valuable work of psychology trauma in the contemporary literature which shows how the past and memories still impact human existence.

Key words: *Psychoanalytic Trauma, cultural separation, repression, hybridity, cultural separation.*

Introduction

Psychoanalysis gives an understanding of literature because it depicts the presentation of repressed fears, desires and emotional distress. In postcolonial literature, this point of view reveals the ingrained consequences of the colonial subjugation on the mind of individuals and groups. The Inheritance of Loss (2006) by Kiran Desai is a Man Booker prize-winning novel that explores the struggles within a person in search of his or her identity and place of belonging. Against the settings

of Himalayas and New York, the narration shows the never-ending emotional trauma caused by colonialism, immigration, and socioeconomic inequalities.

The characters by Desai are not just victims but they represent the hidden effects of the colonial past, such as poor self-esteem, confusion regarding their place in society. It is a story that serves as a mirror to the psychological pain and how the traumatic past is still affecting modern life and identity. The Inheritance of Loss is a heartfelt and deep story that explores the ways in which colonialism, migration, and globalization interrupt the sense of identity and belonging in people.

The paper critiques the novel in terms of psychoanalytic trauma theory to bring out the long-term impacts of colonial domination and postcolonial anxiety on the characters portrayed in this novel by Kiran Desai.It discusses how trauma can be presented in the form of recollection, suppression, and emotional turmoil by using the experience of Freud, Cathy Caruth, Homi K. Bhabha, and Frantz Fanon. It shows that the main characters are not merely victims of their own personal tragedy but the descendants with the scars of the whole nation at the cost of which no one wants to remember its colonial past yet.

Theoretical Framework: Psychoanalytic and Trauma Perspectives

The psychoanalytic theory of trauma presented by Sigmund Freud describes it as a painful experience that the psyche finds very difficult to understand at the time when it takes place. This later appears in the form of memories, dreams or repetitive behaviour. Cathy Caruth goes on to add that trauma cannot be fully expressed in words, but it keeps expressing itself in the sufferings of the person. This idea, when applied to the postcolonial literature, corresponds to the pain that was caused collectively by the colonial legacies. Frantz Fanon describes the effects of the colonial oppression which assumes a psychological harm to the colonized people and causes feelings of inferiority, shame and disorientation. The ideas of the hybridity and the unhomely, which Homi Bhabha suggests, echo the concept of The Inheritance of Loss by Kiran Desai, as those characters are in between the two worlds and do not belong to either of them.

The Judge: Repression and Colonial Inferiority

One of the most emotionally understated and psychologically complicated in The Inheritance of Loss is Jemubhai Patel, a retired judge who lives alone in Kalimpong. During his British colony study in England, he faces repeated cases of racism, derogatory remarks and social exclusion. These traumatic experiences have a massive effect on his psyche and self-esteem. Rather than conquer this distress, Jemubhai starts seeing himself as the colonizers do. He develops hatred towards his own cultural identity, language, and heritage, which is similar to Frantz Fanon's ideas of the colonized mind. Jemubhai shows his trauma in his relations with other people. He hides his shame and resentment by treating his wife, his servant and even his granddaughter, Sai harshly. He cannot accept his identity, and he therefore dissociates himself with anything that reminds him of his Indian roots. He changes his way of speaking, avoids Indian food, and follows the ways and values of the West to achieve the feeling of superiority. This, however, just makes him feel more isolated.

The life of Jemubhai is indicative of the fact that the traumas caused by colonialism are

always present even years down the line- seeking refuge within oneself and affecting the thoughts, feelings and the way one treats others. He is emotionally cold and unloving and this implies that he has deep psychological scars, which Freud would term as neurosis due to a repressed suffering. Desai uses the story of the judge to find that the effects of colonial trauma do not disappear immediately after liberation, but it is passed on silently across generations.

Biju: The Immigrant's Displacement Trauma

In contrast with the judge, who bears the painful memories of the colonial world, Biju, the son of a cook is a representative of a different kind of challenge the problems of the modern migrant who is caught in the web of globalization. Living illegally in New York, he switches between jobs, works in underpaid jobs and serves in various kitchens, that too under a variety of identities. Although he wants to be successful and lead a stable life, he is not seen and recognized, being in the intermediate between different cultures and countries.

The story of Biju shows how traumatic physical and psychological it is to be displaced. He leaves India with aspirations of achieving the so-called American ream, yet, he suffers alienation, exclusion and exploitation. His life turns into a circle of anxiety, fear of being caught, fear of failure and fear of losing his identity. He is caught between the desire to progress and the grief of being out of home. His ambivalent feelings are reminiscent of Freud and his idea of 'the divided self'. One of his parts is longing to become part of the western world and the other part is missing his birth place. This is an internal conflict that surrounds him with confusion and degradation. The difference between the America he sees in his mind and the bleak, unfair reality he becomes a part of leaves him feeling a reduced, powerless, and crushed man.

When Biju finally comes back to India, he is not a successful person; instead, he is a weary man who has lived through his experiences. His returning is not a happy one but he goes round in circles of sorrow as he goes back to where he began with no healing or hope. Using the character of Biju, Desai shows how migration, a phenomenon related to colonialism, leaves emotional bridges that cut across frontiers. His story is also a lesson that the search of belongingness in the global world often leads back to the same spot where the process began, with the pain of staying out of the flow.

Sai: The Inherited Psyche of Loss

The protagonist of The Inheritance of Loss is Sai who is the granddaughter of the judge. She carries the pain and confusion that she has inherited. Sai grew up in an English convent school and is surrounded with Western ideologies, language and culture. But her life is lived in an Indian hill town in which these same ideals look unfamiliar and distant. This clash of two cultures confuses her on who she really is. She finds herself in the balance between the modern life and tradition, and privilege and alienation.

Unlike her grandfather, Sai has not experienced colonial rule directly but she still carries the residual feeling of it in her feelings and mind. Her mental anguish is less apparent, but no less agitating she struggles with her belonging. Her civilized education and behaviour make her too Western to fit completely into her Indian world, but her ethnicity and bloodline make her unacceptable in the Western society. This identity crisis is the result of her invisible heritage loss

that she carries unknowingly. Her naive and optimistic love affair with Gyan, her Nepalese tutor, goes awry fast due to the pressure of political matters, social status, and the cultural difference. Gyan is becoming frustrated at inequality and identity and keeps pushing Sai away, abandoning her and misconceived. The suffering of her heart is no longer a personal tragedy but an allegory of a wider harm to a racially splintered community.

Psychoanalytically, the sentiments that Sai develops provide an insight into how past generations might pass on trauma to the current generation without their knowledge. The distress that lacks any articulation due to the humiliation of her grandfather and her family colonial history permeates into her personal feeling of isolation and confusion. The story of Sai shows that even in the postcolonial setting, the struggle to be accepted continues. She is a bright manifestation of inherited loss of someone who struggles to find a feeling of belonging not only to the world but also to her soul.

Collective and Cultural Trauma

In addition to personal pain, The Inheritance of Loss by Kiran Desai points out the wider emotional trauma of a country that is yet to get over its colonial past. Desai reveals the anger and frustration of the dis-enfranchised by having the Gorkhaland uprising in the background; this is where the disenfranchised groups have never got justice and identity. The movement seems to be political; however, it is more emotional and represents a cry of recognition by the people forgotten by history and power. According to Frantz Fanon, colonialism, besides the exploitation of the physical being, harms the spirit, leading to a broken sense of identity.

This group suffering is revealed through the rebellion of the hill people that Desai depicts. They are not fighting only over a piece of land or political right, they are fighting over dignity and belonging. The war and the chaos in the mountains echo the turmoil inside the characters like the judge, Sai, and Biju who are all facing some invisible preoccupation of identity and alienation. This way, Desai is able to connect the personal and the themes of politics in that the traces of an oppressed history still shadow both the marginalized and the elite.

Stylistically, the writing structure of Desai resonates with the meaning of trauma. The story-line moves around and between different places, different periods and different perspectives, and frequently creates uncertainties between the past and the present. The way she uses silence, repetition, and sudden emotional switches is a simulated version of how the processing of trauma takes place by being in a fragmented fashion. Similar to how trauma does not want to be hidden, the historical aspects of the novel are constantly reoccurring, ruining the present and insisting on the focus.

This repetition of loss that runs through generations and communities depicts that trauma cannot be easily repaired and buried. The form of the novel is the reflection of the state of the country: divided but still strong, silent but echoing past. By means of this dramatic depiction, Desai suggests that the process of communal healing may not be started before these silent wounds are identified and brought up into the light.

Conclusion

The Inheritance of Loss by Kiran Desai transforms into more than just a story of

disconnected lives through the lens of psychoanalysis that serves as an insight into a nation-wide trauma and an incomplete story. It is not just a narrative of the personal struggles of the characters but also the landscape of the emotions of postcolonial India that finds itself stuck between the remnants of the colonial past and the requirements of the modern change. The presence of inherited trauma is the invisible weight that all characters, living in the hills of Kalimpong or the bustling streets of New York bear. They live in an intermediate state -between belonging and alienation, identity and loss constantly trying to find a place in which they can achieve wholeness. In her story, Desai employs some major psychoanalysis ideas like Freud idea of repression whereby the subconscious emotions are an underlying force that may control the action of any individual, and the views by Cathy Caruth that the trauma can never be fully resolved and never leaving the mind and continued expression through memories and silence which are expressed through unspoken words and Frantz Fanon ideas of the colonized psyche where feelings of self-loathing and inadequacy persist long after the attainment of political freedom. These opinions enable the novel to be used as a good example of the consequences of colonialism, which still exist, not through direct domination, but through emotional and psychological trauma that is passed down through generations.

In The Inheritance of Loss, the concept of trauma is not only described as a historic event, but a persistent heritage that is embedded within identity, the culture, and the everyday experiences. It affects the thinking, feelings, and memories of the individuals. The characters developed by Desai help to understand how the pain of the colonial past invades the modern world very quietly and shows how personal affairs intersect with the reality of politics. The emotions of oppression felt by the judge, the feeling of displacement by Biju, and the uncertainty felt by Sai are all the manifestations of the same underlying truth the past is always there.

Ultimately, Desai reminds her audience that the effects of loss is an unchanging element that defines the experiences of human beings in a global environment. The book is a narrative and a reflection that shows that the real healing process can only start when we confront the dark side of our past and express the silence that has remained after the occurrence of the trauma.

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TRAUMA, SURVEILLANCE, AND PERFORMANCE OF IDENTITY: A CRITICAL ANALYSIS OF THE LOST HONOUR OF KATHARINA BLUM

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Abstract:

This paper offers a critical analysis of Heinrich Böll's novel The Lost Honour of Katharina Blum through the lens of trauma, surveillance, and performance of identity. Drawing on the work of this study examines how Katharina's experiences of trauma and surveillance inform her performance of identity, and how the novel critiques the power structures that enable and perpetuate such violence. Through a close reading of the text, this paper argues that Böll's novel provides a powerful commentary on the destructive consequences of trauma and surveillance on individual identity, highlighting the ways in which societal expectations and power dynamics can shape and manipulate personal narratives. The novel portrays Katharina's struggles with trauma, media scrutiny, and societal expectations, illustrating the complex intersections of power, identity, and trauma. This analysis contributes to ongoing discussions about the intersections of trauma, identity, and power in contemporary society, emphasizing the need for critical examination of the power structures that shape individual experiences. Additionally, the novel's portrayal of government surveillance and media sensationalism highlights common concerns about the erosion of privacy and autonomy in modern cultures. The novel emphasizes the moral ramifications of witnessing and representation by situating Katharina's personal struggle within a larger social and political framework. This underlines the human cost of institutional injustice and public judgment.

Keywords: *Trauma and identity, Surveillance and control, Performance of identity Power dynamics.*

Introduction

Heinrich Boll's The Lost Honour of Katharina Blum was released in the politically charged environment of 1970s West Germany. During this time, the fear of terrorism and mistrust of the general public led to an increase in surveillance and media influence. Boll narrates the tale of Katharina Blum, a reserved and orderly woman whose life unravels following a brief encounter with a man believed to be involved in criminal activities. The police presume her guilt, while a sensationalistic tabloid fabricates stories that tarnish her reputation. The novel highlights how

institutions can inflict trauma, alter identity, and undermine personal freedom. Theoretical insights from scholars like Cathy Caruth (1996) and Michel Foucault (1977) are valuable in examining the novel through the lenses of trauma and surveillance.

Trauma and the Ruin of Personal Life

Katharina's trauma arises not from physical abuse but from the ongoing emotional damage inflicted by misleading media coverage and intrusive questioning. The press paints a harmful public image of her, alleging that she engages in immoral behavior and condones criminal activities. As Caruth suggests, trauma frequently stems from experiences that are so overpowering that they resist easy comprehension. This is evident in Katharina's increasing anxiety, isolation, and erosion of self-esteem. Her pain intensifies as friends and neighbors start to accept the newspaper's falsehoods. Her honor and dignity are stripped away, and she feels helpless to assert her true identity. The trauma she endures illustrates the emotional scars created when society accepts false information without scrutiny.

Surveillance and the Loss of Privacy

Surveillance is a significant theme in the narrative. The authorities track Katharina, subject her to intense questioning, and scrutinize every aspect of her personal life. Their tactics exemplify Foucault's idea of panoptic control, where continuous observation serves as a means of authority. In the story, surveillance extends beyond law enforcement, as the media also acts as a means of dominance. Journalists invade her residence, interrogate her neighbors, and disclose private details publicly. Katharina comes to understand that in a society driven by distrust, privacy can be readily stripped away. The narrative condemns how surveillance can transform average individuals into targets of scrutiny and suspicion without sufficient proof.

Performance of Identity and the False Image

The novel prominently explores how Katharina's identity is molded by the perceptions of others rather than her own self-definitions. The media constructs a distorted version of her character. As Judith Butler points out, identity can manifest as a performance shaped by outside influences. Katharina finds herself living in the shadow of a public persona that feels alien to her. People tend to trust the narratives presented in the newspapers over her own words. Even her efforts to clarify the truth fall short because the misleading depiction has already permeated society. Her ultimate action of murdering the journalist Tötges can be interpreted as a desperate attempt to regain autonomy over her life and identity.

Gender and Social Power

The suffering of Katharina is exacerbated by the fact that she is a woman in a society that imposes strict judgments on women. Her independence and self-assurance are weaponized against her. The emphasis on her personal decisions and relationships illustrates how women are frequently held responsible for actions that have nothing to do with them. Scholars like Butler (1990) have contended that gender significantly influences how individuals are evaluated. In the story, Katharina becomes a target because her actions do not conform to society's expectations of women. As a result, the novel underscores the gendered nature of public judgment.

Narrative Style and Social Commentary

Boll employs a documentary-style approach that mimics formal reports and legal documents. This technique creates an illusion of impartiality but also highlights how institutions manipulate truth based on their own agendas. The narrative format prompts readers to scrutinize the credibility of information and acknowledge the disparity between official discourse and personal experiences. By using this method, Boll highlights the risks posed by systems that purport to be unbiased while disseminating falsehoods. The novel serves as a compelling commentary on the importance of ethical journalism and the responsible exercise of power.

Conclusion

The Lost Honour of Katharina Blum serves as a strong critique of media manipulation, police scrutiny, and the erosion of personal identity. Through Katharina's character, Boll illustrates how trauma can stem from deception, societal judgment, and the invasion of privacy. The novel continues to resonate today, particularly in an era marked by the swift dissemination of information and the pressures of social media. It cautions readers to critically evaluate what they consume, uphold individual dignity, and be mindful of how easily reputations can be tarnished. By integrating trauma theory, surveillance theory, and identity theory, this paper has demonstrated that Boll's work transcends a personal narrative to offer a broader social commentary on power and truth.

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THE SETTLER'S GAZE: PATRICK WHITE AND THE PROBLEM OF ANTHROPOCENTRISM

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Abstract:

This paper interrogates the complex negotiation of anthropocentrism within the literary imagination of Patrick White. While his oeuvre is celebrated for its profound engagement with the Australian landscape, this analysis argues that White simultaneously employs and subverts the settler-colonial gaze, exposing the inherent violence of an anthropocentric worldview. Through an ecocritical and postcolonial lens, this study deconstructs White's narrative strategies in key works such as Voss and The Tree of Man. It examines how his protagonists—from the megalomaniacal explorer Voss to the pioneering Stan Parker—initially impose a hermeneutics of domination upon the land, perceiving it as a space for conquest, spiritual trial, or material utility. However, White systematically dismantles this gaze. The Australian environment is not a passive backdrop but an active, agential force that resists, transforms, and ultimately obliterates human pretensions of mastery. This paper traces the progression from a colonizing perspective to moments of ecological reckoning, where the human subject is rendered vulnerable and re-situated within, rather than above, the more-than-human world. By foregrounding the land's formidable alterity and its capacity to erode ego and identity, White's fiction performs a crucial critique. It reveals the spiritual and ecological poverty of anthropocentrism, suggesting that a tenuous, fraught coexistence, predicated on a recognition of human insignificance, is the only alternative to the settler's doomed project of domination.

Keywords: *Patrick White; Ecocriticism; Anthropocentrism; Settler Colonialism; Postcolonial Ecology; Australian Literature; Voss; The Tree of Man; Agency of Place; Environmental Alterity.*

Introduction

Australia's literary topography is indelibly shaped by the lasting consequences of colonial settlement—a process that imposed a foreign system of knowledge and meaning onto a continent inhabited for millennia by its Indigenous peoples. This colonial imposition led to a persistent form of cultural estrangement, as European narratives sought to claim, organize, and render productive a land that resisted imported frameworks of order, place, and identity. Within this fraught discursive landscape, Patrick White stands apart as a pivotal figure in Australian literature, using fiction to conduct a sustained examination of the settler-colonial consciousness. White's work, particularly his celebrated novel Voss (1957), moves beyond prevailing traditions of social realism, venturing into metaphysical terrains where the interiority of the settler and the agency of

the land collide in profound—and often painful—ways.

A central concern that animates White's project is his subtle but incisive critique of anthropocentrism—the human-centric worldview that elevates Homo sapiens to a position of ultimate authority atop a supposedly inert natural world. Through a detailed reading of Voss, this analysis unpacks White's systematic deconstruction of the anthropocentric gaze, exposing it as a destructive delusion that both fragments the settler's psyche and alienates them from genuine belonging. Nevertheless, it remains essential to approach White's critique with critical awareness, as his proposed alternatives—often framed within the register of secular mysticism and spiritual transcendence—are themselves enclaved within a Eurocentric paradigm, underscoring the limits and contradictions inherent to the settler-colonial condition.

To comprehend the full extent of White's literary intervention, it is first necessary to delineate the fundamental characteristics of the "settler's gaze" and the anthropocentric logic underpinning it. This gaze is an extension of Enlightenment rationality, instrumentalized through the eyes of surveyors, scientists, and pastoralists who view the Australian continent as a blank slate to be mapped, catalogued, and exploited. Postcolonial theorist Edward Said, in his seminal work Orientalism, reveals how rendering the non-European "Other" as an object of knowledge is a technique of power, construction, and domination. In the Australian context, the ultimate expression of this gaze—codified through the legal fiction of Terra Nullius—was a dual act of erasure: first, annihilating the sovereign claim of Indigenous owners, and second, reducing the land's own agency to silent passivity.

In this formulation, the landscape itself becomes subordinate, a stage for human drama rather than a participant in its own right. This perspective is starkly incompatible with Indigenous Australian conceptions of "Country," which Deborah Bird Rose describes as a living, sentient entity characterized by reciprocal relationships across generations. For Rose, "Country is a living entity with yesterday, today, and tomorrow, with a consciousness, and a will toward life." The violence of anthropocentrism lies not just in the suppression of Indigenous presence but also in denying personhood and agency to the non-human world. White's gift, in novels like Voss, is to stage this failure from deep within the European consciousness, dramatizing the confrontation of settler identity with a landscape unwilling to play the role of passive object.

White's Voss presents this tension with extraordinary precision. Johann Ulrich Voss, the novel's protagonist, is modeled after the historical figure Ludwig Leichhardt, a Prussian explorer lost in Australia's outback. In White's hands, Voss becomes the very embodiment of anthropocentric will—driven not by humility or curiosity but by an incessant desire to subjugate and inscribe his authority on a continent he sees as empty and unclaimed. His ambition is explicit: he desires "to be engraved upon the map, eventually, in important letters" (White 35), equating personal achievement with a kind of ontological validation of the land itself. Rather than seeking genuine dialogue with the landscape or its Indigenous caretakers, Voss's journey is a violent projection of imperial selfhood onto a space he insists must bear his imprint.

Yet, as the narrative unfolds, White inverts the colonial paradigm. The Australian interior is rendered not with romantic or picturesque allure but as a hostile, inscrutable antagonist. The

desert is described as "the great, the bald, the indifferent country," indifferent to human actions and ambitions (White 145). White actively undermines anthropocentrism by denying the possibility of mastery or meaning through conquest. Drought, isolation, starvation, and madness puncture the expedition, exposing the impotence of European science and knowledge when confronted with a reality unyielding to imported methods. In this way, White's approach resonates with the ecological consciousness found in writers like J. M. Coetzee, whose works such as Life & Times of Michael K portray landscapes that actively resist the logic of human domination.

The unraveling of Voss's party is depicted with psychological acuity. White ensures that each character, whether rationalist, romantic, or materialist, is forced into a confrontation with the land that destabilizes their identity and ultimately deconstructs the supposed separation of human from nature. Philosopher Val Plumwood's concept of "hyperseparation"—the radical differentiation between culture and nature—is systematically dismantled through White's narrative. The desert demands a physical and existential reintegration, stripping away the pretensions of civilization and revealing the vulnerability of humanity. The deaths of the explorers are not celebrated acts of heroism but are squalid and disordered, underscoring the land's utter indifference to human hubris.

White's counterpoint to the failure of anthropocentrism is an exploration of alternative avenues for engaging with the land. This is perhaps most vividly articulated through the metaphysical bond between Voss and Laura Trevelyan, whose telepathic connection provides a parallel narrative of spiritual abnegation. As Voss is physically undone by the landscape, Laura experiences her own form of dissolution—an inner, mystical emptying that is framed as a form of wisdom. She observes that "knowledge will never become wisdom until it has been suffered" (White 198), suggesting that genuine understanding of the land can emerge only from an acceptance of suffering and the relinquishment of the imperial self.

However, White's alternative path—grounded in mystical union—has attracted significant critical scrutiny. For instance, the character of Judd, a hardened ex-convict and survivor among the expedition, presents a practical and non-spiritual approach to the environment. Judd's adaptive relationship with the land, developed through necessity and experience rather than transcendental yearning, points toward a possible ethic of ecological humility. He survives by reading signs and responding to the immediate needs of survival, not by seeking to inscribe meaning or attain communion. Despite this, White privileges the metaphysical over the pragmatic, focusing the narrative's climax on the imagined union of Voss and Laura rather than Judd's earthy resilience.

The closing movement of the novel, wherein Voss's death is transformed into national legend and spiritual myth, poses further complications. Literary critic Graham Huggan argues that White's vision risks appropriating the landscape anew, this time as a site for European spiritual crisis and redemption. The conclusion, where Voss is remembered both as one who "was never there" and as a presence "still everywhere," is emblematic of how physical defeat can be transmuted into mythic victory (White 411). Such a reinterpretation runs the risk of re-centering the settler, even in apparent failure, and subsuming the land's agency beneath the weight of human legend.

The presence of Indigenous characters compounds these problems. White's portrayal largely avoids idealized romanticism, presenting figures like Jackie and Dugald as enigmatic, resistant to comprehension by the settler mind. They function as emissaries of the land's consciousness, defying interpretation and refusing to serve as mere tools for the colonial project. In the narrative's crucial moments, Dugald's actions, particularly in relation to Voss's death, serve as potent symbols of the land's ultimate victory over the interloper. However, White's decision not to grant his Aboriginal characters substantial narrative interiority has drawn critique from postcolonial scholars like Kay Schaffer, who point out that while White works to decenter the settler perspective, he simultaneously risks perpetuating the silencing of Indigenous agency—an issue rectified in the works of later Indigenous authors such as Kim Scott, whose novels foreground Aboriginal voices and knowledge as central to the act of literary decolonization.

Throughout his literary corpus, White repeatedly returns to the theme of anti-anthropocentrism and the limitations of the settler perspective. In The Tree of Man, Stan Parker's journey culminates not in triumph but in recognition of his own smallness within the vastness of nature. The closing image—the "finger of God" in a droplet of spit—suggests a vision of the sacred rooted in material reality, not transcendence or grandeur. Riders in the Chariot elaborates mystical perceptions that both unite outsiders and insist upon the presence of a numinous reality pervading but not contained by the human sphere. Each example signals White's conviction that spiritual insight and genuine belonging are predicated upon the abandonment of anthropocentric illusions.

Nonetheless, as literary theorist Simon During observes, there is a danger that White's mystical orientation amounts to a new form of "spiritual imperialism." By emphasizing transcendence and inner vision, White risks making the colonial problem an internal narrative of consciousness to the exclusion of historical and political remedies. The profound spiritual suffering depicted in his novels, while groundbreaking, cannot fully account for the more complex realities of dispossession, ecological crisis, and reconciliation required in the settler-colonial encounter.

White's narrative technique in Voss further amplifies these tensions. The interweaving of physical journey and epistolary connection—through letters never delivered or read—functions as a powerful metaphor for disconnection and loss. The psychic bond between Voss and Laura, sustained in the absence of physical communication, operates as a symbol of the impossibility of direct understanding between settler and land, as well as between settler and Indigenous subject. The letters, destined to vanish or remain unread, reinforce the inaccessibility of genuine reconciliation.

Moreover, White's prose style in Voss is itself an antithesis to anthropocentric mastery. His extended metaphors, paradoxical imagery, and manipulation of novelistic conventions veer from the didactic and toward the elusive. The desert's refusal to yield, the failure of cartographic ambition, and the fragmented psychological states of his characters all constitute literary strategies for resisting finality and closure—the hallmarks of anthropocentric narrative.

Conclusion:

Patrick White's Voss stands as a landmark in Australian literature, offering a multilayered critique of the settler imagination and the anthropocentric paradigm that underpins colonial

projects. By dramatizing both the catastrophic consequences of colonial will and the spiritual, psychological, and ecological costs of denying Country's agency, White's novel exposes the futility of seeking mastery over an environment whose meaning and boundaries continually escape human inscription. Yet, it is equally vital to recognize that White's preferred mode of redemption—a mystical surrender or spiritual emptying—remains largely tethered to European philosophical frameworks, often sidelining practical adaptation and Indigenous sovereignty.

Rather than prescribing resolution, Voss is best understood as a text of ongoing critical engagement—a mirror for reflecting the depth and complexity of Australia's colonial legacies, its landscapes, and its inhabitants. White's greatest achievement is not in resolving the settler's dilemma, but in chronicling its existential contours, inviting readers into the discomfort and interrogation essential for genuine transformation. Through Voss, he maps not a path to belonging, but the limits and conditions under which such belonging might, someday, be possible.

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CULTURAL TRANSITION: A STUDY ON THE URBAN INDIAN WOMEN IN NAMITA GOKHALE'S *PARO: DREAMS OF PASSION*

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Abstract

Cultural transition refers to the process of change in societal norms, values, and behaviours as a result of modernisation, globalisation, or shifts in historical and social contexts. For urban women in India, this transition signifies a remarkable evolution in societal roles, personal aspirations, and traditional expectations. Influenced by advancements in education, economic independence, and the impact of globalisation, women redefine their identities while navigating the complex interplay between cultural traditions and modern ideals. This transformation reflects their resilience and adaptability as they challenge conventional norms and embrace broader themes of autonomy and gender equity. Urban Indian women face unique challenges in balancing familial responsibilities, professional ambitions, and societal expectations. Despite these pressures, their journey toward empowerment illustrates a determined effort to break stereotypes and carve new paths in an ever-changing cultural landscape. The cultural transition of urban women in India not only reshapes individual identities but also contributes to a broader societal shift toward inclusivity and equality. Namita Gokhale's Paro: Dreams of Passion serves as a profound exploration of the shifting cultural landscape for urban Indian women in the late 20th century. The novel deals with themes of women's autonomy, sexual desire, and societal expectations. It is a showcase of different genders having different sexual feelings, thoughts, attractions, and behaviours towards other people. The novel also throws light on women who are determined to chase their dreams and satisfy their sexual desires displaying their cultural transition.

Key words: *Cultural transition, gender roles, gender identity, sexual desires, women's freedom.*

Introduction

Cultural transition is a dynamic process that reshapes societal norms, values, and individual identities, particularly in the context of modernisation and globalisation. For urban Indian women, this transition marks a shift in traditional roles, personal aspirations, and gender expectations. Namita Gokhale is an Indian writer. Her novel, *Paro: Dreams of Passion* (1984) offers a compelling exploration of this evolving landscape, depicting women who navigate the

complexities of autonomy, societal constraints, and shifting cultural paradigms. Namita Gokhale's novel reflects the cultural transition of urban Indian women, highlighting their struggles, aspirations, and the broader implications of their journey toward empowerment.

Namita Gokhale's *Paro: Dreams of Passion* is a confrontational narrative that explores the intricacies of gender and sexuality through the life of its central character, Paro. The novel is a significant text in Indian literature, challenging traditional representations of female sexuality and autonomy. In a society deeply entrenched in patriarchal norms, Namita Gokhale's portrayal of the character Paro provides a critical commentary on gender roles, sexual desire, and the impact of class and culture on female identity. Namita Gokhale visualises the themes and arguments by using Paro's character to question and subvert traditional gender expectations highlighting the cultural influences. The novelist narrates the story in the voice of Priya, for whom Paro became an obsession.

Namita Gokhale's contributions play a crucial role in situating her work within the broader context of Indian literature. Traditionally, Indian literature has often reinforced conventional gender roles and depicted female sexuality within restrictive boundaries. However, by the late 20th century, authors like Namita Gokhale began to challenge these norms, offering more nuanced and liberated representations of women. This shift marks a significant evolution in the literary landscape, with *Paro: Dreams of Passion* being a key example. Dr. Nilesh A. Tare states,

> Namita Gokhale's debut novel exemplifies the quest for self-identity, particularly through its central characters, Paro and Priya. The novel delves into a woman's profound search for her true self within the framework of Indian society, focusing primarily on Paro, who displays a defiant attitude and holds her own beliefs about freedom. Paro engages in sexual relationships with wealthy individuals, further challenging societal norms. (57)

Paro, the protagonist, embodies sexual independence and agency, defying traditional societal norms that typically confine women to passive roles. As an urban Indian woman navigating elite society, Paro symbolises a cultural transition, breaking free from the expectations that have long governed female behavior in Indian literature. Dr. Sanjay Haribhau Zagade aptly says, "Paro, the protagonist, is depicted as a woman who resists the culturally imposed sexual repression. She figures out herself for lust with extreme liberation and individuality" (272). This assertion emphasises Paro's rejection of societal constraints, positioning her as a figure of defiance who actively embraces her sexuality, not as an object but as an expression of her autonomy and individuality. Her resistance to sexual repression highlights her broader resistance to the restrictive cultural norms that seek to control and define women's identities, making Paro a powerful representation of female empowerment in contemporary Indian society. Unlike the conventional depiction of women as submissive and controlled by societal dictates, Paro actively pursues her desires, asserting her autonomy and redefining the boundaries of female self-expression. Her sexual experiences are not merely acts of physical gratification but are integral to her journey of self-discovery and defiance against societal constraints. For instance, her statement, "Funny thing is that I wasn't raped, I loved every moment of it" (33), reveals her unconventional perspective on an incident involving her art master during her school days. While such an experience would

typically evoke feelings of guilt and shame, Paro reframes it as a moment of agency, refusing to be burdened by societal judgments. This perspective, although controversial, highlights her rejection of traditional notions of victimhood and her resistance to patriarchal constructs of morality.

Despite belonging to an educated, upper-middle-class family, Paro's lifestyle and choices defy conventional expectations. She does not allow societal norms to dictate her sense of self or restrict her autonomy. Instead, she asserts her individuality and embraces her desires unapologetically, challenging the cultural scripts imposed on women. Paro's narrative invites a reexamination of how women's sexuality and agency are portrayed, positioning her as a symbol of resistance against traditional constraints and a catalyst for cultural change.

Paro's defiance of patriarchal norms and her relationships with male characters highlight the power dynamics and societal pressures imposed on women, serving as a critique of patriarchal control over female behavior. Paro resists these norms by rejecting traditional expectations of modesty and embracing her autonomy. Priya's observation highlights Paro's active resistance to societal structures and expectations. Priya says, "She was living in open adulterous sin with 'Bucky' Bhandpur, test cricketer and scion of a princely family" (29). This statement reflects Paro's refusal to conform to societal expectations that valorise marriage and condemn cohabitation outside of it. By leaving her husband, B.R., and choosing to live openly with Bucky Bhandpur, Paro rejects the patriarchal standards that confine women within the institution of marriage, asserting her independence and agency in defiance of societal norms.

Paro's struggle to balance her personal aspirations with the expectations imposed by family and society highlights the restrictive nature of traditional gender roles. By leaving her husband and a lover, and later engaging in a relationship with Avinendra, the son of the Minister of State for Industry, Paro defies conventional expectations of women's loyalty and duty. Her decision to live life on her own terms, regardless of societal judgment, reflects her rejection of the roles traditionally assigned to women as wives and mothers.

Even as a mother, Paro's actions challenge conventional norms. The parentage of her son is uncertain, and her focus on pursuing her personal desires takes precedence over societal ideals of maternal responsibility. After her death, Bucky Bhandpur takes charge of her son; this highlights her detachment from traditional expectations of motherhood. Paro's indifference toward tradition and her insistence on personal freedom serve as a critique of the limitations imposed on women, positioning her as a figure of defiance and individual agency in a patriarchal society.

Paro's life and choices actively subvert traditional gender norms, challenging the passive and subordinate roles often assigned to women in Indian society. Her independence and assertiveness provide a critique of these conventional expectations, explore the limitations of traditional gender roles and the potential for female empowerment. Paro's bold and daring personality reflects her individuality and capacity for leadership, even in moments of crisis. For instance, when Paro, Priya, Suresh, Bucky, and a model accidentally hit a family crossing the road, Paro's decisive handling of the situation highlights her self-assurance. Paro confidently diffused the tension, commanding the crowd with authority. Priya recounts, "'Jao, Jao' she said

peremptorily. Then she extracted five hundred-rupee note from her purse, and handed them to the woman, whose wailing and accusations immediately stopped. 'Jai,' she said to the crowd, once again, and miraculously they dispersed" (30). This moment demonstrates Paro's ability to assert control and resolve conflicts, challenging the stereotype of women as passive or dependent. Her actions show her individuality and reinforce her role as a symbol of defiance against societal constraints.

Paro's interactions with male characters emphasize her autonomy and her ability to challenge traditional power dynamics. While she is often subjected to objectification and attempts at control, Paro subverts these dynamics by using her sexuality as a means of empowerment. Her decisions to leave B.R. and Bucky Bhandpur, pursue a relationship with Avinendra, and attract other men in her orbit highlight her agency in choosing her partners and shaping her relationships on her own terms. Priya quotes Avinendra's admiration for Paro, "'… is a real individual. She has the courage of her convictions. She is not a kept woman; she is free. That is why I love her'" (47). This acknowledgment of her independence reinforces Paro's ability to define her identity beyond societal expectations. Her confidence and control over her sexual experiences not only challenge the objectification of women but also assert her autonomy, positioning her as a symbol of resistance against patriarchal norms.

Paro's defiance of societal expectations is clearly demonstrated through her unapologetic pursuit of her desires, signaling her refusal to adhere to patriarchal norms. At a cocktail party hosted by Avinendra's affluent and attractive friend, an industrialist, Paro's actions directly challenge these conventions. Engaging in a compelling conversation with the host, Paro demands attention, and her bold act of removing her pallav and tying it around her waist shocks the onlookers. Sudha Shaw says, "It's about Paro's rebellion and her rejection of the culturally imposed sexual repression. In the character of Paro, sex is symbolic of a quest for identity as a free woman - the symbol and prototype of emancipation and individuality" (76).

Priya's recollection of the event, noting the shocked and incredulous reactions they left behind, delineates the societal unease provoked by Paro's overt display of autonomy and disregard for convention. This incident highlights the tension between traditional gender expectations and the assertion of female independence, with Paro's behavior serving as a direct challenge to the status quo. Her actions force a confrontation with the societal discomfort surrounding women's agency and sexuality, making her a figure of resistance against restrictive gender norms. N.R.D. Chandra says, "Indian woman's identity is one that is usually connected to and defined by the societal and cultural norms of a practicable familial structure" (22). This highlights how Paro's behavior subverts these norms and redefines her identity on her terms.

Cultural norms and expectations actively shape Paro's experiences, revealing the intersection of gender and class in creating a web of societal pressures and limitations. Paro's relationships and the challenges she faces assert her sexual autonomy while exposing the discomfort society feels toward women who defy traditional roles. For example, when Avinendra wins the lottery and hosts a celebratory party with Paro, she initiates an affair with Shambhu Nath Mishra, a Congress Party politician who visits to congratulate Avinendra. Avinendra's actions to

end this relationship reflect the cultural unease with a woman exercising agency over her personal life, emphasising the control patriarchal norms attempt to exert. Paro's struggle against societal constraints remains multifaceted, as her choices continuously clash with cultural expectations. After reconciling with Avinendra, she marries Loukas Leords, a European filmmaker, only to discover his homosexuality, complicating her pursuit of fulfillment and autonomy. Her subsequent affair with B.R., despite his new marriage, exemplifies her persistent defiance of societal norms surrounding women's relationships and fidelity. Paro's controversial choices challenge the expectations imposed on her by gender and tradition, positioning her as a symbol of defiance and empowerment in the face of oppressive societal norms.

Thus, the analysis of *Paro: Dreams of Passion* reveals how Namita Gokhale's novel critically engages with the cultural transition of urban Indian women, highlighting the complexities of gender roles, sexual autonomy, and societal expectations. Paro's character embodies a radical shift in the portrayal of women in Indian literature, challenging traditional norms through her assertiveness, sexual independence, and defiance of patriarchal constraints. Her relationships and choices illustrate societal gender norms, demonstrating how societal pressures shape and restrict women's autonomy. By juxtaposing Paro's boldness with Priya's conventional outlook, the novel displays the tension between modern aspirations and cultural traditions. The study's thematic analysis affirms that Paro is not merely a rebellious figure but a symbol of resistance against oppressive gender norms, advocating for a redefinition of female identity in contemporary Indian society. Paro's journey offers a broader commentary on the evolving roles of urban Indian women amid cultural transformation.

Conclusion

Namita Gokhale's *Paro: Dreams of Passion* highlights the transformative journey of women like Paro as they navigate the complexities of modern Indian society. Through Paro's character, Namita Gokhale critiques the rigid gender norms and patriarchal structures that restrict women's cultural and sexual autonomy. Paro's unapologetic assertion of sexual agency and her defiance of societal expectations offer a powerful commentary on female empowerment in the face of a patriarchal system. Namita Gokhale's portrayal of Paro serves as both a critique and a celebration of the evolving roles of women in contemporary India. By challenging traditional boundaries and presenting a more complex and liberated representation of womanhood, Namita Gokhale's work contributes significantly to the ongoing discourse on gender, sexuality, and identity in Indian literature, establishing *Paro: Dreams of Passion* as a crucial text for understanding the evolving cultural and social dynamics shaping the lives of urban Indian women.

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A STUDY OF THE TRANSLATION TECHNIQUES FROM ARABIC TO TAMIL IN THE RENDERING OF "ISLAMIYA MARUMALARCCI VARALARU" (HISTORY OF ISLAMIC RENAISSANCE) - PART - 1

(அறபு மொழியிலிருந்து தமிழ் மொழிக்கு மொழியாக்கம் செய்யப்பட்ட "இஸ்லாமிய மறுமலர்ச்சி வரலாறு- பகுதி-1" நூலும், அதன் மொழியாக்க அணுகுமுறைகளும்)

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முன்னுரை:

மொழிபெயர்ப்பு என்பது பெரும்பாலும் மொழிகளுக்கு இடையே ஒரு பாலமாக கருதப்படுகிறது. ஆனால் இலக்கியங்களை கையாளும் போது, குறிப்பாக தமிழ் போன்ற பாரம்பரிய அல்லது கலாச்சார ரீதியாக உட்பொதிக்கப்பட்ட படைப்புகளை கையாளும் போது, அது உலகக் கண்ணோட்டங்கள், மரபுகள் மற்றும் உணர்ச்சிகளை மொழியியல் எல்லைகளுக்கு அப்பால் கொண்டு செல்லும் ஒரு வாய்ப்பாக மாறுகிறது. உலகின் செம்மொழிகளில் ஒன்று அரபு மொழி. செழுமையான இலக்கிய மரபுகளையும், அதன் வகைகளையும் இம்மொழி உள்ளடக்கி இருக்கிறது. மேலும் அரபு மொழி ஆங்கிலத்தைப் போன்று பல கோடி மக்களால் பேசப்பட்டும், எழுதப்பட்டும் ஒரு செயல்பாட்டு மொழியாய் இன்றைக்கும் பல பரிமாணங்களை கடந்து வந்திருக்கிறது. இதுபோல் இலக்கிய பங்களிப்பு மட்டும் இன்றி நவீன கால அறிவியல் ரீதியான பெரும் தாக்கத்தை ஏற்படுத்திய மொழிகளுள் அரபு மொழிக்கு என்று ஒரு தனித்துவம் இருக்கிறது.

விரிவான இலக்கண அமைப்பு, பல்வேறு பொருள்களைக் கொண்ட சொற்கள், ஏராளமான ஒத்த சொற்கள் மற்றும் வளமான சொற்களஞ்சியம் என்று நீண்டு விரிந்திருக்கும் ஒரு மொழிக் கட்டமைப்பை கொண்ட மொழியாக அரபு மொழி திகழ்கிறது. தமிழ் மொழிபெயர்ப்பாளர் சாகுல் ஹமீது உமரி அவர்களின் மொழியாக்க நூலான இஸ்லாமிய மறுமலர்ச்சி வரலாறு பகுதி -1 இங்கு ஆய்வுக்காக எடுக்கப்பட்டுள்ளது. இந்திய -அரபிய எழுத்தாளர், பன்னூல் ஆசிரியர் மௌலானா அபுல் ஹசன் அலி நத்வி (ரஹ்) அவர்கள் எழுதிய "ரிஜாலுல் ஃபிக்ர் வஅல் தஃவா" எனும் அரபு நூலின் முதல் பாகம் தான் தமிழில் மொழியாக்கம் செய்யப்பட்டுள்ளது. இம் மொழிபெயர்ப்பில் காணப்படும் பல்வேறு தனித்துவங்கள்

மற்றும் சிறப்பு இயல்புகளை இக்கட்டுரை பேசுகிறது. மேலும் ஆய்வு ரீதியாக சில விமர்சனங்களையும் இது முன் வைக்கிறது.

தலைப்புகளை மொழி பெயர்த்ததில் தனித்துவங்கள்:

கலாச்சார மற்றும் சொற்பொருள்கள் மொழியியல் வேறுபாடுகளுக்கு அப்பால் அரபு தமிழ் மொழிபெயர்ப்பில் ஆழமான சவால்களை உருவாக்குகின்றன. அரபு சொற்களஞ்சியம் இஸ்லாமிய மார்க்கச் சொற்களஞ்சியம், பழங்குடி மரபுகளால் நிறைந்திருக்கும் கலாச்சாரம், அறியாமைக் கால கவிதைகள் போன்றவைகளால் நிரம்பி இருக்கின்றன. அதே நேரத்தில் தமிழில் சாதி, உள்ளூர் சடங்குகள், பிராந்திய இயல்பு மற்றும் சமூகப் படிநிலை தொடர்பான கலாச்சார ரீதியாக இணைக்கப்பட்ட சொற்கள் உள்ளன. இந்த வார்த்தைகளில் பல நேரடி இணையானவை அல்ல.

இது போன்ற சந்தர்ப்பங்களில் மொழிபெயர்ப்பாளர்கள் கலாச்சார மாற்றீடு அல்லது விளக்க மொழிபெயர்ப்பை பயன்படுத்த வேண்டிய கட்டாயத்தில் உள்ளனர். கூடுதலாக அரபு மொழியில் உள்ள மொழியியல் வெளிப்பாடுகள் பெரும்பாலும் குர்ஆனிய குறிப்புகள், அரபுக் கவிதைகள், மற்றும் நபிமொழிக் குறிப்புகளிலிருந்தும் பெறப்படுகின்றன. ஆனால் அரபியில் இருந்து தமிழுக்கு மொழியாக்கம் செய்யும்போது தமிழ் மண்ணின் பிராந்திய பழக்கவழக்கங்களைக் கொண்டு மொழி மாற்றம் நடைபெறுகிறது. இந் நூலில் இடம் பெற்று இருக்கும் சில தலைப்புகளும் அதற்கான தமிழ் மொழிபெயர்ப்புகளின் தனித்துவங்களையும் இப்போது காணலாம். "الحاجة إلى الإصلاح والتجديد والبعث الجديد واتصالهما في تاريخ الإسلام" என்ற தலைப்பிற்க்கு மொழிபெயர்ப்பாளர் சீர்திருத்தம் மற்றும் மறுமலர்ச்சியின் அவசியம் என்று ரத்தினச் சுருக்கமான மொழியாக்கத்தை முன்வைக்கிறார். الحاجة எனும் அரபு வார்த்தைக்கு "தேவை" என்ற எளிய மொழி நடையை இங்கு தவிர்த்து விட்டு, "அவசியம்" என்ற சொல்லாடலை முன்வைக்கிறார். சீர்திருத்தம் மற்றும் மறுமலர்ச்சி என்னும் புரட்சியை குறிக்கும் வார்த்தைகளுக்கு இங்கே "அவசியம்" என்ற வார்த்தை முழுமையாக பொருந்திப் போவதை காண முடிகிறது. இதுபோன்று அரபியில் நீண்ட வாக்கியங்களைக் கொண்டு அமையப்பெற்ற தலைப்புகளை சுருக்கமான தமிழ் வார்த்தைகளால் ஆழமான பொருட்களை தரக்கூடிய மொழியாக்கங்களை நம் ஆய்விற்கு உட்படுத்திய இந்த "இஸ்லாமிய மறுமலர்ச்சி வரலாறு" எனும் தமிழ் மொழியாக்க நூலில் அதிகம் காண முடிகிறது.

இதைத் தொடர்ந்து اعلام الدين وشخصياته البارزة وتأثيرها என்ற ஒரு துணைத் தலைப்பிற்கு மார்க்க ஆளுமைகள் ஏற்படுத்திய தாக்கங்கள் என்ற மொழியாக்கம் காணப்படுகிறது. اعلام என்பது علم என்பதின் பன்மைச் சொல்லாகும். அரபி

மொழியின் பிரபலமான அல்மஆனி இணைய அகராதி இவ்வார்த்தைக்கு வழங்கக்கூடிய உதாரண விளக்கம் பின்வருமாறு:

الأعلام : وضع علامة الأخبار بالشيء (فقهية)

அதாவது "எதையாவது குறிக்க ஒரு அடையாளத்தை முன் வைப்பது" இவ் விளக்கம் மார்க்க சட்டத்துறையில் பொருந்தி போகிறது. குறியீடுகளை வைத்து விளக்கப்படுவதைத்தான் அரபியில் "அஃலாம்" என்று கூறுவார்கள். குறியீடுகள் எனும் ஆழ்ந்த பொருள்களைக் கொண்ட சொல்லாட்சிகளை பயன்படுத்துபவர்கள் பெரும்பாலும் ஒரு துறையின் விற்பன்னர்களாகவே (Experts) இருப்பர்.அதனால் இவ்வார்த்தையை "ஆளுமை" என்ற தமிழ் வார்த்தைக்குள் அடைப்பது விரிந்த பொருளையும் சிந்திக்க கூடியதலைப்பாகவும் இது அமைந்து விடுகிறது. அடுத்து الإنحطاط في علم الكلام ، ازدهار الفلسفة الباطنية والحاجة إلى متكلم جديد என்ற ஒரு தலைப்பிற்கு "இஸ்லாமிய மறுமலர்ச்சி வரலாறு" நூலின் மொழியாக்க ஆசிரியர், "தர்க்கவியலின் வீழ்ச்சி, பாத்தினியத் தத்துவ இயலின் வளர்ச்சி" என்று மொழியாக்கம் செய்கிறார். "தர்க்கவியல்" என்பதும் "பாத்தினியத்" என்பதும் எதிரும் புதிருமான வார்த்தைகள். ஆனால் தர்க்கவியல் எனும் வார்த்தை சட்டென புரியும் அளவிற்கு அரபி வார்த்தையான "பாத்தினியத்" என்னும் சொல்லாடலை தமிழில் மொழியாக்கம் செய்யவில்லை. அதை அப்படியே மொழிபெயர்ப்பாளர் இங்கு பயன்படுத்துகிறார். ஏனென்றால், இவ்வார்த்தை ஓர் ஆழமான சித்தாந்தத்தைக் குறிக்கும் சொல்லாடல் ஆகும். தமிழில் "அகமியம்", "மெய்ஞானம்" என்று சில மொழிபெயர்ப்பாளர்கள் இதை தமிழ்ப்படுத்தியிருந்தாலும் பல்வேறு உட்கூறுகளை உள்ளடக்கிய ஏராளமான கருத்து வேறுபாடுகள் அடங்கிய ஒன்றுக்கு அவ் வார்த்தையை அப்படியே பயன்படுத்தி அத் தலைப்பிற்கு கீழ் உள்ள செய்தியின் மூலம் அதை விவரிக்கும் ஓர் உத்தியை இங்கு மொழியாக்க ஆசிரியர் கையாளுகிறார்.

பிறிதொரு தலைப்பில் ناقد للفلسفة و متكلم என்ற தலைப்பிற்கு "கிரேக்க தத்துவத்தை விமர்சிக்கும் ஒரு விமர்சகராக, இறையியல்வாதியாக" என்று மொழியாக்கம் செய்கிறார். "ஃபல்சஃபா" என்னும் அரபு வார்த்தைக்கு "தத்துவம்" என்னும் மொழி மாற்றம் பரவலாக செய்யப்படுகிறது. "அல்மஆனி" அரபு அகராதி இதற்கு பின் வருமாறு ஒரு குறிப்பைத் தருகிறது: " كلمة تعنى في الأصل الحكمة وصار يقصد بها كلّ الأفكار المستنبطة بالعقل وإعمال الفكر حول الموجودات ومبادئها وعللها".

"ஃபல்சஃபா" எனும் அரபி வார்த்தைக்கு 'ஞானம்' என்பது அடிப்படைப் பொருளாகும். அறிவு மற்றும் அறிவின் வழி செயல்பாடுகள் வழியே, ஒன்றின் இருப்பு, அதனின் மூலம் மற்றும் அதன் குறை என பலதரப்பட்ட ஆய்விற்குரிய சிந்தனைகளை இலக்காகக் கொண்ட ஒரு பொருளுக்கு "தத்துவம்" என்று வரையறுக்கிறது.

எனினும், தத்துவம் என்ற உடன் கிரேக்கத் தத்துவங்களே நம் சிந்தனைக்குள் வருகிறது. இந்நூலில் விவரிக்கப்படும் சில ஆளுமைகள் இந்த கிரேக்கத் தத்துவத்திற்கு எதிராக புரட்சி கண்டவர்கள். ஆகையால் , நேரடியாகவே "கிரேக்கத் தத்துவம்" என்ற வார்த்தையை இங்கு மொழிபெயர்ப்பாளர் கையாளுகிறார். இக்கலைச்சொல் பின்னர் வரும் உட்தலைப்புகளையும் அதன் விரிவான செய்திகளையும் மனக்கண் முன்னால் கொண்டு வருகிறது. இம்மொழியாக்கங்கள் 'தலைப்பு மொழியாக்கத்தில்' தனித்துவங்களாக இந்நூலில் காண முடிகிறது.

ஆளுமைகளின் கருத்துக்களை மொழியாக்கம் செய்வதில் 'விளக்க மொழியாக்க அணுகுமுறை' :

இந்நூலின் அரபு மூலத்தில் குறிப்பிடப்பட்டிருக்கும் பல்வேறு ஆளுமைகளின் கருத்துக்கள் தமிழ் மொழியாக்கத்தில் அப்படியே பயன்படுத்தப்படாமல் தமிழ் மொழியின் கலாச்சார பின்னணி சார்ந்து, 'விளக்க மொழியாக்க அணுகுமுறையின்' அடிப்படையில் மொழிமாற்றம் செய்யப்பட்டு இருப்பது, பொருள் சிதையாமலும், வாசகர்கள் புரிந்து கொள்ளும்படியான ஒரு தனித்துவமான மொழியாக்கம் இது என்பதை இவ்வாய்வு கண்டறிகிறது. அரபு மூல நூலாசிரியர் மௌலானா சையிது அபுல் ஹஸன் அலி நத்வி அவர்கள் பிரிட்டானிய கலைக்களஞ்சியம் என்ற நூலின் ஒரு கட்டுரையை மேற்கோள் காட்டி , எழுத்தாளர் ஜேம்ஸ் பாஸ் முல்லின்ஜர் அவர்களின் கருத்தை கீழ்கண்டவாறு குறிப்பிடுகிறார்:

اذا بحثنا عن الأسباب التي جعلت جهود الإصلاح الديني قبل القرن السادس عشر لم تنجح اي نجاح نستطيع ان تقول بلا تلعثم " ": ان السبب الوحيد في ذلك هو خضوع عقلية القرون المتوسطة للمثل القديمة .

இதன் தமிழாக்கம் கீழ்க்கண்டவாறு அமைகிறது: "பதினாறாம் நூற்றாண்டுக்கு முன்னர் மார்க்கச் சீர்திருத்தம் வேண்டி செய்யப்பட்ட முயற்சிகள் எந்த வெற்றியும் பெறாததற்கான காரணமாக நாம் தயக்கமின்றி இவ்வாறு கூறலாம். இடைப்பட்ட நூற்றாண்டுகளின் சிந்தனைகள் கடந்த கால உதாரணங்களுக்கு அடிமைப்பட்டு கிடந்ததே அதற்கான தலையாய காரணமாகும். இக்கருத்தாக்கத்தில் "تلعثم" எனும் வார்த்தைக்கு 'அல்மஆனி' இணைய வழி அகராதி تعمية ، التباس ، غموض போன்ற பொருள்களை வழங்குகிறது. அதாவது "குழப்பம், மூடலாக பேசுவது, கண்மூடித்தனமாக பேசுவது" போன்ற அர்த்தங்களை தமிழில் கொள்ளலாம்.

எனினும் தமிழ் மொழிபெயர்ப்பாளர் 'தயக்கமின்றி' என்ற வார்த்தையை பயன்படுத்துவதால் இக்கருத்து இங்கு சீராக புரிந்து கொள்ள முடிகிறது. எனினும் 'இடைப்பட்ட நூற்றாண்டு' என்ற சொல்லாடலை தவிர்த்து 'மத்திய நூற்றாண்டு' எனும் சொல்லாட்சியை பயன்படுத்தியிருந்தால் வரலாற்றுக் கால ஓட்டத்திற்கு தகுந்தவாறு இக்கருத்தைப் புரிந்து கொள்ள முடிந்திருக்கும்.ஹுஜ்ஜத்துல் இஸ்லாம் அல்கஸ்ஸாலி (ரஹ்) எனும் ஆளுமையின் வரலாற்றை பற்றிப்

பேசும்போது அரபி மூல நூல் ஆசிரியர் பின்வருமாறு ஒரு செய்தியை குறிப்பிடுகிறார் : "لقد بلغت المدية العظم وبلغ السبيل الزبي"

இதன் தமிழ் மொழியாக்கம் பின்வருமாறு அமைந்திருக்கிறது: 'விவகாரம் அதன் எல்லையை தாண்டி விட்டது. வெள்ளம் தலைக்கு மேல் சென்று கொண்டிருக்கிறது'. அரபியில் காணப்படும் இச்சொற்றொடரில் " المدية **" எனும் அரபு வார்த்தைக்கு "எல்லை, இலக்கு மற்றும் கூர்மையான கத்தி" என்பது பொருளாகும். இதன் பன்மைச் சொல்** مدْيات ، مدُيات، مدى **போன்றவைகளாகும். "**عظم**" என்ற அரபுச் சொல் இதனோடு இணையும் போது 'எல்லை மீறி செல்வது' என்பது பொருளாக விளையும். அதையே 'எல்லை தாண்டி விட்டது' என்றும் மொழியாக்கம் செய்யப்படுகிறது. "**وبلغ السبيل الزبي**" என்பது பொதுவாக "**أن الأمر تجاوز حدّه وبلغ اقصى درجاته**" என்று அரபியில் விளக்கப்படுகிறது. இதற்கு "வரம்பு மீறி செயல்படுவது, இயல்பு நிலையை கடந்து விடுவது, மேலும் உச்சநிலையை அடைந்து விடுவது" என்று தமிழில் பொருள் கொள்ளலாம் . இதைத்தான் மொழிபெயர்ப்பில் தமிழ் கலாச்சார பின்னணிக்குத் தகுந்தவாறு 'வெள்ளம் தலைக்கு மேல் சென்று கொண்டிருக்கிறது' என்ற சொல்லாட்சியால் மொழிபெயர்ப்பாளர் சுட்டுகிறார்.**

சிக்கலான அரபு வார்த்தைகளுக்கு சீரிய தமிழ் கலைச் சொற்கள் :

அரபு மொழியில் பல்வேறு பொருள்களை தரக்கூடிய, மேலும் வாசகர்கள் தீர்மானிப்பதில் ஒரு முடிவை எட்ட முடியாத கலைச் சொற்களுக்கு தமிழ் மொழியின் வாழ்வியல் சூழலுக்கு தகுந்த வார்த்தைகளை தெரிந்து எடுத்து இம்மொழிபெயர்ப்பு வழங்குகிறது. அவற்றில் சில முக்கியமான வார்த்தைகள் மற்றும் வரிகள் மட்டும் இங்கு பட்டியலிடப்படுகிறது.

வ.எண்	அரபி மூலம் நூலில் காணப்படும்	தமிழாக்கம்
1.	الحياة متحركة ومتطورة	**வாழ்வு இயங்கக் கூடியது, மாறக்கூடியது.**
2.	المادية اللادينية	**உலகாயதவாதம்**
3.	التراث الإسلامي	**இஸ்லாமிய பொக்கிஷங்கள்**
4.	الفلسفات الأجنبية	**அந்நிய மெய்யியல்**
5.	لكل من حاسب المجتمع في عصره	**தம் காலத்தில் சமூகத்தை சுயபரிசோதனை செய்தவர்கள்**
6.	مفترق الطرق	**பிரிசந்தி**
7.	مستشرقون	**கீழைதேயவாதிகள்**
8.	شخصيّات خرافيّة	**கற்பனை பாத்திரங்கள்**
9.	علم الكلام	**தர்க்கவியல்**
10.	فلسفة	**மெய்யியல்**

11. الفلسفة اليونانيّة **கிரேக்க மெய்யியல்**
12. رياضية **கணிதவியல்**
13. منطقية **தர்க்கவியல்**
14. طبيعية **இயற்கையியல்**
15. الآهية **இறையியல்**
16. خلقية **பண்பியல்**

மௌலானா ஜலாலுதீன் ரூமி அவர்களின் கவிதைகளும் தமிழ் மொழிபெயர்ப்பும் : இந்நூலின் முதல் பாகத்தின் இறுதிப் பகுதியான மௌலானா ஜலாலுதீன் ரூமி எனும் தலைப்பின் கீழ் மௌலானா அவர்களின் வாழ்வு மற்றும் அவர்களின் எழுத்துக்களைப் பற்றியும் இஸ்லாமிய பெரு அறிஞர் அபுல்ஹசன் அலி நத்வி அவர்கள் விரிவாக பதிவு செய்து இருக்கிறார்கள். அதில் உதாரணத்திற்காக மேற்கோள் காட்டப்பட்ட அரபுக் கவிதைகளின் மொழிபெயர்ப்பு எளிமையாக தரப்பட்டிருக்கிறது. அதில் சில கவிதைகளின் மொழிபெயர்ப்பு அதன் தனித்துவங்களை காணலாம். ஒரு கவிதை பின்வருமாறு : إن العلم اذا لم يجردك من نفسك فالجمل خير منه

இதன் மொழிபெயர்ப்பு: "அறிவு உன்னை உன்னிடம் உன்னிடம் இருந்து விடுவிக்கவில்லையெனில் அதைவிட அறியாமை சிறந்தது"! இந்த மொழி பெயர்ப்பில் மொழிபெயர்ப்பாளர் எவ்வித அடைப்புக்குறி வார்த்தைகளையோ அல்லது குறியீட்டு வார்த்தைகளையோ பயன்படுத்தாமல் மிக இயல்பான வார்த்தைகளால் கவிதையை மொழியாக்கம் செய்திருப்பது சிறப்பிற்குரியது.

ஜலாலுதீன் ரூமியின் மற்றொரு கவிதை பின்வருமாறு அமைந்திருக்கிறது:

"أيها النور في الفؤاد تعال غاية الوجد والمراد"

" ஒளியே! என்னிடம் இதயம் இருக்கிறது. வந்துவிடு . உணர்ச்சியின் நோக்கமே வந்துவிடு!". இக்கவிதையில் غاية الوجد والمراد **எனும் கவிதை அடிக்கு "உணர்ச்சியின் நோக்கமே வந்துவிடு" என்ற வார்த்தைகள் இடம் பெற்றுள்ளன. எளிய பயன்படாக இவை இருந்தாலும் "உணர்ச்சி மற்றும் (எங்கள்) இலக்கின் மையப் புள்ளியே வந்துவிடு!" என்று சிறிது விரித்து தமிழாக்கப்பட்டு இருந்தால் இன்னும் இக்கவிதை மேம்பட்டதாக இருந்திருக்கும். ஏனென்றால், இதில்** الوجد والمراد **என்ற இரு வார்த்தைகள் பயன்படுத்தப்பட்டுள்ளது.**

பிரிதொருக் கவிதை: - جبال سليمي ما سقيت لغنت سقوني وقالوا لا تغن ولو سقوا

மேற்கண்ட கவிதைக்கு இந்நூலில் இடம்பெறும் தமிழாக்கம்: "அவர்கள் எனக்கு மது புகட்டினார்கள். பாடாதே! என்று கூறினார்கள். எனக்கு புகட்டப்பட்ட அளவு, அவர்கள் சுலைமி மலைக்குப் புகட்டி இருந்தாலும், அது பாடி இருக்கும்!. அரபியில்

سقى என்ற வார்த்தைக்கு புகட்டினான் என்பது பொருளாகும். سقاية எனும் வேர்ச்சொல்லில் இருந்து இது அகழ்ந்தெடுக்கப்படும் ஒரு வினைச் சொல்லாகும். ஆனால் "மது" என்னும் வார்த்தை அரபியில் இங்கு குறிப்பிடப்படவில்லை. எனினும் மொழிபெயர்ப்பாளர் இக்கவிதை அடிகளின் முன் பின்னையும், கவிதையின் இலக்கிய ரசனையையும் கருத்தில் கொண்டு "மது" என்று நேரடியாக குறிப்பிடுகிறார். இது எளிதாக கவிதையைப் புரிந்து கொள்ள உதவுகிறது.

முடிவுரை:

"இஸ்லாமிய மறுமலர்ச்சி வரலாறு" என்னும் அரபியிலிருந்து தமிழுக்கு மொழியாக்கம் செய்யப்பட்ட இப்பெருநூலின் முதல் பாகத்தில் 8 இஸ்லாமிய பேராளுமைகளின் வாழ்க்கை வரலாறுகள் சிறந்த மொழியாக்க அணுகுமுறைகளைக் கொண்டு மொழிபெயர்ப்பு செய்யப்பட்டுள்ளன. அந்தந்த ஆளுமைகள் வாழ்ந்த காலகட்டத்தில் தோன்றிய சித்தாந்தங்கள், முன்மொழியப்பட்ட தத்துவங்கள் இவைகளைப் பற்றிய நெடிய வரலாற்றையும், அதன் குறுக்கு வெட்டுத் தோற்றத்தையும் காட்சிப்படுத்தும் இந்நூலில் பயன்படுத்தப்படும் ஆழமான பொருள்களை உள்ளடக்கி இருக்கும் அரபு வார்த்தைகளுக்கு சட்டென விளங்கும் தமிழ் வார்த்தைகளால் மொழியாக்கம் செய்யப்பட்டிருப்பது இதனின் தனித்துவமாக இவ்வாய்வு உறுதிப்படுத்துகிறது. எனினும், வாசகர்களுக்கு குழப்பம் ஏற்படுத்தும் சிற்சில வார்த்தைப் பயன்பாடுகள் அடைப்புக்குறி விளக்கத்தோடு குறிப்பிடப்பட்டிருந்தால் மொழியாக்கம் இன்னும் செம்மையாக்கப்பட்டிருக்கும். இஸ்லாம் எனும் வாழ்வியல் நடைமுறை உலகிற்கு அறிமுகப்படுத்தப்பட்டதற்கு பிறகு அதன் ஓரிறைக் கொள்கை எதிர் நோக்கிய பல மாறுபட்ட அந்தந்த காலத்தில் உச்சத்திலிருந்த சித்தாந்தங்கள் மற்றும் தத்துவங்களை விளங்கிக் கொள்ள அரபு மூலத்திலிருந்து தமிழுக்கு மிக எளிமைப்படுத்தல் தேவை என இவ்வாய்வு பரிந்துரை செய்கிறது. பல அரபு மூலங்கள் உதாரணமாக இந்நூலில் குறிப்பிடப்பட்டு இருக்கும் 'பாத்தினிய்யத்-باطنيّة' போன்ற அரபு வார்த்தைகளுக்கு இணையான தமிழ்ச் சொற்களையும் அதற்கு ஒத்திசைவான தற்காலத்திய கருத்துக்களையும் ஆய்வு செய்து மொழியாக்கம் செய்யப்பட வேண்டும் என்றும் இவ்வாய்வுக் கட்டுரை பரிந்துரை செய்கிறது.

மேற்கோள் நூல்கள்:

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தமிழ் - ஆங்கிலத் துறைகள் செய்ய வேண்டிய மொழிபெயர்ப்புப் பணிக்கான முன்னெடுப்புகள்

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"சான்றோர்கள் ஒரே மாதிரியாக சிந்திப்பர்" என்பது உலக வழக்கு. உலகெங்கும் அறிஞர்களும், சிந்தனையாளர்களும் விரவிக் கிடைக்கின்றனர். அவர்களின் சிந்தனை ஓட்டமும், அதன் வழி உருவாகும் படைப்புகளும் சில புள்ளிகளில் ஒன்றிணைகின்றன. இவரைப் பார்த்து அவர் எழுதினாரா? இது முந்தையதா? அது முந்தையதா? இவரைப் போல அவர் சிந்தனையும் உள்ளது, என படைப்புகளைக் குறித்து பல கோணங்களில் இலக்கிய உலகில் ஆராய்ச்சி செய்து கொண்டுள்ளனர்.

ஒரு கருத்தை ஒருவர் முன்மொழியும் போது, அதற்கு முன்பு அக்கருத்தை வேறு எங்கெங்கு நோக்கினோம், என நினைவூட்டி, ஒப்புமைப்படுத்திப் பார்த்தல், அதன் மூலம் ஒப்புமை ஆய்வுகள் நிகழ்த்தப்படல் என்பது காலந்தோறும் நடைபெற்று வருகின்றன. இவற்றுக்கு அடிப்படையாக அமைவது ஒருவரின் மொழி அறிவு ஆகும். ஒன்றுக்கு மேற்பட்ட மொழிகளை அறிந்த ஒரு ஒருவரிடம், ஒருவருக்கு மேற்பட்டவர்களின் ஆற்றலும், அறிவும் நிரம்பி இருக்கும் எனலாம்.

ஆய்வு நிகழ்த்துவதற்கு மட்டுமன்றி அரசியல், சமூக சேவை, மருத்துவ உதவி, பேரிடர் கால உதவி, நாடுகளுக்கு இடையிலான நல்லுறவு, அறிவியல் மற்றும் தொழில்நுட்பத்தின் அசுர வளர்ச்சி, பொருளாதார வளர்ச்சி, சுற்றுலா சமய நல்லிணக்க செயல்பாடு கலாச்சார பரிமாற்றம் என பல துறைகளிலும் மொழிபெயர்ப்பு தேவைப்படுகிறது.

எனவே மொழிப்பாடம் பயிலும் மாணவர்கள், குறிப்பாக தமிழ், ஆங்கிலம் ஆகிவற்றை முதன்மைப் பாடமாகக் கொண்டு பயிலும் மாணவர்கள், மொழிபெயர்ப்புத் துறையில் தம்மை வளர்த்துக் கொள்ள வேண்டியது இன்றைய

முக்கிய தேவை. இதற்காக உயர்கல்வி நிறுவன தமிழ் மற்றும் ஆங்கிலத் துறைகள் முன்னெடுக்க வேண்டிய செயல்பாடுகளை இக்கட்டுரை விளக்குகிறது.

1.1 பாடத்திட்ட வடிவமைப்பு:- (Framing syllabus)

பல்கலைக்கழகங்களும், தன்னாட்சிக் கல்லூரி நிறுவனங்களும் இளநிலை மற்றும் முதுநிலை பாடத்திட்டங்களை வடிவமைக்கின்றன. இவற்றுள் தமிழிலிருந்து ஆங்கிலத்திற்கு மொழிபெயர்க்கப்பட்ட படைப்புகள் ஒரு தாளும், ஆங்கிலத்தில் இருந்து தமிழுக்கு மொழிபெயர்க்கப்பட்ட படைப்புகள் ஒரு தாளும் கட்டாயப் பாடமாக வைக்கப்பட வேண்டும். எடுத்துக்காட்டாக திருக்குறள், இதுவரை பைபிளுக்கு அடுத்தபடியாக அதிக மொழிபெயர்ப்புகளைக் கொண்ட நூலாகும். பைபிள் ஒரு வகையில் மதச்சார்பு உடையது. ஆனால் திருக்குறள் எல்லா மதத்தினருக்கும் பொதுவான கருத்துக்களை விளக்குகிறது. இதுவரை உலகெங்கிலும் 46 மொழிகளில் 210 வடிவங்களில் பிரதிகளாக திருக்குறள் மொழிபெயர்க்கப்பட்டுள்ளது. ஐரோப்பிய மொழிகளான ஆங்கிலம் தொடங்கி ரஷ்ய மொழி உள்பட பல மொழிகளில் திருக்குறள் மொழிபெயர்ப்பு சிறப்பு நிலையை பெற்றுள்ளது. ஆசிய மொழிகளில் அரபு, மலாய், சீனம், கம்போடியா உட்பட பல மொழிகளில் இது மொழிபெயர்க்கப்பட்டுள்ளது. இந்திய மொழிகளில் இந்தி, வங்காளம், குஜராத்தி,கன்னடம், மலையாளம், மராத்தி, தெலுங்கு உட்பட 13 மொழிகளில் திருக்குறள் மொழிபெயர்க்கப்பட்டுள்ளது.

இன்னும் 22 இந்திய மொழிகளில் மொழிபெயர்க்கும் பணியை சென்னை செம்மொழித் தமிழாய்வு மத்திய நிறுவனம் மேற்கொண்டு வருகிறது. ஆங்கிலத்தில் மட்டும் 98 ஆங்கில திருக்குறள் மொழிபெயர்ப்பு வடிவங்கள் தோன்றியுள்ளன. இவை பெரும்பாலும் வெளிநாட்டவர்கள் செய்த பணிகள் ஆகும். இச் சூழலில் ஆங்கிலப் புலமையும், தமிழ்ப் பண்பாட்டுச் சூழலில் வளர்ந்த அனுபவம் கொண்ட நம் மொழித் துறை மாணவர்கள் இத்தகைய பணிகளில் ஈடுபடுவதால், மொழிபெயர்ப்பு பணி இன்னும் இயல்பானதாக விளையும்.

திருக்குறளைப் போன்றே நாலடியார், சிறுபஞ்சமூலம், ஏலாதி, திரிகடுகம் போன்ற இலக்கியங்களை மொழிபெயர்ப்பதன் மூலமாக உலகளாவிய நிலையில் தமிழரின் பண்டைய மருத்துவச் சிந்தனையைக் கொண்டு செல்ல இயலும்.

1.2 மாணவர் குறுந்திட்ட ஆய்வு :- (Mini project)

மாணவர்கள் தங்கள் பட்டப் படிப்பின் ஒரு பகுதியாக, ஒப்படைக்க வேண்டிய ஆய்வுக் கட்டுரையை மொழிபெயர்ப்புத்துறையில் மேற்கொள்ளலாம். அவரவர் குலதெய்வம் குறித்த செய்திகளை கட்டுரை ஆக்கலாம். ஒருவர் எழுதிய கட்டுரையை மற்றொருவர் மொழிபெயர்க்கலாம். இதன் வழி தமிழ்,ஆங்கிலம் இரண்டிலும் நாட்டுப்புற தெய்வங்கள் குறித்த கருத்துக்கள் பரவ இயலும்.

1.3 சொல் வங்கி:- (Word Bank)

ஒவ்வொரு நாளும் ஒரு புதிய சொல்லையும் அச்சொல்லுக்கு இணையான ஆங்கில மொழிபெயர்ப்புச் சொல்லையும் உருவாக்கலாம். இதனால் அண்மைக்கால அறிவியல் படிப்புத் துறைகளில் சொற்கள் திரட்டப்படும். அவற்றுக்கு இணையான தமிழ்ச் சொற்களஞ்சியம் புதுமையாக வளப்படுத்தப்படும்.

1.4 மீட்டுருவாக்கம் செய்தல்:- (Reconstruction)

சங்க இலக்கியப் பாடல்களை ஏ. கே. இராமானுஜம் மற்றும் வைதேகி ஹெர்பட் போன்றோர் மொழி பெயர்த்துள்ளனர். இவை புகழ்பெற்றவை. இவற்றை மீண்டும் மீண்டும் கற்று புதிய, எளிய தற்கால நடைகளில் மொழிபெயர்ப்பு செய்யலாம். எடுத்துக்காட்டாக குறுந்தொகையின் புகழ்பெற்ற பாடலான "செம்புலப் பெயல் நீர் போல" என்னும் தொடரை Red earth and pouring rain **என்று ஏ. கே ராமானுஜம் மொழி பெயர்த்தார். இதுபோல சில செய்யுள் தொடர்களை ஆங்கிலத்தில் இருந்து தமிழுக்கும், மறு வழியிலும் மொழிபெயர்க்கலாம்.**

ஆத்திசூடி, உலகநீதி,கொன்றைவேந்தன், நல்வழி, மூதுரை முதலிய அற இலக்கியப் பனுவல்களை, இளந்தலை முறையினரின் பயன்பாட்டு த் தொடர்களாக மாற்றலாம். " சித்திரமும் கைப்பழக்கம்" என்ற தொடரை "Drawing is a practice of hands" **என்றும்,** "**செந்தமிழும் நாப்பழக்கம்" என்பதை** "Language is a practice of tongue" **என்றும், வைத்தது ஒரு கல்வி மனப்பழக்கம் என்பதை** Learning is a practice of mind" **என்றும் சிறு சிறு தொடர்களில் மொழிபெயர்த்து மாணவர்களுக்கு பயிற்சி அளிக்கலாம்.**

1.5 மொழிபெயர்ப்பு மன்றங்கள்:- (Translation club)

கல்லூரிகளில் இலக்கிய மன்றம், கலைக்குழு, விளையாட்டுக் குழு என இருப்பதைப் போன்று மொழிபெயர்ப்பு மன்றம் உருவாக்கப்பட வேண்டும். இம்மன்றம் வழியாக எழுத்தில் மட்டுமின்றி, பேச்சுத் துறையிலும் மொழிபெயர்ப்பு ஆர்வத்தைத் தூண்டலாம். அரசியல் பிரச்சாரக் கூட்டங்கள், அரசு விழாக்கள், ஆன்மீகக் கூட்டங்கள் போன்றவற்றில், ஒருவர் மேடையில் பேசுவதை உடனுக்குடன் மொழிபெயர்த்து பேசுதல் என்பது இன்று தேவைப்படும் தொழில் திறன்களுள் ஒன்று. இரு மொழிப் புலமையும், மேடை அச்சமின்மையும் மாணவர்களின் சொல்லாற்றல் வளர்ச்சிக்கு பேர் உதவியாக அமையும்.

1.6 திரைப்படத் திறனாய்வு மன்றம்:- (Cini club)

மாணவர்கள், திரைப்படம் குறித்து பேசுவதை பெரிதும் விரும்புவர். எனவே அவர்கள் பார்த்து வியந்த தமிழ் த் திரைப்படத்தை ஆங்கிலத்தில் விமர்சனம் செய்ய தளம் அமைத்துக் கொடுக்கலாம்.

1.7 நூல் திறனாய்வு சந்திப்பு (Book review meet)

மாணவர்கள் தாங்கள் படித்த ஆங்கில நூல்களை தமிழிலும், தமிழ் நூல்களை ஆங்கிலத்திலும் திறனாய்வு செய்ய சொல்லி நூல் அறிவையும், மொழிபெயர்ப்பையும் வளர்க்கலாம்.

1.8 மொழி ஒலிப்புப் பயிற்சிக் கூடம்; (Language lab)

ஒவ்வொரு மொழிக்கும் தனித்தனியான ஒலிப்பு முறை உண்டு. எழுத்து வடிவத்தை சில மொழிகள் வேற்று மொழிகளிடமிருந்து பெற்றாலும் ஒலிப்பு முறையில் தன் தனித்துவத்தை இழக்காமல், மண் மணத்துடன் விளங்குகின்றன. இவற்றை மாணவர்கள் பயிற்சி பெறும் நோக்கில் தமிழ் ஆங்கிலம் என இரு துறைகளுக்கும் தனித்தனியாக மொழி ஒலிப்புப் பயிற்சிக்கூடத்தை அமைக்கலாம். ஆங்கில ஒலியியல் பயிற்சி வழங்குவது போல, தமிழ் மொழியிலும் சிறந்து விளங்கும் சொற்பொழிவாளர்களின் உச்சரிப்பைக் கேட்டு மாணவர்கள் பயிற்சி பெறலாம்.

1.9 போட்டிகள் நடத்துதல் (Inter department competition)

மொழி, சமூக அறிவியல், அறிவியல் படிப்புகளைப் பயிலும் மாணவர்கள் தத்தம் துறை சார்ந்த தமிழ் மற்றும் ஆங்கிலத்தில் கட்டுரைகள் எழுதுவதற்கு, கட்டுரைப்போட்டிகள் நடத்தலாம். இக்கட்டுரைகளை கைப்பிரதியாக தொகுத்து மொழிபெயர்ப்பு இதழ் ஒன்றையும் தொடங்கலாம். இது இதழியல் துறையில் மாணவர்கள் வேலைவாய்ப்பு பெறுவதற்கு உதவியாக அமையும்.

1.10 ஆசிரியர்களுக்கான மேம்பாட்டுப் பயிற்சி:-. (Faculty development programme)

உயர்கல்வி நிறுவனங்களைத் தரப்படுத்தி, அங்கீகாரம் வழங்கும் பல்கலைக்கழக மானியக் குழுவின் அளவீடுகளுக்கு கல்வி நிறுவனங்கள் proposal எனப்படும் விண்ணப்பங்களைத் தயாரிக்க ஆங்கில அறிவு கட்டாயம் தேவைப்படுகிறது. இத்துறையில் ஆசிரியர்களுக்குப் பயிற்சி அளிக்கலாம்.

1.11 பயிலரங்கம் நடத்துதல்:- (conducting workshop)

தாஸ்த்தவஸ்கி, டால்ஸ்டாய், செல்லி, ஷேக்ஸ்பியர்,பைரன், வால்ட் விட்மன், வேர்ட்ஸ்வொர்த் போன்றவர்களின் படைப்புகள் அக்காலத்தில் பெரிதும் பாமர மக்களிடையிலும் பேசப்பட்டன. ஆனால் அண்மையில் இவ்வாறு குறிப்பிட்டுச் சொல்லும் அளவிற்கு ஆங்கில இலக்கிய படைப்பாளர்களின் அறிமுகம் நமக்கு இல்லை என்பது உண்மை. இதனை மாற்றும் விதத்தில் ஆங்கில படைப்பாளர்கள் குறித்த அறிமுகத்தை, பயிற்சிப் பட்டறைகள் மற்றும் கருத்தரங்கங்களின் வழியாக ஆங்கிலத் துறையினர் மாணவர்களுக்கு வழங்கலாம்.

1.12 சிக்கலை தீர்க்கும் வழிமுறைகள்:- (problem solving methods)

ஆங்கிலச் சொற்களை தமிழில் மொழிபெயர்க்கும் போது, பல்வேறு வடிவங்களில் மொழிபெயர்ப்புகள் தோன்றும். இவற்றுள் எது பொருத்தமானது என்பது குறித்து ஆராய்ந்து, தெளிந்து, தேர்வு செய்ய மாணவர்களுக்கு ப்பயிற்சி அளித்தல் வேண்டும். எடுத்துக்காட்டாக Hands on training என்பதை நேரடி ப்பயிற்சி என்றும், சுய அனுபவப் பயிற்சி என்றும், கைப்பழக்கப்பயிற்சி என்றும் பலவாறு மொழி பெயர்ப்பர். எனினும் இடத்தைப் பொருத்தும் சூழலுக்கு ஏற்பவும் பொருள் கொள்ள வேண்டும்.

1.13 வேலைவாய்ப்புத் திறன்: (job opportunities)

மொழிபெயர்ப்புத்துறையில் நூல்களை மொழி பெயர்த்தல், கட்டுரையை மொழிபெயர்த்தல், அரசாங்கத் திட்டங்கள் அறிவிப்புகள் ஆகியவற்றை மொழி பெயர்த்தல், உலகளாவிய, உள்ளூர் அளவிலான செய்திகளை மொழிபெயர்த்தல், கல்வெட்டு, செப்பேடு, சுவடிகள் போன்ற தொல்லியல் சார்ந்தவற்றை மொழி பெயர்த்தல் போன்றன, தனிமனித முன்னேற்றத்திற்கும், சமுதாய முன்னேற்றத்திற்கும் பெரிதும் உதவுகின்றன. இத்துறையில் மாணவர்கள் தொடர்ந்து பயிற்சி பெறுவதால், அவர்களுக்கு சிறந்த வேலை வாய்ப்பு கிடைக்கும். எனவே வருங்காலத்தில் உயர்கல்வி நிறுவனங்களின் தமிழ்த் துறையும், ஆங்கிலத் துறையும் கைகோர்த்து முயற்சிகளை மேற்கொள்வதால், மாணவர்கள் தவறான பாதையில் தங்கள் சிந்தனையை செலுத்தாமல், ஆக்கப்பூர்வமான முயற்சிகளில் ஈடுபடுவர்.

23

A CRITIQUE ON WOMAN IN HOME AND SOCIETY IN SUDHA MURTHY'S NOVEL- THREE THOUSAND STITCHES

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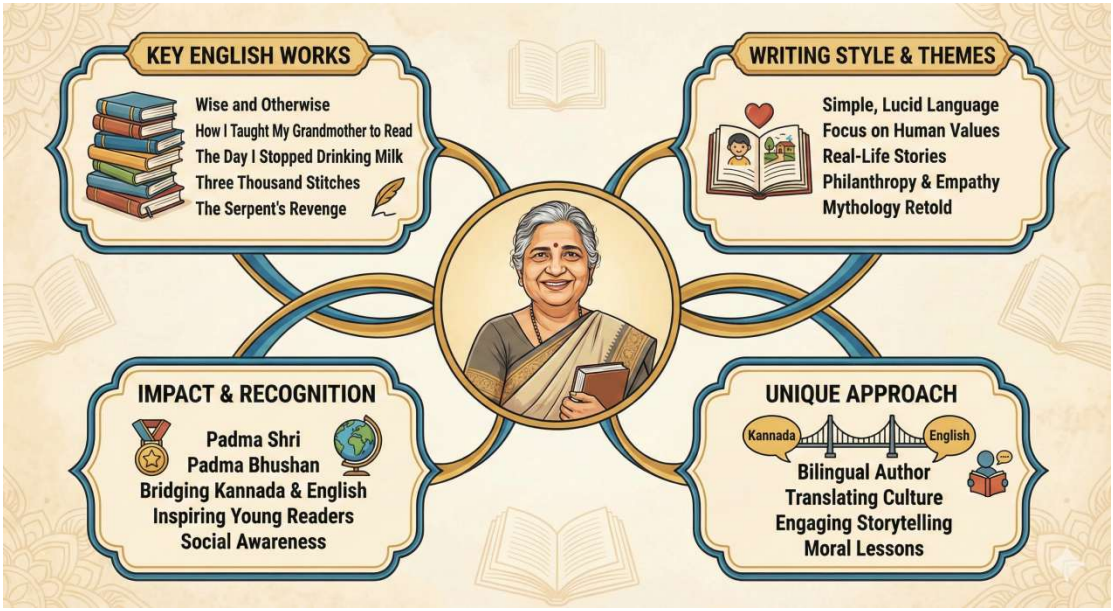

Three Thousand Stitches by Sudha Murthy is a heart-warming collection of 11 real-life stories, cantered on the impactful title story where she helps rehabilitate nearly 3,000 Devadasis (temple sex workers) in Karnataka, transforming their lives from exploitation to decorum through education and empowerment, earning their deep gratitude represented by a symbolic quilt. The book weaves in other personal anecdotes, like her struggles as a woman in engineering and the IT world, teaching profound lessons about empathy, resilience, social change, and the extraordinary spirit of ordinary people, blending humour with wisdom.

There are eleven short stories in the book, every solitary one of them from Mrs. Murthy's personal life. Each story reveals something that makes you want to pause and think twice before going further. Also we see firsthand how each of the stories shaped or changed her own life as well.

Sudha Murthy is an Indian author who is also a philanthropist, energetic social worker, and the first female engineer to be hired by TATA Engineering and Locomotive Company. She opened a path for all the women after her who could go on and become engineers as divergent to teachers and nurses or housewives. She is also chairperson of Infosys and wife of co-founder of Infosys, N. R. Narayana Murthy. She is also the chairperson of Infosys Foundation, a non-profit association helping the down and needy.

In the course of her stories, Mrs. Murthy walks us through the various efforts she and her underpinning has taken up in addressing several social issues in India such as devadasi system; body shopping by a variety of agents to recruit workers to work in foreign countries and the hardships those people face; awareness to get the rivers of India cleaned; need for rehab of any kind and the importance to support it.

Her life wasn't a cake walk despite the tremendous sustain she received from her forward thinking father. She clearly reveals that in the hardships she faced as being the only girl student in an engineering college, problems which would have been termed bullying in the current world. And she also brings forth the "Cattle-Class" mentality and how she tackles it.

All of her stories are not around the social evils or the grim side of humanity. She does instruct us about the history and origin of various spices, veggies and fruit that are commonly thought have been from India. She also touches upon the impact of Bollywood, the history of theatre work, and how she found the presence of Bellwood n every corner of the world she went. I can relate to this part of her experience very much.

Not all of it was her own experiences, there were stories from her father; stories from others that inspired to further her in philanthropy and social work she has been doing. And some stories actually make her take a step back on how the young generation of Indians who are settled across various countries in the world perceive the customs and culture of India.

Though the book sounds anecdotal listing out of Mrs. Murthy's life experiences, and may feel like there is nothing to take away from it or a commencement and end that a normal novel might have. However, one needs to remember that this is not a novel, but a collection of experiences that the author had in her life.

The account of these experiences definitely made me think; made me understand what her goal was; why she took a particular path; and what made her make a certain resolution in her life. I am sure we all have our own noteworthy events in life that contributed to lead us to where we are now. The whole book made me think back on my own life as well.

More importantly what I have done with it; how I faced with my ups and downs; what decisions took to me where I am now; and what experiences made me what I am today' and also what regrets I still think of. This book got me to do my own self exploration and evaluation. That is what I take back from this book. And how it left me in the end after reading that book. An anecdotal list of her life activities and the impact they had on her, Sudha Murthy takes the reader on a spiritual and thought provoking journey that makes them reflect on their own lives as well. It is more than what it seems, certainly thousand stitches in one's life.

'Three thousand stitches 'was published in 2017; this book consists of eleven stories. Her personal experiences and her works are woven in these stories. Several incidents in her life had laid deep impact on her mind, has framed her mind as such that it became a source of inspiration and motivation in later years. Her struggles are obvious and noted by people who know her, and all the stories have an honest confession of her thoughts and their transformation into a positive outcome. Three thousand stitches is the title story of this collection written by a social worker for the betterment of the neglected woman of devadasi culture existed in sometime in the 7 tie in the

reigns of Choler's and Pandas. A respected culture was held high status in society, but in modern days it is thrown into prostitution.

Those so called devdasi were ignorant of their future they were left out with the acceptance of their sufferings and their belief in their Goddess, but their ignorant firm belief that Goddess will protect them became true with the entrance of SudhaMurty into their world, and thought of for their reformation. She was Goddess for devdasi but in reality a woman who had struggled hard to make them realize their value as a human being. Initially Devdasi second-hand her, they didn't listen to her as, "—they all suffered at the hands of a society that exploited them and filled them with guilt and shame as a final insult. (p. 14).1Later when she changed her manifestation and became an Indian woman, "I wore a two-hundred-rupee sari, a big bindi, a mangalsutra and glass bangles. I transformed myself into the 'bharatiyanari', the stereotypical, traditional Indian woman, and took my father along with me to meet the devadasis. (p. 13), they accepted her listened to her and followed her.

An autobiographical note written in First individual narration is so powerfully written that makes hearts move. In this story the helplessness of the author is beautifully narrate when thosedevdasis rejected her presence, also her cry and her constant effort, ultimately her victory, with an old devdasi`s oration and the precious gift they gave to her. This experience has definitely shown the path to many people around who can't raise a huge empire of refuge for sufferers but at least can become a helping hand. The title of the story is justified in last few lines by old devdasi, said, 'We want to give our akka a special gift. It is an overstated embroidered bedspread and each of us has stitched some portion of it. So there are three thousand stitches." (p. 19). A linear presentation with a single theme of reformation of neglected class, efforts made by a single woman who has lost the battle originally becomes winner with the support of her father and her co-worker Abhay, Her change over into sari gives a message how Indian traditions is accepted and deep rooted even today of which every Indian is superior of. Indians is emphasized by the use of hindi and kannadawords "They called me akka or 'elder sister' in Kannada. The 'bharatiyanari', 'Namaskaram, Amma.Kalash ,bhandara 'man—bahujanhitaya, bahujansukhaya—it must provide compassionate aid regardless of caste, creed, language or religion. (p. 8), as if she wants to make it and be sure that she is Indian irrespective of the English language, she has chosen for narrating her success of reforming devdasis. "How to beat Boys "Second story in the collection is titled "How to beat Boys "deals with the Theme of feminism, rather re-enforced occurrence that says nothing is impossible, for any woman can Beat the Boys. Emphasis is laid on woman education with the message when she can do why not others to make a community of a successful woman. Murty, Sudha. Three Thousand Stitches."(p. 20). A touch of absurdity or rather a proud humour by giving details of significance of studying at a small place engineering college and emphasizing the importance of Family being a core of 'Indian culture' Her fight against male dominance started with her admission in engineering college but ultimately ended with the importance of family as like all Indian woman does, 'acceptance with awareness. The constraint imposed on her before her admission to engineering college were"…….ask her to wear a sari to college as it is a man's world out there and the sari will be an appropriate dress for the environment she will be in."(p. 23). Later

she proved herself better than boys "I found that I performed better than the boys,(p. 28). Finally, it was the lack of ladies' toilets on campus that made me understand the difficulty faced by many women in India.(p. 23). Her observance and experience was not a ancient history past as when she became capable of, "Eventually, this would lead me to build more than 13,000 toilets in Karnataka alone this brief Autobiography,

Murtys college day'sexperiences are beautifully narrated in the First person Narration;it is an inspiration to the young girls of today. Her thrash about in male dominated society has made her a strong woman. She got remarks from boys, for her it must have been painful then, today she proudly quotes their 'foolishness' by answering them, becoming a successful woman in the world of Man. Food for ThoughtsAn interesting experience of the author that gives an insight into mystical importance of nature with the religions and culture, mythology, Her visit to her friend house gathers interesting information that gives the impression of National Integration. It's simply an informative experience with no particular theme to emphasize.

Murtymeets some woman who had been taken to Middle East as maids. And their tortures and helplessness has touched her so much that without wasting time she straight one way fare for these tortured women to bring them back to India, keeping aside a manufacture of her new office. A Powerful Ambassador is about SudhaMurty`s interest in films and her keen and observe nature has perhaps taught her and given her a preparation to become a writer of class. Extensive travelling all over the world helped her to know the varies cultures as well as importance of "Bellwood" everywhere and it`s deep rooted impact. She herself accepts, "Necessary prerequisites consist of a tight story, good music, crisp conversation, excellent script and dialogues, fine acting by the lead roles, appropriate costumes, outstanding direction and careful editing." "My deep interest in films took me to the next level—assessing the acting abilities of the heroes and the skills of the director." (p. 84). Rasleela and the Swimming Poola helpless Grandmother who narrates two stories of Indian grandchildren. She told those stories to them which her grandmother had narrated, "I thought that they would visualize the scenes just like I had."(p. 94), 'the same tale of Lord Krishna and the' gopikas. Since I had their attention, I added the story of AkshayaPatra too.(p. 94). Retelling of the stories by the two grandchildren changed the whole westernized version and made the author spellbound as now it was impossible for her to explain them importance of Indian mythology and the moral lesson has no place nearby. A Day in Infosys Foundation gives the picture of author's busy schedule where she cannot have her social life, cannot justify her social commitments in the family. She invites her childhood friend Shobhato spend some time andwithout spending some leisure time her friend leaves the office as Murtyhas to do some more work herself in the office, Her friend advise her, 'Tell me, why do you continue to give your remaining years to this thankless job?' she asked. 'You can sit back, relax, spend time with your grandchildren,". Her friend's suggestion is rejected then and there, "The truth is that I am the luckiest of them all. I love what I do and…". I Can't, We Can -In a family wedding, Author`s cousin wanted to introduce her to her friend's daughter, Murthy interrupts but, 'My friend's daughter is a bright student aid . . .' 'Is she planning to apply for a job at Infosys?' I interrupted her. 'Because I really can't . . .'This needs to be mentioned because the word in title used is 'I can't,' which is later converted into 'We Can'

when she visits AA organization, and then when the girl said,'Ma'am, my father was an alcoholic.'

Social reformer herself Murthy came to know about the organizations of Alcoholic Alcohol. She attended their meetings and was impressed by their strength of mind. Though this story directly has nothing to do in this brief autobiography of hers but unquestionably her appreciation for other such organization meant a lot for people who are struggling hard to come out the devil`s grip. SudhaMurty in this brief autobiography is concerned only with those incidents and experiences in her life that has helped her to develop her personality, and a thought process. A strategy was made long before in her mind and implemented later in life. What makes SudhaMurty dissimilar from the other contemporary women writers is that she's basically an engineer, an Information Technology professional. So therein lies the difference of mind set. Her language is simple first-hand experience with no ornaments used; purpose is to be understood by masses. Other women writers at large are concerned with the inner world, psychology, internalconsciousness; and little emphasis is laid on social needs whereas in this grandchildren. She told those stories to them which her grandmother had narrated, "I thought that they would visualize the scenes just like I had. 'the same tale of Lord Krishna and thegopikas' gopikas. Since I had their attention, I added the story of AkshayaPatra too..Retelling of the stories by the two grandchildren changed the whole westernized version and made the author spellbound as now it was impossible for her to explain them significance of Indian mythology and the moral lesson has no place nearby. A Day in Infosys Foundation gives the picture of author's busy schedule where she cannot have her social life, cannot justify her social commitments in the family. She invites her childhood friend Shobhato spend some timeand without spending some leisure time her friend leaves the office as Murtyhas to do some more work herself in the office, Her friend advise her, 'Tell me, why do you continue to give your remaining years to this thankless job?' she asked. 'You can sit back, relax, spend time with your grandchildren,". Her friend's suggestion is rejected then and there, "The truth is that I am the luckiest of them all. I love what I do and…". I Can't, We Can -In a family wedding, Author`s cousin wanted to introduce her to her friend's daughter, Murthy interrupts but, 'My friend's daughter is a bright student aid . . .' 'Is she planning to apply for a job at Infosys?' I interrupted her. 'Because I really can't . . .' This needs to be mentioned because the word in title used is 'I can't,' which is later converted into 'We Can' when she visits AA organization, and then when the girl said,'Ma'am, my father was an alcoholic.'. Social reformer herself Murthy came to know about the organizations of Alcoholic Alcohol. She attended their meetings and was impressed by their determination. Though this story directly has nothing to do in this brief autobiography of hers but definitely her appreciation for other such organization meant a lot for people who are struggling hard to come out the devil`s grip.

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D. H. LAWRENCE PHILOSOPHICAL THOUGHTS IN HIS NOVELS

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Abstract:

This paper explores how the novel transforms fiction into a site of philosophical reflection on being, authenticity, and ethical renewal. It examines the intersection of literature and philosophy through D. H. Lawrence's The Rainbow (1915) who employ narrative as a medium to reflect on metaphysical questions. Drawing on Martin Heidegger's Being and C. G. Jung's theories of archetypes and individuation, the study argues that Lawrence present literature as a mode of practicing philosophy rather than merely illustrating it. In The Rainbow, Lawrence reclaims the unity of spirit and matter through Tom Brangwen's experience of oneness, a metaphysical awakening that aligns with Heidegger's concept of Dasein. dramatizes the ethical and existential fragmentation of modern England, proposing reconnection and isolation as pathways to restore meaning. Authors respond to the crisis of modernity by returning to the inner self and to nature, portraying isolation not as despair but as a space of reflection and regeneration. By situating these novels within a philosophical tradition that unites Eastern and Western metaphysical thought, the paper reveals literature's capacity to enact rather than theorize human understanding. It affirms that in Lawrence, novel becomes a philosophical practice, an art of living and thinking that redefines the relation between knowledge, ethics, and being.

Key words: *Practicing Philosophy, metaphysical awakening, existential fragmentation, modernity, Modern England.*

Introduction:

Philosophy is from Greek work philosophia, “Love of Wisdom”. Questioning, Critical discussion, argument and presentations are coming in the Philosophical procedure. Pythagoras was labelled himself as philosopher. Plato said Socrates as philosopher. Philosopher should have the capacity opener into critical discussion and identify ‘true reality”. The explanation of sociology, psychology and particular thing is philosophy. Philosophy is “the study of natural and meaning of the universe and of human life” (Oxford Advanced Learners Dictionary). “Philosophy aims at the knowledge of the eternal, of the essential nature of things”. (Plato) “Philosophy is the science which investigates the nature of being as it is in virtue of its own nature. (Aristotle) Philosophy connect all walks of life or thought. It debates the ins and outs of knowledge. It changes the thinking, speaking and action in practical life also. The love of knowledge is philosophy and the

person who wants to get knowledge called as philosopher. It is search of knowledge. The Indian philosophy finds in Upanishads named as "Dharshan" urge to direct realization.

Philosophy have been presented in answer to this inquiry and most are calculating at something comparative. Response is that way of thinking is all of reasonable request aside from science. Around a long time back, numerous scholars, particularly the Logical Positivists, thought there was nothing we could clearly ask into with the exception of logical issues. Be that as it may, there's something off about this view. What part of science resolves whether science covers all of normal request? If the inquiry strikes as confusing, this may be on the grounds that is now perceive that whether science can respond to each address isn't itself a logical issue. Inquiries regarding the constraints of human request and information are philosophical inquiries. We can get a superior comprehension of theory by thinking about what kinds of things other than logical issues people could ask into. Philosophical issues are as different and far running as those we track down in technical studies, however a considerable number of them can be categorized as one of three major subject regions, metaphysics, epistemology, and ethics.

Nature of Philosophy: The term Philosophy in a real sense implies love of shrewdness. Reasoning, as a general rule, is a movement where people endeavour to grasp crucial insights about themselves, their associations with everybody, and the world wherein they live. The way of thinking of each and every scholastic region is for the most part comparative. Reasoning can be isolated into three principal regions: mysticism, managing the idea of the world at the most dynamic level; epistemology, managing whether we can know about this world; and moral and political way of thinking, managing the inquiries of lead inside the world. Philosophy is the investigation of the idea of issue, time, space, causation, development, life, and cognizance, as well as their interrelationships. It is the art of reasoning legitimately, systematically, and reliably about everything. It is the art of considering reality as a whole in a rational and systematic manner. Plato was correct in his assessment of philosophy as a never-ending search for unmistakable truths. It examines, explains, and makes sense of famous and logical ideas like matter, space, time, causality, development, system, teleology, life, psyche or soul, God or the Absolute, good and bad, great and fiendishness, excellence and grotesqueness, and so forth, to show up at a reasonable origination of the real world. Philosophy is worried about the explanation of ideas. Philosophy is the basic assessment of famous and logical ideas, as well as the finding of their interrelationships. It's a reasonable endeavour to unite our insight, as well as comprehend and join our encounters. It arranges our logical comprehension, as well as our moral, creative, and strict encounters. It assesses the legitimacy of well-known and logical originations in the illumination of reason and analyses them to each other. It employs a method that is both logical and rational. Its most important tool is reasoning. It uses logical analysis and synthesis as a form of reasonable conjecture.

Concept of Philosophy: Every person has a life philosophy that helps to shape his or her life. Even people who do not value philosophy and dispute its relevance are inadvertently proclaiming its importance by their usage of it. Because one's philosophy of life shapes one's attitudes and convictions, it must be cultivated, which can only be done by being acquainted with philosophers'

thought processes. Studying philosophy is largely for one's own development of a philosophy of life, not for intellectual consumption or intellectual curiosity to learn how others have philosophised.

To unburden an understudy from the deterring errand of going through fat books and thick writing on each idea of Philosophy, specialists of this field concocted the possibility of making different parts of Philosophy. In this blog, we have grouped a rundown of major what's more, much-talked about parts of Philosophy, which have set off some popular banters in this field. Here are the 7 fundamental parts of Philosophy: 1. Axiology 2. Metaphysics 3. Epistemology 4. Ethics 5. Aesthetics 6. Logic 7. Political Philosophy.

All the above-mentioned topics in his novel are closely connected to Nietzschean philosophy. But as Ervin Steinberg states in his article 'D.H. Lawrence: Mythographer' Lawrence always uses different resources to express his own philosophy "Instead of taking a single mythic paradigm and either expressing himself within its outlines or trimmings – or turning it- to suit his own purposes, he pulls references from a variety of sources and Molds them to a pattern to suit his own needs. Thus, he uses allusions from Greek mythology, the Old Testament, the New Testament, and the Whitman, and perhaps also from The Golden Bough, Norse mythology, Poe, and Shakespeare, to express his hopes and fears.' (Steinberg 2001:94) Variety of recourses used in his novels are also visible in the number of different symbols which express the author's views from various perspectives. But what is Lawrence's philosophy itself and what does he mean in a personal existential crisis? Inner emptiness and inability to cope with unconscious demons lead an individual to question values of Christianity and rationalism. Socratic rationalism has become the basis of materialistic-industrial civilization and the Christian religion with its dogmatism has become the inaccessible Garden of Eden for an individual. Both rationalism and Christianity were unable to control human's unconscious demonic forces. Therefore, in the novel we can see a helpless human being, armed with Socratic rationalism and Christian Dogmatism, leading his life into a physical and spiritual end.

Lawrence's novel, 'Women in love, written in 1916, but published in 1920 is the sequel of his novel 'The rainbow'. The plot takes place in an industrial town, where two Brangwen sisters', Ursula and Gudrun's, love stories are described. Ursula falls in love with Birkin who represents the author himself and Gudrun becomes the lover of an industrial magnate Gerald Crich. But novel concerns itself with far more than just two women's love stories. As Joyce Carol Oates states: "Women in Love is an inadequate title. The novel concerns itself with far more than simply women in love. Two violent love affairs are the plot's focus, but the drama of the novel has clearly to do with every sort of emotion, and with every sort of spiritual inanition. Gerald and Birkin and Ursula and Gudrun are immense figures, monstrous creations out of legend, out of mythology; they are unable to alter their fates, like tragic heroes and heroines of old. The mark of Cain has been on Gerald since early childhood when he accidentally killed his brother; and Gudrun is named for a heroine out of Germanic legend who slew her first husband." (Oates; 1978) Consequently, in the novel, we see how Gudrun, with her inner coldness, abandons Gerald and makes him kill himself. As for Gerald himself, his already determined and unaltered fate conditions his tragedy.

Lawrence's intention to ascribe 1 mythic and religious symbolic traits to his characters hints at the fact that the individual's universal existential problem, reflected in the tragedy of unaltered fate and existential nothingness, still shakes the ground of a modern man and leaves him powerless in the materialistic world. Therefore, Lawrence's novel is about how a modern man deals with his existential nothingness.

Social-political and inner crises led an individual not only to doubt the values of Western civilization but to acquire or regain the lost knowledge about the inner true self. While describing these processes Lawrence combines his philosophy with the Nietzschean one. Like Nietzsche, he tries to dig into the depth of history to find the mistake our ancestors made which later became the curse of the modern man. Nietzsche was the first who started searching for causes in the past while talking about the replacement of Attic tragedy, containing in itself Dionysia and Apollonian basis, with the Socratic rationalism. Namely, he talks about the great lie the humankind believes in since the Socratic time. According to this lie, humans think that he can understand his existential essence and cope with his inner demons by simple rational reasonings: "one also finds a profound delusion which first appeared in the person of Socrates, namely the imperturbable belief that, as it follows the thread of causality, reaches down into the deepest abysses of being, and that it is capable, not simply of understanding existence, but even of correcting it." In his work 'Fantasia of the unconscious' Lawrence also considers old civilizations as the carriers of deeper knowledge about human beings' unconscious self. And this knowledge is forever lost for the modern man thanks to the dominance of the mind. In the materialistic-industrial world, Godlike mind can't perceive the potential of an unconscious inner self. Consequently, there is constant conflict between conscious and unconscious selves in Lawrence's works.

The symbolic representation of the conflict between the conscious ego and the unconscious shadow is given with the theme of 'hostile brothers' in the novel. As we know from the novel Gerald Crich carries the mark of Cain. According to Jung 'hostile brothers' theme is an archetypal motif which could be interpreted in terms of the war between ego and shadow. Therefore, by presenting Gerald as Cain in the novel, the author tries to emphasize the importance of unconscious forces that humans need to be aware of. One more example of this conflict is given with the symbol of an animal in a scene when Gerald, sat on a mare, tries to tame his frightened horse by forcing her back and making her bleed: "He bit himself down on the mare like a keen edge biting home, and forced her round. She roared as she breathed, her nostrils were two wide, hot holes, her mouth apart, her eyes frenzied. It was a repulsive sight. But he held on her unrelaxed, with an almost mechanical relentlessness, keen as a sword pressing into her. Both man and horse were sweating with violence. Yet he seemed calm as a ray of cold sunshine". In this case, the horse represents the instinctive side of Gerald which he tries to suppress. Barbara Hanna in the foreword of her book 'Archetypal symbolism of animals' states Jung's view about animals: "Jung felt that the animal 2 was sublime, that it was indeed the "divine" side of the human psyche. Animals live much more in contact with a "secret" order within nature itself and – far more than man – live closely connected with the "absolute knowledge" of the unconscious. In contradistinction to man, the animal is the living being that follows its own inner laws beyond good and evil. And herein lies

the superiority of the animal. "But what comes out of the constant suppression of the inner self and the dominance of the mind? Lawrence's predictions are apocalyptic ones which he expresses in symbols as well.

Lawrence is generally known for erotic scenes in his novels which were considered obscene in his time but behind this eroticism is hidden the writer's philosophical attitude towards love. In his book 'Sex, Literature and censorship' he discusses love as 'always joining together'. Though, it is not only the joining of two individuals but in it he also means unity of physical and spiritual parts. Therefore, with Lawrence love is always dual, sacred and profane. In the sacred part individual gives in his individuality to become whole in love but in profane love individual remains separate and maintains his own uniqueness: "But the love between a man and a woman, when it is whole, is dual. It is the melting into pure communion, and it is the friction of sheer sensuality, both. In pure communion I become whole in love. And in pure, fierce passion of sensuality I am burned into essentiality...The woman and we are the confusion of earths. Then in the fire of their extreme sensual love, in the friction of intense, destructive flames, I am destroyed and reduced to her essential otherness. It is a destructive fire, the profane love. But it is the only fire that will purify us into singleness, fuse us from the chaos into our own unique gem-like separateness of being.' If there is one-sidedness of love then it is not whole and can't be considered as a remedy for an individual. Consequently, Lawrence's novels are full of failed love affairs. The same happens with Gudrun and Gerald in 'women in love'. Love represents its extreme opposite in their case. The writer uses symbols as well to demonstrate barrenness of love in the novel. After the death of his father, desperate Gerald steals into Gudrun's room and makes love with her. But the way how the surrounding is described we feel that the ending of this love affair will be the hopeless one. Gerald leaves his house in rainy weather and on his way to Gudrun his boots become muddy which symbolically represents the earthiness of his feelings and intention: "Into her he poured all his pent-up darkness and corrosive death, and he was whole again. And she, subject, received him as a vessel filled with his bitter portion of death", For him Gudrun is an instrument to satisfy his own desires. Therefore, it is natural that Gerald can't find salvation in love. As for Birkin and Ursula, their relationship comes into terms with Lawrencian Philosophy about love but the author still raises some questions about the possibility of becoming whole in love. As it was stated above Lawrence's theory about love essentially demands the independence of an individual in a relationship but for the author over-powerful nature of 'Magna Mater' in every woman destroys chances for a man to maintain his freedom. In one scene Birkin throws stones at the reflection of the moon in a lake. The moon is the symbolic representation of a woman Birkin tries to get rid of due to its devouring nature. Therefore, at the end of the novel we see the disagreement between Ursula and her husband: "Having you, I can live all my life without anybody else, any other sheer intimacy. But to make it complete, really happy, I wanted eternal union with a man too: another kind of love,' he said. I don't believe it,' she said. It's an obstinacy, a theory, a perversity.'" (With this ending Lawrence leaves his characters in a hopeless condition, unable to get relief in this materialistic-demonic world.

Conclusion:

This article covers all the issues of Lawrencian philosophy which appear from different perspectives in all his novels. Analysis of the symbolic representations of his philosophy from philosophical, religious and psychological points of view opens the gates of the innumerable recourses Lawrence included in his works. This paper analysed how Lawrence explored the realization of Dasein and authentic Being through relational, philosophical, spiritual, and environmental engagement. It argued authors depict modern alienation as a human wholeness yet off path ways towards self-factualization. Lawrence through phenomenon logical immersion and philosophical awakening and through archetypal structure symbolic spaces and social isolation.

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