

PREFACE TO THE EDITION

It is with immense pride and a sense of accomplishment that we present the inaugural issue of **International Journal of English Language Research Studies (IJELRS)**. This endeavour is born out of the shared vision of fostering critical dialogue and interdisciplinary perspectives in the realm of English studies. As the world grows more interconnected, literature, language, and pedagogy continue to evolve, providing us with new avenues to explore identity, culture, and the human experience.

The first issue encompasses a diverse selection of articles, each offering a unique lens on subjects spanning literature, identity, trauma, pedagogy, and linguistics. Together, these pieces reflect the richness of contemporary discourse and the importance of examining both the universal and the specific in human narratives.

The piece *"Days of Parting": A Testimony to Trauma* delves into the deeply personal and collective dimensions of trauma, offering a poignant reflection on loss and resilience through the prism of literature.

Indianness in Indian English: A Historical Perspective on Identity provides a compelling investigation into how the Indian English language has shaped and been shaped by the cultural and historical tapestry of India, shedding light on questions of identity and belonging.

In *The Interplay of Fate and Freewill: A Focus on Haruki Murakami's Postmodern Novel Kafka on the Shore*, readers are invited into the enigmatic world of Murakami, where the dichotomy of fate and freewill unfolds against a richly postmodern backdrop.

With *The Struggle for Equality and Multiculturalism in The Hunger Games*, the focus shifts to the dystopian world of Suzanne Collins, where themes of oppression, diversity, and human rights resonate with contemporary struggles for social justice.

In *An Overview of Young Adult Literature in Literary Studies*, the authors analyze the burgeoning significance of young adult literature as a field of academic inquiry, exploring its themes, pedagogical potential, and relevance in today's sociocultural context.

The article, *Examining Death of a Salesman's Dramatic Architecture's Methods*, explores the structural techniques Arthur Miller employed to craft his iconic play. By analysing the interplay of realism, expressionism, and innovative stagecraft, this study highlights how these methods enhance the play's themes of identity, memory, and the elusive American Dream.

The last article *Marginalized Narratives and Resistance in Contemporary Tamil Literature: A Comparative Analysis of Perumal Murugan's "Seasons of the Palm" and Meena Kandasamy's "The Gypsy Goddess"* explores how these works depict subaltern voices and challenge oppressive structures. Through this study, we hope to inspire further discourse on literature's role in resistance and social change.

As the chief editor, I am deeply grateful to our contributors, who have enriched this issue with their insightful research and dedication. I also extend my heartfelt thanks to our reviewers and the editorial board for their tireless efforts in ensuring the quality and integrity of this publication.

It is our hope that this journal serves not only as a repository of knowledge but also as a catalyst for critical thinking, collaboration, and future scholarship. Let this inspire readers to explore new ideas and contribute to the ongoing dialogue in English Language.

Welcome to this journey of exploration and discovery.

Prof. (Dr.) Neeru Tandon
Chief Editor

CONTENTS

SL. NO	TITLE	AUTHOR	PAGE NO.
1	“Days of Parting”: A Testimony to Trauma	Ms. Megha Santhosh & Prof. Rani P. L	1-8
2	Indianness in Indian English: A Historical Perspective on Identity	Devendra Kumar Sharma & Sristy Sharma	9-19
3	The Interplay of Fate and Freewill: A Focus on Haruki Murakami’s Postmodern Novel Kafka on the Shore	E. Madhumithaa & Dr.N.Safrine	20-22
4	The Struggle for Equality and Multiculturalism in The Hunger Games	S. Preetha & S. Nithyasri	23-26
5	An Overview of Young Adult Literature in Literary Studies	Dr.S. Snekha Sri	27-34
6	Examining Death of a Salesman's Dramatic Architecture's Methods	Dr.J.Jayakumar	35- 40
7	Marginalized Narratives and Resistance in Contemporary Tamil Literature: A Comparative Analysis of Perumal Murugan's "Seasons of the Palm" and Meena Kandasamy's "The Gypsy Goddess"	Soumya V S & Dr. K.Prabha	41-52



“Days of Parting”: A Testimony to Trauma

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Abstract

Focusing on the rendition of the pathetic human conditions as is reflected in Indian English literature, this paper aims to study the ‘Kashmir Holocaust.’ Through the lens of trauma theory, this paper studies the personal essay by Arvind Gigoo, titled “Days of Parting,” taken from the collection of memoirs, *A Long Dream of Home*. Using theoretical perspectives proposed in Dori Laub’s “Truth and Testimony – The Process and the Struggle,” in which he discusses three distinct levels of ‘witnessing,’ the paper will explore the relevance of memory, witness, and testimony intertwined in this memoir, concluding that trauma never ends for a survivor. The ideas of Ana Douglass and Thomas A. Vogler on witness and memory are also used in the paper to understand the effect of trauma on Kashmiris.

Keywords: - Kashmir Literature, Trauma Studies, Days of Parting, Dori Laub, Witnessing

Introduction

Kashmiri fiction(s) embark on the reality of the social life in Kashmir. Hence, they stand as testimonies to the trauma experienced by the Kashmiri natives. However, to understand it from a firsthand experience is to witness the depth of those traumatic experiences. One must go through the non-fiction to experience the same. Hence, this paper focuses on the testimony expressed in the selected memoir as an attempt to witness the trauma of Kashmiris. It aims to understand the process of memorizing, witnessing and giving of testimony. The collective trauma of the common folk in Kashmir, as expressed in the memoir, can be considered as a national trauma too.

Theoretical framework and methodology

The study delimits itself to analyse the memoir by the Kashmiri writer Arvind Gigoo, titled “Days of Parting,” which falls under Indian Writing in English. The theoretical framework adopted is the idea proposed by an Israeli-American psychiatrist, Dori Laub, in his work “Truth and Testimony – The Process and the Struggle.”

Laub considers the possibility of three levels of witnessing: the ‘autobiographical awareness,’ the interviewer point of view, and ‘witnessing itself being witnessed.’ This approach leads to an estimation of the horror of the event and its conversion into a shared responsibility. According to Dori Laub, the first level of witnessing arises from ‘an autobiographical awareness.’ Vivid memories of events along with the exact feelings and thoughts that they provoked constitute this level of witnessing. The second one is the experience as an interviewer, who relives and re-experiences the event along with the survivor as the latter explains his traumatic past. When Gigoo listens to the people around him on the events that he has not witnessed, he steps down to the second level of witnessing. The third one is ‘witnessing itself being witnessed,’ seeking the truth, comparing it with the present to see the unbelievable past.

Laub elaborates on the importance of personal essays and diaries since they are testimonies of those who have undergone a tragic experience, the trauma of which remains. He dwells on the ideas of ‘the imperative’ and ‘the impossibility’ to tell, the process and the struggle involved in a testimonial narrative. In some instances, one can find a historical gap as voices are raised much after the event. And then, with the delayed revelation, the world even doubts the possibility of the event. Thus, the probability of witnessing itself is suspected. However, a generation of young who can associate with, but not assimilate the traumatic events, questions this order to claim the traumatic past. Laub suggests that the loop of trauma is endless even after narrating the testimony. He says, “. . . the act of bearing witness at the same time makes and breaks a promise . . .” (Laub 73). The process of finding the truth through testimony reveals the reality of the past, but never allows it to assimilate with the present, as the past cannot be restored. In the end, it is an assurance from the listener or the reader that the survivor or the witness is not alone in his journey back from the point of trauma, which helps the survivor to move on.

Reading “Days of Parting” as a testimony

A Long Dream of Home is a collection of personal essays exclusively by Kashmiri Pandits, which provides a firsthand reflection of the delusion, loss of relatedness, and the sense of otherness, through which they capture the trauma of a whole community. This paper discusses the personal essay, therein, titled “Days of Parting” by Arvind Gigoo, from the testimonial perspectives proposed by Laub during his study of the Holocaust.

Levels of witnessing in “Days of Parting”

First-level witnessing

With a journal entry from a year before the insurgency period, Gigoo attempts to give a firsthand experience of an ordinary person on his daily trail in Srinagar. An unexpected bomb blast in a coffee shop is where he begins his narration or recollection. This resembles the Cocoanut Grove Fire in Boston in 1942, which became the foundation for the development of ‘Contemporary trauma theory in civilian contexts’ (Ringel 4). The bomb explosion turns out to be a matter of discussion amongst the ‘intellectuals.’ The discussions become futile as they

don't discuss the commoners but the boundary issues and thus politicise the matter. In Laub's words, they, just like the outside world, are victims of a "delusional ideology", which is propagated by the perpetrators. Hence, the formers' "attempt to inform and to warn the world of what was taking place" (Laub 68) fails gloriously. Gigoo is one among the intellectuals – just that Gigoo places himself along with the exceptional group of those who pay no heed to the seriousness of the episode: "Others laugh at this bomb blast of 'no significance.' I am among the laughers" (Gigoo 141). This reveals an autobiographical awareness, the first level of witnessing, with a subtle denial of the impending trauma that has sprung in Kashmir. But until the confession comes, he reports how the 'intellectuals' are making conjectures about the bomb blast. Not an interviewer, yet a participant in the responses of others, a second-level witness, as Laub would term it. Events leading to trauma appeared in subtle shades. Soon the cinema halls closed; so also, the shops which sold film cassettes; there was a ban on playing cards. One is reminded of seventeenth-century England, the Puritan Age, and the reign of Oliver Cromwell, which demanded the closure of theatres and any other mode of entertainment. Gigoo personally knew a child who cried, fearing someone might take away his pack of cards. The feeling of insecurity is like a monster consuming the soul of every human being, irrespective of their age. Slowly but surely, Gigoo was taking cognisance of the trauma creeping into the lives of Kashmiris of different age groups, making sudden and drastic changes in their routine and peaceful lives.

For a person whose identity is rooted in his culture, 'conversion,' more clearly, religious conversion, poses a challenge to his very existence. The term has been in vogue from the days of Moses; it is discussed by Freud, when he discusses the trauma of Jews during the Nazi regime; and then it continues into the period of Colonialism, when the colonial masters took it up with utmost sincerity to help the natives attain salvation. Thus 'religion' has always been used to subvert the uncivilised and the uneducated poor. Gigoo meets in Kashmir, out of the blue, a man from Spain, a converted Muslim, who declares that Islam is the best religion in the world. He asks Gigoo, "Why don't you embrace Islam?" (Gigoo 141). Gigoo is perplexed but ignores the question. This state of every other Kashmiri is echoed in his words, "I understand nothing. And I don't care." (Gigoo 141). By taking them as "sub-human" (Laub 67), the subversion of a community has done so that the delusion which is created can never be comprehended.

Vivid remembrances and explicit details form a part of the first level of witnessing. Ana Douglass and Thomas A. Vogler rightly express that it is the experience of the event that describes the event itself (Douglass and Vogler 36). Gigoo describes the panic he experienced on the occasion of the Eid celebration; he runs, with his daughter on his shoulder, as he finds others running for no presumable reason. Gigoo is one amongst the confused populace: "People start running. There is a total confusion . . . I am panting and reach home breathless. What was the matter? I can't even guess. Nobody knows" (Gigoo 142-143). This also suggests the authorial intention to tell others, who are outside the traumatic event, about the condition of the people inside, their inability to associate with the changes rationally, yet have survived those events with incredible difficulty. Repeating the history of the Jewish Genocide, even the "most actual or potential witnesses failed one-by-one to occupy their position as a witness, and at a certain point, it seemed as if there was no one left to witness what was taking place" (Laub 66).

The populace was like Hamelin's children who followed the piper, lured by the idea of 'freedom.' Stunning is the metamorphic effect that came upon even the educated and the civilised, for they believed the freedom of Kashmir was their ultimate aim. Gigoo witnesses the obsession with the idea of freedom at any cost, building up all around him. Much before the closing of the theatres, the idea of freedom is propagated through the film 'Lion of the Desert,' about a Libyan leader fighting against the Italian army for his country. Kashmiris flood

the theatre, and are bewitched by the ideas of the unknown agency. This delusion has formed as a deadlock over Kashmiris, from which they are still trying to disentangle themselves. When Gigoo clarifies this through his passage, he is also becoming an active witness. To picture it in terms of Ana Douglass and Thomas A. Vogler, it symbolises a transformation from the witness as a victim to the witness as a survivor (Douglass and Vogler 41).

For Laub there are neither outside nor inside witnesses to bear witness to the Holocaust experience. Similarly, those outside Kashmir never perceived the gruesomeness of the reality, even when “history was taking place before all” (Yenigül 11). Hence there are no outside witnesses. But Gigoo himself has been a mute and an unresponsive bystander, an inside witness, in the militant violence that occurred in front of his eyes. He recalls the death of a man in the bus stand: “I am walking through Hari Singh Street. I hear the sound of a gunshot. People ran away. I see a dead body on the road. Somebody has been killed. I walk up to the bus stand and board a bus that takes me home” (Gigoo 143). It is almost like the experience shared by Lawrence L. Langer, an American scholar and Holocaust analyst. He discusses the experience of a set of Jews who had to listen to the cries of another Jewish group, who were ‘forced into a pit lined with quicklime then boiled alive...’ and he continues, ‘the cries were so terrible that we who were sitting by the pile of clothing began to tear pieces off the stuff to stop our ears’ (Douglass and Vogler 38). Both Gigoo and Lawrence have not experienced the ‘unprecedented agony’ of the victim, yet they experience a pain that demands sympathy from the readers. As Laub says and Emmanuel Ringelbaum asserts, these survivor witnesses also suffer from ‘shame,’ for being passive witnesses. And it is to release them from that burden, they confess and thus become active witnesses.

The shooting of Neel Kanth Ganjoo in Hari Singh Street Market by JKLF was shocking news on the pages of the newspaper for the rest of the country. But for Gigoo, it was ‘an autobiographical awareness,’ a firsthand experience warranting witness. And Ganjoo became one of the earliest victims of militancy in the valley. Narrating firsthand experiences is not just cathartic for oneself, but is also a tribute to the unknown dead. A cross-reference can be made to the statement by Ana Douglass and Thomas A. Vogler that the “Survivors of large-scale traumatic events become an extension witness for those absent and unable to bear themselves, this is an essential part of the genre of testimonio” (Douglass and Vogler 38). It is reconciliation for one’s self as well as the vindication of the survivor. Being a witness can be as traumatic as being a victim, barring the physical pain that is experienced by the victim. By not responding to the event, by maintaining silence at the time of occurrence, Gigoo becomes a bearer of secrets. Gigoo as a victim, was passive, which stopped him from reacting at the point of his frightening experiences. As “subhumans,” a position, he and other Kashmiris “have accepted and assumed as their identity by virtue of their contamination by the “secret order,” they have no right to speak up or protest” (Laub 67).

By March 1990, the JKLF has provided sufficient cues to the Pandits to leave, and the exodus begins. Gigoo disengages himself from victimhood to embrace survivorship. However, the terror and helplessness return to him even when he gives the testimony. Gigoo facilitates a neighbour’s leaving, yet makes no plan to leave himself, not even after the ultimatum comes. The Urdu daily that Nazir Gash shared read: “Pandits are directed to leave the valley in 36 hours” (Gigoo 147). Gigoo continues to ignore all warning signals for his family’s exile. Militants openly pace up and down in front of his house. To all fearsome reports, he merely responds: “Don’t worry” (Gigoo 147). From Laub’s perspective, this is the outcome of the power of delusion, much like in the story of “The Emperor’s New Clothes.” All warnings about the impending destruction are dismissed. Gigoo, thus, is a rare kind of witness who stood out from the crowd who left Kashmir much before he even decided to. The longer he stayed on, the more he got to witness what was happening around him, “for the event that had no witness to its truth essentially did not exist, and thus signified its own death, its own reduction to

silence,” says (Laub 68). Foster Hal’s words assert the same. To frame it in Hal’s view, considering Gigoo as the “traumatic subject,” a silent witness of the events, he “does indeed exist ... (and) has absolute authority, for one cannot challenge the trauma of another: one can only believe in it or not” quoted in (Douglass and Vogler 36).

Pandits are isolated and ostracised by other Kashmiris. Gigoo being a teacher, has earned respect from his students and colleagues, but when things start to change, everything goes upside down. Even in public transport, he is looked down on by others as he is no more an insider but is considered as an intruder. This leads to creating a ‘secret order’ (Laub 67), which makes the victims feel that they are supposed to be considered objects and so should remain silent. Moreover, they turn out to be ‘sub-humans’ (Laub 67). Gigoo does not attempt to find the exact statistics or numbers to state his point but testifies to the personal experience and focuses more on “the reality of an unimaginable occurrence” (LaCapra 88).

Gigoo stays inside his house due to fear, when a Muslim woman utters curses on Pandits as a Muslim is killed in the neighbourhood. Pandits who are left in the valley are always under suspicion. Gigoo also comes across such questions, even from his friends, where he maintains silence and claims to be unafraid. He tries to maintain peace and solve the issues without any fanfare. The ‘psychic disturbance and disconnection’ (Leydesdorff et al. 2) that he has experienced gives testimony to the trauma that he has undergone.

Second-level witnessing

Gigoo’s second level of witnessing occurs through the experiences of his wife, who was a school teacher. Her students reported that the absentees had “crossed.” The term was popular among the students but new to the teacher. She had to be told more explicitly that he had “crossed the border.” Gigoo’s wife, like Gigoo, confesses: “I didn’t understand anything . . . I understood nothing” (Gigoo 165). The Kashmiri youth had begun nurturing militancy as an option to win freedom. The second clue comes from a casual report of a kindergarten student about how they make ‘crackers’ at home. Gigoo takes it for the casual boasting of a little boy, who merely enjoys the attention of its teachers. The third report is what sets him thinking: that of students fainting because they smell the gunpowder. Through the sequence of these school reports, Gigoo participates in the accounts given to him but never once gauges the gravity of the reports. Gigoo recollects these incidents in his memoir, years after the incidents have happened, “belatedly” (Laub 69). As Laub suggests, it refers to a “historical gap” (Laub 69), which the event has created in the collective witnessing.

The historical imperative to bear witness could essentially *not be met during the actual occurrence*. The degree to which bearing witness was required, ... it was beyond the limits of human ability (and willingness) to grasp, to transmit, or to imagine. There was therefore no concurrent “knowing” or assimilation of the history of the occurrence. (Laub 68)

Thus, Gigoo is solving the puzzle, filling the gaps, using the anecdotes and experiences of others around him, to enable himself as well as others to decipher the whole picture of the traumatic events.

Gigoo’s father maintains silence, and represses his thoughts and worries. He has never imagined a life beyond Kashmir. In Laub’s terms, had he been able to think of the possibility of a life beyond that, he could have lived a better life. Viktor E. Frankl elaborates on the meaning of the Latin word, ‘finis,’ concerning the experiences in a concentration camp. He phrases it as a man’s inability “to see the end of his ‘provisional existence’... He ceased living for the future, in contrast to a man in normal life. Therefore, the whole structure of his inner life changed; signs of decay set in which we know from other areas of life” (Frankl 79). Gigoo’s father too is entangled in that temporal quality of trauma.

Gigoo's diary entry gradually gives the sense of an ongoing war: "Searches and searches. Deaths. Killings. It is horrible" (Gigoo 145). Gigoo records the words of a Muslim neighbour who worries in confidence: "I am afraid of my own son. Strangers are his friends. I have never seen them" (Gigoo 145). Horror and ensuing trauma seep into families, breaking the bonds of love, spreading the venom of hatred. This reveals the importance of giving testimony and also the struggle involved in the process of giving testimony. The Muslim neighbour makes an effort to survive by maintaining a witness whom he believes can help him out; else, he will be trapped in his trauma. However, the truth of the testimony is retained as a threat to his life. As Laub pronounces it rightly, "testimony aspires to recapture the lost truth of (that) reality, but the realisation of the testimony is not the fulfillment of (this) promise" (Laub 73).

Once the severity of the situation is established, Gigoo's records give the picture of the terror penetrating the entire community; now it is the witnessing of the trauma of not just individuals or families, but of an entire community, and a state. "'When are you leaving?' This is the refrain in every Pandit conversation. There is terror in the minds of all Kashmiri Pandits who are called Bhattas" (Gigoo 145). "Run away," is the advice 'amongst' and 'for' all Pandits. They are forced to dehumanise themselves by choosing between life in a land unknown to them and death, erasing their identity and existence. Alienated in their own land, they opt to live a life of aliens.

Gigoo relives the experience of the others when he listens to and describes their situation. Gigoo explains his wife's trauma she experienced in his absence: "When my wife sees me she is very tense and says that in my absence a young man had been asking for me. She says that she has never seen the young man before" (Gigoo 156).

Finally, in June of 1990, when Prithvi Nath Tikku is also killed, Gigoo's wife and mother can take it no more. His wife goads him to take the call, make the decision to leave for the safety of the family. He responds to that finally, "'Give me a minute to think,' I tell them. In that one minute I decide to leave. We pack our things. Father is weeping" (Gigoo 155). The uprooting is more or less complete. Here, Gigoo even expects the reader, who is an implied listener, to live the experience, the terror that is gripping the lives of Kashmiri Pandits. Later, Gigoo also talks about the relief other Kashmiris experience when they move and settle in Jammu.

Gigoo's father, who owned a laboratory, came home early one day: "Today he is home with the microscope in his hand. He is perspiring and nervous. He drinks water and then says: 'All the women asked me to go home and not to come in the future'" (Gigoo 149). For the first time, Gigoo found his father in a terror-stricken state. This enabled him to make that decision in 'one minute' to leave to a safer place. Five years later, in Jammu, Gigoo's father loses his memory; he is unable to recognise even his son. Laub had warned through his Holocaust experience that no observer could remain unharmed by the witnessing. Father had always been silent. The silence brewed into a distorted memory, and the distortion led to a loss of the "sense of human *relatedness*" (Laub 64). The time-lapse had let him think, like the latency period; it distorted the truth and diminished his memory, from which he never escaped. The collapse of witnessing had occurred. It was caused by the failure of expression.

Gigoo's father is one among many who have lost their memory as they left their native land. The Muslim brothers, too, are victims of such memory loss due to the fear of guns or due to the death of someone near and dear. There are newspaper reports on dementia and mental degradation that the Kashmiris suffer due to displacement, shock and fear. And thus, the collapse of victims becomes a trauma for the nation as well.

Laub emphasises the importance of such works as they are produced after a particular period, which is received as the testimony to the event, leaving a "*historical gap*" (Laub 69)

through which, the truth reemerges, as it takes the form of a narrative in the presence of a listener.

Third-level witnessing

Lassa Kaul, ‘a real Kashmiri’, and the Director of Doordarshan Kendra, is killed. Terror was getting closer for Gigoo. Kaul was a friend. He accompanies the funeral procession in which hundreds of Muslims also take part, livid about the killing. By elaborating on the incident in his testimony, Gigoo exemplifies “what was ultimately missing in ... the human cognitive capacity to perceive and to assimilate the totality of what was really happening at the time” (Laub 69). Gigoo is baffled by encountering the crowd, which reflects the religious unison, a stark contrast to his experiences as a Kashmiri Pandit. His testimony suggests the incompleteness of the assimilation to date.

Gigoo speaks about the kidnapping of Soom Nath Saproo, a neighbour, who, after his release, is dumbfounded. Gigoo’s relations with his friends break in the tension of the events and also due to mistrust. Testimony, as Laub says, is “the process of facing the loss,” and it reminds Gigoo of nothing but “experience of separation and loss” (Laub 74).

The traumatic past is required to be expressed by choosing the right word, and also must be heard by the right listener, as it remains to be a story hard to put into words with the right structures. At the end of his essay, Gigoo writes to the readers on the pathetic condition of the Pandits, suggesting the “obliteration of the story” (Laub 64) is impossible as he considers the necessity of an implied audience, the nation itself.

It is not the historical facts; instead, the testimony itself stands as the truth. Even in the last part of the essay, Gigoo unravels the condition of Pandits even now, believing the listener will understand the situation well. For Gigoo, trauma is like a “double wound” (Caruth 3), which returns to haunt him. And for a “sensitive reader,” they can associate the pain of the author “in the attempt to imagine what would it be like to be” (Douglass and Vogler 39) a victim of forced exile. The trauma of Kashmiri Pandits is endless, not just because of the distorted past and the damage it has done, but because they remain as outsiders to their own home, as migrants in their own nation, and as a cause of the national trauma.

It creates two worlds – one that reveals the traumatic past and the present with the damage done by the past, which is never going to change. This damage done to the psyche can be observed in Gigoo’s writing too. His writings are scattered and are in fragmented forms. Every incident is traumatic, and thus choosing becomes a challenging task; organising the same is difficult since it is hard to put it into a well-knit essay/story. Assimilation of that of the mortified past and the damaged present is not possible.

In his recollections, Gigoo suddenly goes into a flashback. There is a sudden contrast in his memory of the turbulence of the present with the peacefulness of the past. The good old days bore witness to a harmonious coexistence. Pandits and Muslims never lived exclusively. Pandits attended the Eid celebrations, and for Pandit marriages, carpets and furnishings came from the Muslim neighbours. Each community had its allegiances, but that did not deter their communal harmony. His reflections led him to chronicle the golden achievements of the sons of the soil. The memoir is now a historical record of sorts. He reminisces, the genial whistling the locality used to call out to one another. Back to reality, as a displaced Pandit, now it is only his own family which will respond to his whistles! The present cannot associate itself with or assimilate the “too-good-to-remember” past.

By reclaiming his experiences, Gigoo reclaims the inner witness, identifies the presence of the “thou”, a listener, and in this case, the reader, and thus becomes the subject. Dori Laub rightly asserted that “survivors” like Gigoo needed to “survive to tell the tale, but also had to tell their tale to survive” (Laub 63). Finally, it is also a call to the reader to take up the shared responsibility for the situation. Laub insists that “the listener to trauma comes to be a participant

and co-owner of the traumatic event: through his very listening he comes to partially experience the trauma himself" (Laub, Dori. 57). Gigoo seems, in his recalling, to expect the reader, who is an implied listener, to relive the experience with him. The imperative to tell and be heard, can, after all, be a life-consuming task, as in the case of Coleridge's "Ancient Mariner." Not telling the story, according to Laub, would contribute to "the perpetuation of its tyranny" (Laub, Dori .64). The traumatic past requires to be expressed. Yet the challenge is in articulating with the right choice of words, to the right listener, a story that is incomprehensible in its entirety.

Conclusion

Days of Parting is a testimony to the truth. The memoir sets an example to what Laub calls – "historical retroaction" (70). Yet, the realisation of the truth does not erase the traumatic past. One can observe the trauma they experience and witness, one that reappears and reminds them of the past. The memories of the past force them to give testimony in order to survive. And testimony makes them relive the traumatic experiences as they have witnessed. The life of any Kashmiri begins and ends in this loop, entrapped forever. Hence, trauma turns out to be a "Tar Baby" for a Kashmiri, from which 'escape' becomes impossible.

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Indianness in Indian English: A Historical Perspective on Identity

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Abstract

India, the land of remarkable pluralism is a nest of multiple ethnicities, cultures, religions and languages. A country that holds onto its cultural and traditional roots deeply. India is a nation with a richness of languages that are known to honour both the elderly and younger ones. Where the proverb goes like 'Kos kos par badle paani, chaar kos par badle vaani.' This holds the literal explanation and meaning that every few kilometres, a new language changes, similar to how water does! Enveloped by the mighty Himalayas in the North, the Southern Indian Ocean, Khasi and Eastern Mizo Hills and Karakoram in the West; India once caught the attention of the world for its riches and so was known as the 'golden bird'. The British Raj then confined this bird and imposed English as the official language throughout their control. Indian culture, already renowned for its diversity, had a profound impact made on it by English, beginning from this point. As language serves a vital function in shaping identity, this paper probes into the evolution of English in India. Covering from its introduction in the 16th century during the Mughal Empire to its large-scale acceptance. The purpose of the paper is to investigate the development and progress of English in India. Furthermore, it outlines how English has influenced India and explores and examines Indian identity and Indianness in Indian English.

Keywords: - Pluralism, Multiple Ethnicities, Indian English, Identity, Indianness, British Raj.

"I use the word 'alien', yet English is not really an alien language to us. It is the language of our intellectual make-up- like Sanskrit or Persian was before- but not our emotional make-up... We cannot write like the English. We should not. We cannot write only as Indians. We have grown to look at the large world as part of us. Our method of expression therefore has to be a dialect which will someday prove to be as distinctive and colourful as the Irish or the American. Time alone will justify it."

(Raja Rao Kanthapura 1938 p. v)

Introduction

It is frequently stated that language is the window to the outer world and into the human thoughts. This can be very well understood by using the English language as an example. English has emerged as the ‘global lingua franca’- a common language to communicate throughout the world. “For non-English speakers everywhere, English has become the common tongue.” (Bryson 3) Similarly, English has played a distinctive role in India, be it times in colonial history or the postcolonial contemporary. The British colonial era marked the beginning of English dominance in India, which continues to this day. In the beginning, Indians were not familiar with the language. They couldn’t understand it, except a few selective people, who learned it by being the intermediary between the British and the Indians in the era of colonisation. But today, English is no longer a foreign language for Indians, because the language has been used by them for around 400 years. This is how they have been expressing themselves. Now, English is currently an Indian language that represents Indian identity, Indianness and the Indian ethos. Indians have molded it which may be suited to their cultural and ethnic identity and it has gone through the long process of acculturation. At present, English has permeated all aspects of life. From rural villages to urban areas, it has left no area untouched. This illustrates rather clearly how the English language has been a window for Indians to the outer world and into their thought. Indians have made it a component of their own language. English has been nativized by them. They have hued English with Indianness; hence it is now called ‘Indian English’. Indian English in India refers to the dialect of the language that Indians use in various geographical areas. The impact of the Indian mother tongue and regional dialects can easily be seen in the English language they use. “When an Indian uses English in India, the speech shares many of the features of the other Indian codes with which English alternates. Indian English thus deviates from the norms of native varieties of English. This deviation is a natural sequence of social conditions in the immediate environment in which the language is spoken.” (Bandyopadhyay 3) Additionally, Indian English must have variances at different linguistic levels, which are the outcome of its being in contact with so many dialects and Indian languages. Such variance got incorporated and adapted to the language mainly due to socio-cultural, linguistic, political economic factors etc. The basic nature of language is to serve the function of communication. It bridges the gap between two different language speakers. Just as it became a lingua-franca for Indian bilinguals and the British. It is undoubtedly one of the types of ‘Englishes’ such as Canadian English, Australian English, American English, Sri Lankan English and others. So, the Indian style differs slightly from the original British English. As Raja Rao in *Kanthapura* (1938) refers to Indian style, “The tempo of Indian life must be infused into our English expression, even as the tempo of American or Irish life has gone into the making of theirs. We, in India, think quickly, we talk quickly, and when we move. We move quickly. There must be something in sun of India that makes us rush and tumble and run on.” (p. 35). Similarly, (Salman Rushdie 1997) in *The Vintage Book of Modern Indian Writing 1947-1997* enunciates:

“English has become an Indian language. Its colonial origins mean that, like Urdu and unlike all other Indian languages, it has no regional base...English has acquired, in the South, an air of lingua franca cultural neutrality. The new Silicon Valley-style boom in computer technologies of Bangalore and Madras has made English in these cities, an even more important language than before.” (13)

When it comes to India, Rushdie seems to be spot on when he emphasises the English language’s need- based structure. The very style of Indian English has been shaped and reshaped from time to time as per the requirements of the communities and people it serves.

Needless to say, Indian English does speak of the voices of the diverse groups and communities in India.

Origin and Evolution of English in India

The English language's history of the origin and evolution of the in India began centuries ago. It can be seen during the 16th century when the first British trader, Sir Thomas Roe came to India to meet *Mughal* emperor Jahangir at Ajmer. Later on, with the permission of Jahangir, they established the first English or British firm in Surat. During the same period, they established the East India Company and spread it in the Indian presidency of Calcutta, Madras, and Bombay. The full British Raj was established in 1757 after the triumph Battle of Plassey, where Robert Clive defeated Siraj-Ud-Daullah, the last *Nawab* of Bengal, with the help of Mir Jafar. Further, it was very difficult for the British to communicate with local people and here the missionaries played an essential role in spreading English as the primary language and education among the local Indians. India's English language development is all about adaptation and transformation. It began as a language of mercantile activities and advanced into a powerful language denoting elitism and governance. In India, advancement of English pushed Indians to learn and use it in their own contexts. When they started using English, they tried to connect it to their own context and nativity. Hence, we got a fresh variant of English which was distinct and unique in vocabulary, pronunciation, accent and usage. After the Indian Independence, English was made an associate language for a few years. However, its large-scale usage in the later years made it a necessity to make it an official language. English in India these days is a legacy of its entangled and laborious history and culture and its evolution shows the capacity of the Indians to mould it in a suitable way to communicate their own identities to the world.

Growth and Development

The colonial era marked the beginning of Indian English journey when English was first imposed by the Britishers. It was used for administration, commerce, and education purposes. The growth and development of Indian English can be seen through the interaction between the British and the Indian people. Soon it became the symbol of power, status, intellect as well as gentleman. More and more youths were trying to learn this language to get better opportunities in terms of jobs and to gain respect. This concept can be further illuminated through insightful observation made by B. Kacharu in 1981, which highlights:

“As is readily apparent from this list, many of these nations were formerly colonized or otherwise administered for extensive periods by Great Britain or the United States. During these countries' colonial eras, English was introduced as the dominant language of government, finance, and many other domains. As colonial administrations and economies expanded, employment opportunities opened up for non-Westerners who could speak English. Therefore, the local elites began to receive English-medium educations and came to use English increasingly in their daily affairs, both as a code of power and prestige and as a language of interethnic communication.” (15)

India has made a significant progress from its colonial past when states used English officially. The use of English is expanding into many new contexts, including more intimate ones like friends and family. English has assumed new functions, such as those of creativity or self-expression. When people speak several languages in the neighbourhood, the most popular language to use is English. In the post-independence era, English started to take a proper shape, but with a distinct style. With new vocabulary, diverse pronunciation, accent, and grammar, English eventually grew and took its new form as Indian English. Soon, Indian English became widespread. The most commonly used language in the fields of employment, education, and

government is unquestionably English. As R.K. Bansal (1983) delineates “English as spoken by educated people in India does not differ radically from the native English in grammar and vocabulary. It is in pronunciation that Indian English is different from either British or American English.” (Bansal and Harrison 96-97) However, Initially, the British used the different forms of native English or South Asian/Indian English as ‘Babu English, Cheechee English, Butler English, Kitchen English, Bearer English’ and many more.

Further, Kindersley (1938) makes some important observations

“[A]re concerned not with the broken sort of English spoken by servants or other Indians of a little or no ‘English’ education, but with the English of those who have learnt the language in schools. They apply, generally speaking to the English of clerks and of the less well educated among the professional Indians who use English daily, such as pleaders and magistrates. That is, they apply to a form of speech intermediate between the almost completely normal English of many Indian writers on the one hand and the dog English of the school-boy on the other, many of the usages herein contained, however, occur only from time to time in the English of the highly educated. Of this fact ample evidence could be produced in the shape of notes taken from books and speeches by well-known Indians.”(25)

Three Phases of Indian English

Missionaries were crucial at the initial stage and were highly visible focusing on the proselytization. Beginning in 1659, Missionaries were accommodated on East India company ships throughout their expeditions. In this phase, native people were also terrified because they believed that British people came from outside the country or across the river. In India, it was believed that if you crossed the river, you were not the same anymore, you didn’t remain pure sanctity. Further, it also meant that you disobeyed your religious faith. Charles Grant (1831) explains the causes for darkness in the Indian continent, “The true curse of darkness is the introduction of light. The Hindoos err because they are ignorant and their errors have never fairly been laid before them. The communication of our light and knowledge to them would prove the best remedy for their disorders.” (60-61). Now the participation of missionaries was also in the education related field, especially in three states- Bengal, Bombay and Madras.

The second phase started due to the demand from the public to learn English for their betterment, because till then they were well aware of that if they wanted to progress, they must have to acquire the English language. English arose both as an authoritative language and science and technology language, which became a need to learn. There were some Indians also who were in favour of English as a language additional to their native language. The second reason behind this was to reduce the influence of Persian and Arabic or because of socio-cultural, political, economic and educational reasons. In India, Raja Ram Mohan Roy promoted the English language for scientific, educational or international reasons. A letter was addressed to Governor-General Lord Amherst by him in 1823, for imparting English education rather than Sanskrit in schools:

“If it had been intended to keep the British nation in ignorance of real knowledge, the Baconian Philosophy would not have been allowed to displace the system of schoolmen, which was the best calculated to perpetuate ignorance. In the same manner, the Sanskrit system of education would be the best calculated to keep this country in darkness, if such had been the policy of the British legislature. But as the improvement of the native population is the object of the government, it will consequently promote a more liberal and enlightened system of instruction, embracing ...useful sciences, which may be accomplished by employing a few gentlemen of talents and learning educated

in Europe and providing a college furnished with the necessary books, instruments and other apparatus.” (302)

The government's initiatives to promote the English language particularly for academic purposes, made the third phase crucial. When East India Company gained dominance after 1765, they started looking at things from a wider perspective and gave attention to native people's problems. The British also established several new schools so that they could spread English language education. For the betterment of Indian Education, a new educational policy came which is called 'The Minute of 1835'. The craze for English language among Indians could be understood as “in 1834-35, 32,000 English books sold in India, as against 13,000 in Hindi, Hindustani and Bengali and 1,500 in Sanskrit, Persian and Arabic.” (Iyenger 28)

Indian Education Minute (1835)

The public instruction of English in India started during the British Raj's colonial authority. It all began with the replacement of the Persian language and the introduction of the English language. Thomas Babington Macaulay proposed the 'Indian Education Minute' in 1835 which was approved by Lord William Bentinck on March 7, 1835. The purpose of this Minute was to establish Bilingual Indians with proficiency in English, who could serve the Britishers. As Macaulay delineates about the purpose of forming the Minute “We must at present do our best to form a class who may be interpreters between us and millions whom we govern; a class of persons, Indians in blood and colour, but English in taste, in opinion, in morals, and in intellect.” (Sharp 116). With reference to Sanskrit and Arabic, he further enunciates, “I have no knowledge of either Sanskrit or Arabic. But I have done what I could to form a correct estimate of their value.... I am quite ready to take the oriental learning at the valuation of the orientalist themselves. I have never found one amongst them who could deny that a single shelf of a good European library was worth the whole native literature of India and Arabia.” (Sharp 109). The objective of this Minute was to create the Indian bilinguals or clerks who could help the East India Company. Soon after, English was mandated as the government's language. The education, instruction and training of the teachers commenced in English. By 1857, there were number of educational establishments and universities offering English education in India.

The Indianness in English

'Indianness' in written or spoken form of English can be explained as a peculiarity, commonly seen among the Indians. It replicates the dialectal diversity of the country. The speakers and writers often mix the aspects of both languages to express themselves. While 'Indianness' is kept alive by the Indian English Writers in their works of literature by burying its roots in the soil of Indian heritage and culture. They craft prose and poetry in English by using Indian references, cultural backgrounds and personal experiences as the base. Although Indian English Writers inscribe in English, they think about the thought process of Indians. They understand the necessity of connectivity to their native land and people. There are words and phrases that don't have literal or the exact same English translations. Hence, these writers make the necessary alterations to the language in their own unique style, which can be referred to as the quality of Indianness. Conversely, one can perceive the Indianness among Indian English Speakers through the usage of Indian idioms and expressions, a touch of an Indian or regional accent and pronunciation, coining new words and the inclusion of cultural references and vocabulary. In both the forms, it is tried by the writer and the speaker that the language fits in the Indian context. The Indianness in English facilitates the expression of Indian identity and perspectives.

Language and Identity

Identity and language are interconnected. While language molds an individual's identity, identity in various ways also influences language usage. Both things are mutually impactful. On the one hand, where Language can either empower or marginalize a person, identity can be built or shattered by a person's usage of language. India is a polyphonic country, where English is being learned as a second language. Since we have traced the origins of Indian English, we know that English was imposed on Indians by the colonizing British East India Company. Since then, it's been used continuously and consistently by the Indians. When English was first mandated in India, it tried to replace the aboriginal languages. Along with this, cultural erasure could also be experienced. As with the English language, came the concept of Western culture too. People were drawn to it and wanted to opt for it for the betterment and advantage of their societal standings. The loss of people's cultural identity was resulted from the adoption of Western language, customs and etiquette. On the other hand, it molded them into more educated, powerful and favored. Through this, we can see how language had both negative and positive impacts on the identity of Indian people. Having a look at these two things, we observe the impact of identity on language through the selected language for usage, the accent and pronunciation and most importantly the attitudes and tones people present themselves. An insightful discussion in Vikram Seth's *A Suitable Boy* (1993) sheds light on this idea:

"Do you speak English?" he said after a while in the local dialect of Hindi. He had noticed Maan's luggage tag. 'Yes' said Maan. 'Without English you can't do anything' said the farmer sagely. Maan wondered what possible use English could be to the farmer. 'What use is English?' said Maan, 'People love English!' said the farmer with a strange sort of deep-voiced giggle. 'If you talk in English, you are a king. The more people you can mystify, the more people will respect you.' He turned back to his tobacco." (501)

Hence, identity can affect the language usage and people's choices regarding it. Looking at contemporary times, the impact has been mutual and long-lasting. Indian English has the quality of Indianness in it which shapes the identity of people who use it. Similarly, the impact of Indian identity on the English language is seen through the modifications the language has undergone. The changes and modifications in the Received Pronunciation (RP) with a touch of Indian accent, use of code-switching or code-shifting and the blend of Hindi, Tamil, Marathi, Bengali or other regional vernaculars with English (resulting in *Hinglish*, *Tanglish*, *Marathish*, *Panglish* and *Benglish* etcetera) can be set as major visible examples. Hence, it can be stated that Identity and Language are interlinked and influence in a reciprocal manner.

General Features of Indian English

There are usual tendencies among the bilingual or multilingual community that people interchange phrasal, lexical, phonological, clausal or sentential components in their day-to-day lives. This linguistic phenomenon of these components or apparatus could be either a natural process or a political act. However, there is a significant lacuna between Indian English and English in India. English in India embodies the literary, historical, or political aspects whereas Indian English signifies the linguistic features. The influence of mother tongue (L1) becomes the barrier of the second language (L2) speakers. And it is also scientifically proven that L2 speakers cannot speak like L1 speakers. Larry Selinker in *Rediscovery Interlanguage* (1992)

enunciates the concept of Interlanguage where the L1 linguistic components are transferred to L2 components. He elaborates on five major processes:

- “Language transfer, in which features of the L1 are projected onto the L2.
- Overgeneralization of L2 rules, in which L2 rules are applied too widely.
- Transfer of training, in which language teaching itself creates language rules that are not part of L2.
- Strategies of L2 learning, the means through which the learner builds up the L2, such as repetition.
- Communication strategies, the ways in which the learner tries to communicate in the L2”. (10)

Further, Uriel Weinreich explicates the observable fact of Code mixing and Code-switching as the realities of language contact. Weinreich in *Language in Contact* (1953) enunciates that ‘Interference’ constitutes “those instances of deviation from the norms of either language which occur in the speech of bilinguals as a result of their familiarity with more than one language.” (1). Further, he explains some extra-linguistic features of encumbrance as:

- “The speaker’s facility of verbal expression in general and his ability to keep the two languages apart. Attitudes towards each language, were idiosyncratic or stereotypical.
- Size of bilingual group and its socio-cultural homogeneity or differentiation.
- Stereotype attitudes towards each language (e.g. prestige); indigenous or immigrant status of the language concerned.
- Attitudes towards the culture of each language community.
- Relation between the bilingual group and each of the two languages of which it is a marginal segment.” (3-4)

Whenever we discuss lexical interchanges, we come across the Indian English and its ‘lexical quirks’. These are the terms, words, expressions or phrases which are utilized differently than the conventional British English. Such words- ‘lexical quirks’ can be humorous sometimes. These are used in day to day conversation in India.

- Don’t worry! *Sab theek ho jayega*.
- *Wah! kya Baat hai!* Today you are looking so beautiful.
- Acting *veking* me *kya rakha hai*.
- *Bachho ka* play to *khatma hi nahi hota hai*.
- Devendra try to focus on study. Exam *aane wala hai*.
- *Sab log busy hain*.
- *Me thak gayi hu*, need a break!
- *Mujhe samajh nahi aaya*, can you explain it in English?
- *Aaj party hai*, are you coming?
- *Yeh dress mujhe pasand hai* but it is out of my budget.

Reduplication

Due to language variance, linguistic elements from several languages frequently conflict with one another in today’s multicultural society. Reduplication is a morphological process in which words are repeated or slightly altered. It can be separated into two sections: full reduplication, which involves repeating the same word for example, slowly-slowly, different-different, small-small, go-go, come-come, long-long etcetera. Considering that there is a cultural effect behind this kind of reduplication makes it really intriguing. Although it is frequently used, the second half of the lexis is repeated without any significance for example,

‘copy-vopy, chair-vair, class-vlass, roti-voti, late-vate, pant-vant, shirt-vert, people-veople, pen-ven, cut-shut’ etc.

Coinage

In Coinage, the speaker or writer may purposefully use jargon to highlight their own ethnic or cultural identity or they may accidentally use it with the purpose of expressing their own cultural sensibility. Many postcolonial writers generate new words by incorporating linguistic elements from their mother tongues as they see this as a means of opposing the hegemonic and dominating form of the English language for example Indianization of ‘English’ rather than English. (Hindinization of English), ‘Timepass’ instead of passing the time, ‘Fundae’ for basics or fundamentals, etc.

System of Numbering

The influence of Indian English is also visible in India’s numbering system of digits. A unique numbering system is employed in India for grouping the digits. For numbers under 100,000, the Standard English format is used. However, for larger numbers, a modified Indian system is adopted. This system uses a specific scale: 100,000 is expressed as 1,00,000 (one hundred thousand or one lakh), 1,000,000 as 10,00,000 (one million or ten lakh), and 10,000,000 as 1,00,00,000 (ten million or one crore). This different format is used for both spoken and written numerals, which differs from the International system of Numbering.

Evolution of Hinglish

‘Hinglish’, the word itself reflects Indianness. It refers to the combination of both the first and second languages of Indian people. Hinglish is the fusion of Hindi and English phrases or words which represents the distinctive feature of Indian identity. It mixes traditional and modern customs. Hinglish is symbolic of cultural fusion and adaptability too. The emergence of this linguistic hybrid has its ties to the times of colonized India when English was introduced to the people there. They began by combining English terms with their native tongue Hindi. Post-independence, it attained general acceptance and became the symbol of Contemporary style, Urbanity and Social ascent. In contemporary times, Hinglish has become renowned and an integral part of Pop Culture. Its usage is more visible among youngsters in their conversations and on social media in Instagram memes, texting, etc. For instance-

Commonly used phrases and words-

“*Bhai, mereko help chahiye!*”, “*Arey wah, kitna intelligent hai!*”, “*Chalo, chalo, let’s move on!*”, “*Meri teacher*”, “*Mujhe doubt hai*”, “*Konsi village me rahte ho?*”

Colloquial terms with different suffixes-

“Congress wallah, Lathi charge, Chai wallah, Police wallah, ma’am sahib, master ji, chutnification,” etc.

At the syntactical level for example-

“I am going to Mohan’s *ghar*. (*ghar* is a Hindi word which means Home).”

Hinglish is also widely used for texting in India. This includes writing words or sentences in Hindi language using the English alphabets. People while using Hinglish for texting, also modify or abbreviate the original words by making various Indianized changes in their spellings. For instance, people use words like ‘Gd nyt’ (instead of Good night), ‘lyf’ (instead of life), ‘2moro’ (in place of tomorrow), ‘thx’ (for thanks) and ‘pls’ (instead of please) etc. These are abbreviated Hinglish words, commonly used across India. These terms are widely used in casual communication that is online. These are quite widely utilized by individuals who frequently utilize social media. These might be short and quick words which help in communication, which are not an apt thing to be used. This usage of abbreviations of

Hinglish words makes it more complex to learn and use standard British English for communication in India. Through such words, the English language gets more indianized. Hinglish is an informal yet progressive and versatile language style. New phrases and words constantly keep on adding to their lexicon with time.

Phonological

Phonological features are a very common feature in any language. That's why it can be seen in any culture. When we talk about the Hindi speaking belt in India, so one can see the phonological differences in the Hindi language among different belts of speakers. This is a common feature that occurs in all communities or regions. The study of this area in linguistics is called Dialectology or Geo-linguistics. The first language always influences the second one. In the Hindi language consonant clusters like '/sk/, /sp/, and /st/' do not exist in an initial position. That is the reason Hindi speakers always face problems while articulating the sound of '/sk/, /sp/, and /st/' in the initial position. One can readily observe their articulation as:

Word	British pronunciation	Indian pronunciation
School	/sku:l/	/ɪsku:l/
Station	/'steɪ.ʃən/	/ɪsteɪ.ʃən/
Speak	/spi:k/	/ɪspi:k/

Similarly, in most of the Indian languages the sound of '/f/, /θ/, /ð/' do not occur, that is why instead of these sounds, they replaced them through the sounds of '/ph/, /th/, /d/'.

Further, especially for Oriya and Bengali speakers generally use the '/s/' phoneme instead of phoneme '/f/' because of the native Oriya and Bengali language problem. Thus, they perceive no distinction in the sound or articulation of the words 'She' and 'See'. They articulate it similarly to the phoneme /s/.

Phonological features are seen in Indian writers like -

"it was haat day in Kalinmpong" (TIL 83), "laet me tell you, you canaat pay me to go to that caantreey again!" (TIL 138), "beeeg man, reech man" (TIL 147), "Goozerat" (TIL 110), "daaller" (TIL 278), Mrs. Sen pronounced potato "POEtatto," and tomato "TOEmato," (TIL 131), the phonetic transcription of these words are: /pə'teɪtəʊ/ /tə'ma:təʊ/, Paaaaaawww! (Rising tone), (TIL 49), "taaalk to my relateev..." (TIL 138), "Vhaat deeference does that make? I haave already taaald you," he spoke slow as if to an idiot, "no taleephone caalls ..." (TIL 138), lay Ter (TGST 334), Yooseless (TGST 312), yesyesyesyesyes (TGST 86) etc. (Quoted by Sharma et. al. in "The Politics of Language: Decolonization of Indian English", 2015). Here, TIL represents the novel, *The Inheritance of Loss*; TGST represents the novel *The God of Small Things*.

Additionally, a number of additional formations which represent Indianness or Indianism:

- Register specific like- intermarriage, interdining etcetera.
- Text Specific like- as good as kitchen ashes, as honest as an elephant (Raja Rao in Kanthpura)
- Area Specific like- *potato bonda*, *yakka carriage*, *jibba pocket*, *religious diwan*, *coconut payasam* etcetera.
- Author specific like- rape-sister, salt-giver, sister sleeper etc. (Mulk Raj Anand's novels)
- Hindi words like- *sari*, *veshyas*, *zindabad*, *maharaja*, *paan*, *daal*, *hookah*, *bhajan*, *sahib*, *huzoor*, *ashram*, *Namaste*, *pitaji*, *angrezi khana*, *baap re*, *dhoti* etcetera.

- Hindi words with English suffixes like- *halwais, pakoras, laddos, dhotis, kangas, sadhus, rotis, jawans*, etcetera.
- Hindi Honorifics like- *ji huzoor, pitaji, justice sahib, sir sahibhuzoor* etcetera.
- Use of Indian Proverbs and Idioms like-
Bachelor of Arts: 'To the dust pot with your silly customs.' 'His pen ceased.'

The Guide: 'I left her after food'. 'How can we think philosophies, not our line, master.'; 'Thin as a broomstick, but talks like a giant' (quoted in Mohan, 1978, "Some Aspects" 197).

- Varied pronunciation-

Indians vary in pronunciation of English words. The fundamental words such as 'Dessert', 'Bowl', 'Almirah', 'Pizza', 'Café', & 'Restaurant', get frequently misarticulated as 'day-zert' 'ba-ul', 'al-me-ra', 'pee-ja', 'ke-fey', & 'res-tau-rent' whereas, the accurate way to pronounce these words are 'dee-zert', 'bohl', 'al-my-rah', 'peet-zuh', 'ka-fey' & 'reh-strawnt'. Due to such assorted pronunciations, Indians are blamed for mispronouncing such words.

Conclusion

Indian English thus represents the socio-cultural milieu of the millions of Indians engaged in negotiations with the changing times and requirements of the Indian continent. For many Indians, Indian English represents a new identity. For them, it appears to be an identity card, which provides and promotes their sense of belonging. Hence, Indian English has emerged as a fundamental component of the Indian language and linguistics system. The cultural diversity and identity of these people penetrated deep into the language called English through various stages of the socio-cultural evolution of India. The very essence of Indianness got soaked into the language and made it so diverse, colorful, meaningful and apt for the best means of communication within the geographical boundary and across the world to showcase its Indian identity. From the introduction of English in India years ago to its wide acceptance today, the resilient and adaptive nature of Indians is visible. This evolution showcases the complex identities of the Indians and their ability to hue the English language with Indianness.

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The Interplay of Fate and Freewill: A Focus on Haruki Murakami's Postmodern Novel Kafka on the Shore

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Abstract

Postmodernism presents a complex view of self-identity, challenging traditional notions of a stable, coherent self. According to postmodernism identity is fragmented and constructed through social interactions, discourses, and cultural influences. Similarly, protagonist Kafka Tamura's search for self identity is intricately woven into the fabric of the narrative throughout the novel. "Kafka on the Shore" is a postmodern novel written by Haruki Murakami in 2002 with diverse insights of human experience and multiplicity of perspectives, with the concepts of fate and free will. This paper aims to focus on the surreal world of Murakami's Kafka on the Shore and its teenage protagonist Kafka Tamura's experiences on his transformative journey in search of self-identity and the fear of the prophecy explained by his father. It begins with a battle between Kafka's fate, which presents itself through his desire to live a meaningful life on his own. Also the text focuses on the interwoven lives of the other characters with Kafka using free will and developing their experiences in the story with the theoretical elements of postmodernism.

Keywords: - Postmodernism, Human experience, Fate, Freewill, Self identity

Introduction

The Fate and Freewill has been the timeless and universal theme in literature. Exploration of the theme of fate and free will in literature offers a profound examination of human agency and predestination. It digs into the everlasting philosophical discussion over whether our lives are governed by predetermined forces or whether individuals possess the autonomy to shape their own destinies. Similarly, in postmodern literature, fate and free will

are often explored through fragmented narratives and metafictional techniques, challenging traditional notions of determinism and agency. Characters frequently grapple with a sense of predestination while simultaneously exercising personal choice, reflecting the postmodern skepticism toward grand narratives and absolute truths. This duality underscores the inherent uncertainty of human experience, as postmodern novels often present a world where both fate and free will coexist in an intricate, unpredictable dance.

It is the same case in Japanese writer Haruki Murakami's *Kafka On the Shore*, a Japanese postmodern novel written in the year 2002 and translated into English in 2005. The novel tells the stories of Kafka Tamura, a scholarly 15-year-old kid who escapes his Oedipal curse, and Satoru Nakata, an elderly, disabled man who possess a strange capacity to communicate with cats. The book explores music as a means of communication, along with metaphysics, dreams, fate, and the subconscious. The life experiences of the central characters are shown intricately by Murakami with the elements of magic realism.

Kafka Tamura, the main character who goes through the metaphysical forests, parallel universes, and an odd old library in search of his selfidentity. Throughout the book, we never learn Kafka's birth name. He gives himself the unusual name Kafka at baptism, but he keeps the last name that identifies him with his father. By selecting his own name, he cultivates a unique identity. He also struggles to figure out not only strange events and encounters in the outside world but additionally his own inner sensations and actions in the peculiar world of Kafka on the shore.

A "prophecy" given by his father that Kafka will murder him and have sex with his mother and older sister drives him to the verge of obsession. Kafka is plagued by the prophecy and feels like he is always resisting or executing it. The famous Oedipus prophesy, in which an oracle accurately foretells that Oedipus will kill his father and marry his mother, is paralleled by Kafka's own "prophecy." Kafka often connects to the tale of Oedipus, transforming the myth into a sort of personal guidebook. Despite having no memory of the murder, Kafka feels deeply responsible for the strange death of his father when he learns of it. Kafka is certain that his father's death was caused by the sheer force of his desires and dreams. In another example of the prophecy's influence on Kafka's thinking, despite the lack of evidence and the fact that Sakura is not the same name as Kafka's sister, Kafka imagines that she is his sister after seeing her on a train. He is so confused by their brief sexual experience, tormented by sensual nightmares, and convinced that he will rape Sakura, Kafka's strong belief in fate and prophesy makes their connection filled with sorrow and remorse. Kafka has a second, much more passionate relationship with Miss Saeki, a middle-aged lady he believes to be his mother, even though he has no concrete proof to back up this theory. Kafka develops a deep romantic relationship with Miss Saeki after falling deeply in love with her, treating her as both his mother and his lover. Because he feels powerless to stop it, Kafka allows his faith in the Oedipal prophecy to lead him into partnerships he knows are bad.

Characters who have a strong sense of fate may believe they can foretell the future, and in Murakami's surrealist world, this is occasionally the case. This reinforces the delusion that fate controls the universe and that everything in life is predestined. Reliance on this notion of predestination, however, also puts characters in danger of being blind to the unpredictability of life and the potential for unexpected death

"Yes," ... "A lot of things were Stolen from my childhood. Lots of Important things. And now I have To get them back." "In order to keep On living." "I have to. People need a Place they can go back to. There's Still time to make it, I think. For Me and for you." ... "Who are you?" ... "And Why do you know so much about Everything?" You tell her she must know who You are. I'm Kafka on the Shore, You say. Your lover—and your Son. The boy named Crow. And The two of us can't be free." (Murakami 332)

It is clear that self-identity appears as a prominent issue in Haruki Murakami's "Kafka on the Shore," which is intricately explored through the novel's multiple narratives. Kafka's tension between fate and self-determination is exemplified by Tamura's self-discovery journey, as he wrestles with his history and tries to redefine himself in the face of paranormal events. On the other hand, Nakata's identity crisis, through his special talents and search for recollection, emphasizes the loss and recovery of self. Murakami examines how personal history, psychological pain, and existential quest influence one's sense of self through the interwoven destiny of these people. In the end, the book suggests that self-identity is a moving target, influenced by both internal and external factors beyond an individual's control.

As the story unfolds, themes of identity, and the nature of reality come to the forefront. Kafka grapples with his sense of self and his place in the world, while Nakata embraces his unique abilities and learns to accept his role in the unfolding events. Both the characters are on the journey of self discovery, guided by the intuition and sense of connection. Through their voyage, Kafka and Nakata have profound transformations as they accept their true selves and come to deal with past traumas. They also learn more about the secrets of the universe and the interconnectedness of all things.

Unalterable prophecies seem to control both the world and their own destiny for Kafka. Others believe that individuals are meant to die at particular times, go on specific missions, or experience romantic relationships. It might be comforting, but potentially concerning, to think that one is destined for a certain path. In *Kafka on the Shore*, whether or not "fate" actually exists is secondary to the characters' actions, which finally lead them to fulfil their own made-up prophecies and make the topic moot. Murakami therefore demonstrates that prophecies become self-fulfilling when there is a trust in fate.

Readers may be familiar with *Kafka on the Shore*'s depiction of the reciprocal interaction between the individual and society. At a glance, it appears that the identities of Nakata and Hoshino are established within a social context. The latter creates his identity from pictures presented to him by consumer goods, whereas the former is classified as an identity less individual due to his practical and conceptual deviation from capitalist norms. Analyzing the character identities, however, changes this portrayal. The text's portrayal of the "problematic" identities of Nakata and Hoshino mirrors Murakami's perspective on the "problematic" realities he sees in his society. People's indulgence in capitalism and consumerism, the proliferation of meaningless signs, and the alienation felt by those who in one way or another.

The novel considers magical realism along with its fantastical elements to portray fate as the ultimate remote of human lives. At the novel's conclusion, Murakami provides an overview of the transformation of his central characters, highlighting their belief that fate is the ultimate reason for their free will to create a new self identity. His use of dreams and metaphysical realities allowed his characters to develop throughout the narrative and become fully realised individuals by the book's conclusion.

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The Struggle for Equality and Multiculturalism in The Hunger Games

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Abstract

These paper by Suzanne Collins, The Hunger Games, is a great piece focusing on multiculturalism, which is present in different sections of the book, and the mechanism through which society copes with diversity. We cannot ignore the role that various factors such as race, class, and power play when it comes to our vision. The multicultural theory primer is structured in a way that we are informed of the cultural, racial, and economic disparities through the Panem society in the book. Furthermore, using a multicultural approach reveals the theoretical dimensions of the study and after that, we project the issues of cultural representation and identity construction. The examination presents the novel as one that confronts uniformity and thus highlights the importance of diversity in a patriarchal society. The outcomes of the study suggest that The Hunger Games promotes multiculturalism and at the same time it recognizes the intricate principles of sustaining a societal balance will not stay untold. Dystopian literature, including this book, can reflect societal debates, like social justice and equal rights. One possible project may investigate the effect of ethnicity and gender in society and how The Hunger Games offers a clear example of the problems faced in those situations.

Keywords: - Cultural diversity, Dystopian fiction, Social justice, Identity.

Introduction

Dystopian fiction has emerged as a potent medium for reflecting and challenging contemporary issues, such as the fight for social justice, equality, and the acceptance of cultural variety. The dystopian future society depicted in Suzanne Collins' The Hunger Games is one in which the ruling elite purposefully perpetuates ethnic, class, and gender inequality. The

dystopian world of Panem, the setting for *The Hunger Games*, is split into 12 districts and the Capitol. The districts are oppressed economically and culturally, while the Capitol represents a wealthy and powerful elite that profits from their abuse. The Hunger Games, the book's title event, is a vicious competition where kids from every district must fight to the death on television. In addition to providing amusement, the games are a tool used by the Capitol to keep control of the districts, highlighting cultural differences and promoting social injustices. In what ways does *The Hunger Games* highlight the racial, cultural, and economic disparities in Panem? How does the book analyze the perils of social homogeneity using these divisions? How do characters' identities and resistance actions get shaped by the intersections of race, class, and gender?

By highlighting the value of diversity as a means of resistance against authoritarian authority and criticizing societal homogeneity, this essay posits that *The Hunger Games* fosters multiculturalism. It implies that Collins' portrayal of Panem's society provides a thoughtful analysis of how diversity may both contribute to and hinder efforts to attain equality and social justice. Analyzing how *The Hunger Games* uses multicultural theory to examine the themes of racial, cultural, and economic injustice in Panem is the primary goal of this research. Additionally, the study seeks to show how the novel's critique of authoritarianism is based on a celebration of cultural diversity. Scholars like Gregory Claeys and Margaret Atwood have examined how dystopian literature frequently functions as a critique of modern social and political systems. These pieces are especially pertinent to conversations on race and class because they regularly deal with issues of power, inequality, and control. According to academics like Will Kymlicka and Bhikhu Parekh, theories of multiculturalism emphasize how crucial it is to acknowledge and value cultural variety in the process of forming social and political identities. The splits in Panem, where the Capitol's desire for uniformity stifles each district's distinct cultural identity, can be explained by these arguments. The political and economic criticisms of *The Hunger Games* have received a lot of attention in the literature, but the novel's treatment of racial, cultural, and identity concerns has received less. Though few authors have concentrated on the ethnic and cultural aspects of the story, authors such as Amy Hungerford have touched on the themes of class struggle. Although a lot of research has been done on *The Hunger Games*' political and economic aspects, little attention has been paid to how race, class, and cultural identity intersect in the book. By concentrating on how the novel's depiction of Panem's varied districts functions as a critique of societal homogeneity and an advocacy of multiculturalism, this essay aims to close this gap. This essay adds to the body of knowledge on *The Hunger Games* by providing a thorough examination of the novel's critiques of cultural homogeneity and advocacy for multiculturalism. This study offers fresh perspectives on how Panem addresses issues of race, culture, and identity formation by analyzing the representations of its varied districts.

The research design is explained in more detail in this section. You will concentrate on text analysis and use multicultural theory to investigate the novel's themes because this is a qualitative study. One way to describe it would be: This study takes a qualitative method, applying multicultural theory and closely examining the text. In order to examine how racial, class, and gender concerns influence Katniss Everdeen and Rue's identities and resistance to the Capitol's power, the analysis will concentrate on significant moments and individuals. The portrayal of the various districts as culturally unique and how these differences support the larger criticism of societal homogeneity will receive particular focus. In relation to *The Hunger Games*, multicultural theory offers a prism through which to view how Panem's districts mirror actual racial and cultural diversity concerns. To keep power, the Capitol aims to homogenize the unique cultural groups that each district represents. The paper will examine how characters oppose this homogenization in order to emphasize the novel's criticism of society's attempts to stifle cultural diversity in favor of homogeneity. Suzanne Collins' book *The Hunger Games*

serves as the main source of information for this investigation. Scholarly essays about social justice, multiculturalism, and dystopian literature are examples of secondary materials. The study will examine significant passages from the book with an emphasis on character relationships and defiance of Capitol authority. The text was closely read in order to find issues pertaining to race, class, and cultural identity. The development of these themes through character interactions, symbolism, and narrative structure will be the main emphasis of the analysis. In particular, the novel's contrast between the districts' diversity and the Capitol's enforced uniformity will be examined. According to the analysis, Panem's districts are portrayed in *The Hunger Games* as racially and culturally unique entities, each with its own customs, struggles, and traditions. In contrast, the Capitol is portrayed as a force for cultural uniformity that aims to eradicate these distinctions in order to keep power. The novel's support of multiculturalism and criticism of authoritarian rule are symbolized by characters like Katniss and Rue, who cherish the distinctive cultural identities of their district and rebel against this forced homogeneity.

The findings demonstrate that by highlighting the importance of diversity, *The Hunger Games* challenges attempts by society to enforce homogeneity. The novel provides a potent commentary on the significance of cultural identity in opposing oppression through its depiction of the districts and the Capitol's efforts to stifle their originality. According to the research, *The Hunger Games* fosters a multicultural outlook on society in which people view diversity as a strength that helps them fight against oppressive authority. The Capitol's efforts to eradicate cultural diversity are a reflection of actual attempts to impose social homogeneity, especially during the colonial and imperial centuries. Characters like Katniss, however, show that accepting variety is essential to attaining social justice and equality by drawing on the distinctive cultural legacy of their district. By demonstrating how dystopian literature may be utilized to examine contemporary issues of race, class, and culture, the study's findings advance the discipline of multicultural theory. *The Hunger Games* emphasizes how difficult it is to preserve societal harmony in a multicultural society, implying that rather than being repressed, diversity needs to be safeguarded and honored. This study's emphasis on racial and cultural issues at the expense of other significant themes like gender and sexuality is one of its limitations. Future studies could examine the ways in which the novel's critique of socioeconomic inequality interacts with these topics. According to this study, *The Hunger Games* promotes multiculturalism while criticizing societal homogeneity. Through its depiction of Panem's culturally diverse districts, the book makes the argument that social fairness and resistance to authoritarian rule depend on diversity. This resistance is symbolized by characters who embrace their cultural identities, such as Katniss and Rue. The novel's depiction of resistance and variety has important ramifications for current discussions of equality, multiculturalism, and social justice. *The Hunger Games* makes a compelling case for the importance of diversity in creating a just society in a world where racial and cultural differences sometimes lead to war. Future studies may compare *The Hunger Games'* depiction of variety to that of other dystopian novels, like *Divergent* or *1984*, or examine how it addresses other facets of identity, such as gender and sexuality. A comparative analysis of diversity in various dystopian stories may shed more light on the ways in which these works address societal issues. It means, a multicultural society, suppressed diversity needs to be protected and respected. And, add to this, somewhat narrow is the study focus on racial and cultural issues, to the detriment of other pressing topics like gender and sexuality. How these fields of inquiry speak to the novel's critique of socioeconomic inequality itself makes one potential venue for future research. This study claims, that the *Hunger Games* supports multiculturalism while reflexively (negatively) criticizing societal homogeneity. Indeed, the book argues that this social fairness and strong resistance to the rule of an authoritarian institution require such diversity. Characters like Katniss and Rue represent this resistance to this resistance to their

cultural identities, indeed, this time. The management of resistance and multiplicity also involves some highly relevant biting in the debates that dominate current discourse concerning equality, multiculturalism and social justice. It powerfully fortifies the case for the imperative of diversity within a world where racial and cultural groupings sometimes invoke a war; a world in which they can live together in a just society without quarrel. Future research can also be done by comparing the range of diversity portrayed in *The Hunger Games* to another dystopian book, such as *Divergent* or *1984*, or assessing if it deals with other identities, such as gender and sexuality. A comparison of diversity in different works may help shed some light to how different works take on different societal aspects.

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An Overview of Young Adult Literature in Literary Studies

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Abstract

Young adults have a vital role in our nation, and are future of the society. They experience countless problems just like adults. Family pressures like divorces, remarriages, and parental violence affect them very much. Myriad social pressures, and poor parental supervision lead them to delinquency, and commit crime. They tend to alienate from their families, and withdraw from society. Lack of parental care impairs their health, causes stress, and drives them to commit even suicides. Many young adults end up as alcoholics, and drug-addicts. The predicament of adolescent girls is more horrific than boys. Many unprivileged girls battle with sexual harassment which leads to teenage pregnancies, and contract sexually transmitted diseases. But in the global scenario, little attention is paid to the enormous crises faced by young adults. The voice of adolescents remains largely unheard in society. This paper gives an overview of the onset of young adult literature in literary studies.

Keywords: - Young Adults, Myriad Social Pressures, Parental Care, Unprivileged

“Youth is the best time to be rich, and the best time to be poor.”

- Euripides

Introduction

Boys, and girls go from infancy to maturity throughout adolescence, which is a time of mental, emotional, social, and physical development. It is the transitional period between childhood, and maturity. It is a stage rather than an age. In general, adolescence lasts from the ages of twelve to twenty. Postponed adolescence lasts till age 21, and possibly as long as age 25. Early adolescence, middle adolescence, and late adolescence are the three stages of adolescence. Ten to twelve years old is considered early adolescence. Early in adolescence, the child's development rate accelerates, initially in the hands, and feet and then in the limbs. At

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this point, individuals exhibit a need for privacy, and cherish independence. The age range of middle adolescence is twelve to sixteen. When auxiliary hair, and sweat glands form, the height velocity curve peaks. The age range of late adolescence is sixteen to nineteen. The body resembles that of a young adult, and secondary sex traits have fully developed. Young adults start making plans for the future in late adolescence.

Adolescence is defined by the WHO as the period between the ages of ten, and nineteen. Adolescent emotional development is greatly influenced by physical growth, and development. In addition to having a different body than they had as children, adolescents also acquire newer perspectives, and dispositions. Many of them pretend to be the fittest adults in the world at this point. They may, therefore, also develop a severe inferiority complex.

Adolescence can be viewed as the culmination of a lengthy developmental process that starts at conception. By the conclusion of adolescence, a person's development has advanced to the point where they are considered adult by society, and the law, meaning they can live freely without supervision or direction. Adolescence is a "storm and stress" (Smith) time that portrays the unnerving turbulence of growth, according to Stanley Hall, the father of the scientific study of adolescence.

It is a time of transition in psychology, when changes take place in personality, social interactions, bodily changes, and cognitive changes. The child goes through a number of changes at this time of transition, including intellectual, emotional, and physiological ones. Also known as "the period of storm and stress," this time span spans from childhood to adulthood (Hendry 209).

Teenagers have a lot of hopes in life. The teenager is excited to engage with new situations, make new friends, and investigate their inner strengths. Teenagers want to think for themselves, set their own objectives, and figure out how to get there. Teenagers desire greater freedom to enjoy themselves. They enjoy life in their youthful dreams, despite the fact that they are not yet grown enough to handle life's obligations. Power, and love turn into powerful motivators in life. Adolescence is a time of abundant growth, and development, occurring between spring, and summer. During adolescence, both boys, and girls experience the pride, and happiness that comes with maturing. But they are kept in check by numerous constraints. These social, and family controls, force children to establish themselves, and follow the rules both within, and outside the family, in order to behave appropriately. Adolescents remain reliant on others despite the amount of assistance they receive.

The objective for the teenager is to develop their potential rather than just interact with others or the outside world. They make efforts to investigate their place in the world. During this phase, personality development becomes stronger, and stays that way for a long time. Adolescents who have their personalities properly shaped can become significant human resources for our country. As a result, the life script of adolescence lasts for a very long time. Making the correct job decision or having a solid strategy might help school-age adolescents settle into their future. As a result, this time is crucial for future planning. Adolescents who have wonderful times in their adolescence tend to remember such happy or pleasant experiences in their later years, while those who experience bitterness, find those memories unpleasant even as they remember them.

Rapid physical development, and significant emotional changes occur during adolescence. Despite the excitement of the change, both the parent, and the teen may find it confused and unsettling. This creates a gap between parents and kids. Teenage years are a time of increased stress. Stated differently, it might be characterized as a time of pressure, and turmoil. Social, and peer interactions, a desire for independence, and mental and physical maturity are all part of it. Adolescence is a theoretical construct that is always changing, and influenced by cultural, historical, psychological, and physiological factors. Steinberg says,

“This critical developmental period is conventionally understood as the years between the onset of puberty, and the establishment of social independence.” (Amin 2).

The use of chronological age to differentiate between life cycle phases is always cautioned against in literature. Young adulthood is defined for the sake of this research article as the teenage stage between the ages of twelve, and twenty-two, with the terms "youth" and "adolescents" being used interchangeably.

Young adulthood is the time when kids come out of their shells, and fly wide in a world full of dreams, and hopes. It is a time of transition, growth, and progress. In any country, young adults are the nation's future, and are essential to its progress. They serve as a nation's fundamental engine. They are the source, and reservoir of limitless energy. At every level, they represent their nation. Young adults play a more significant role in nation-building than one may imagine. To put it another way, the nation will advance, and succeed thanks to the work, and brains of young adults.

Young adults are a valuable resource for their country. They serve as a nation's foundation. Young adults shape the future of any civilization, since they form the backbone of a country. Every other age group, including children, middle-aged people, and senior folks, depends on the youth, and has high expectations of them. Because of this, young people are more significant than other age groups in both the present, and the future of society. As a result of society's heavy reliance on young people, young people have a responsibility to play because they hold the key to the future of their families, communities, and nation. A nation's youth are its greatest asset, and power. They are a society's potential energy. They are a country's pride. A person is endowed with a wide range of talents at an early age, including critical thinking, leadership, decision-making, dispute resolution, and cognitive functioning. To put it another way, youth is a stage that is full of unrealized potential, new vitality, and ideas that can be developed, and applied for the benefit of everyone. In addition, they possess the drive to put in a lot of effort, take chances, and succeed. Young people are frequently the ones fighting against political systems, crime, corruption, and whatever else they believe is wrong in society at large. They possess the zeal, and inventiveness to effect change. A person's youth is the period of their life when they make decisions. The most powerful factor that will propel a nation towards prosperity is its empowered youth. A country's future is determined by the caliber of its youth.

Youth's creative potential, along with its zeal, vitality, and adaptability, can do wonders for humanity. Numerous youth icons have left their imprint, and achieved immortality throughout the world's history. Young individuals from a variety of circumstances have positively impacted the world, and given their strength to worthy causes. In order to clear the path for educational integration in the United States, Ruby Bridges (1954) became the first Black child to attend an all-white primary school in Louisiana. She also battled enduring prejudice, and hostility. South African youth, led by Hector Peterson (1964-1972), rose to prominence as a potent symbol of opposition to racial injustice, and apartheid. A Pakistani child labourer named Iqbal Masih (1983-1985) assisted more than 3,000 youngsters in escaping Pakistani forced servitude. HIV/AIDS was inherited from his parents at birth, and Nkosi Johnson, also known as Xolani Nkosi (1989-2001), was denied admittance to a public school due to his status. He became an influential voice for treating HIV victims with equality, and respect as a result of his startling social experiences. In addition, he got the Children's Peace Prize posthumously, and formed a refuge for HIV mums, and their kids with his foster mother. According to Nelson Mandela, he was "an icon of the struggle for life." For many years, Om Prakash Gurjar (1992-) was a forced child slave, who was born into a family of bonded labourers. Born into a family of bonded labourers, Om Prakash Gurjar (1992-) spent several years working as a forced child labourer. He later joined the 'Bachpan Bachao Andolan movement' to fight for children's rights, and free other child workers. In 2006, he received the International Children's Peace Prize. Swedish school girl Greta Thunberg (2003-) rose to

prominence as a global environmental advocate. In order to rally support for direct action on global warming, Thurnberg started a school strike outside of Parliament in Sweden. She has become a global spokesperson for the environmental cause as a result of this nationwide strike spreading to other nations. At the ages of ten, and twelve, Melati and Isabel Wijsen founded the non-governmental organisation "Bye Bye Plastic," which has since grown to become a global cause. To make it even better, India's Swami Vivekananda is a youth idol whose moral example, and unmatched principles still serve as a source of inspiration, and guidance for young people today. Likewise, Malala Yousafzai, the youngest Nobel laureate, serves as an inspiration to young people due to her vigorous support of women's, and children's education as well as human rights in general.

A nation's downfall, and the breakdown of a positive culture might result from improper handling, and harnessing of youth strength. Young people in today's society, regrettably, sleep in a sluggish slumber of complacency. Due to numerous drawbacks, they are more likely to become anti-social components, and become victims of terrorism, drug addiction, alcoholism, smoking, hacking, cybercrimes, and mobile mania. Furthermore, by mind washing children, and guiding them down the deadly pathways of crime, and terror, egotistical individuals exploit their vulnerable minds. Despite the quick advancements in technology, and knowledge, the rate of crime, and violence in today's society is startlingly high. Giving young people a sound intellectual, and moral education is the best method to strengthen them. The goal of this study article is to help today's youth understand their inconceivable potential to build a world that is free from all forms of prejudice, and is wholesome, healthy, and peaceful.

Fiction that solely addresses the issues of young adults is known as young adult fiction. Compared to children's literature, it is significantly different. Children are the target audience for children's literature. Teens are the target audience for young adult literature. Themes covered in young adult literature include infatuation, dreams, sexual dilemmas, accidents, violence, deaths, tragedies, love, intergenerational conflicts, and much more. These themes are more sophisticated, and complicated than those found in children's literature. Young adult literature's primary themes are less evident in children's books. The goal of young adult fiction is to shield young people from the harsh truths of reality. It depicts many intricate issues that teenagers face, such as sexuality, drug, and alcohol abuse, suicide, and death. It is stated that young adult literature is characterized by growth.

Although young adult fiction is primarily written for teenagers, readers of all ages find the lively characters, and situations presented in these works to be enjoyable. The enormous popularity of the Harry Potter books, and other purportedly young adult series has demonstrated that nearly everyone can relate to the issues, and subjects discussed in young adult fiction. Young adult romance, dystopia, sci-fi, and fantasy are just a few of the many subgenres in young adult fiction.

Teenagers are interested in the concerns, issues, and life situations that are addressed in young adult literature. Even though this fiction is aimed for teenagers, adults have also found it to be fascinating. Young adult fiction frequently deals with friendship, relationships, first love, and the search for one's identity. Another name for young adult novels is coming-of-age or issue novels. To ease the transition between children's, and adult novels, young adult fiction was created.

One of the most vibrant, imaginatively stimulating fields of study, and interest is young adult literature. Young adult literature supports healthy teenage development by attending to young people's physical, emotional, moral, social, spiritual, and financial requirements. It is a work of literature that is relevant to young people's developmental stages. Its value is derived from both its artistic merit, and its applicability to the reader's daily life. The ability of young adult fiction to allow readers to recognize themselves in the book's pages is one of its main advantages. It presents young people as essential members of a wider human community. By

painting realistic pictures of teenager's inner life, young adult fiction also cultivates a deep understanding, empathy, and compassion for them. Young adult fiction encourages readers to accept all of humanity in this way. Additionally, young adult fiction prepares readers to face the reality of approaching maturity, and to take on the rights, and obligations of a responsible citizen.

Stories about coming of age are common in young adult novels. Throughout these books, teenagers are seen maturing into adults, resolving personal issues, and coming to terms with their acts. Young adult fiction has a variety of literary uses. It offers young people an enjoyable reading experience by focusing on real-life situations, and their numerous issues. Themes like friendship, getting into trouble, romantic, and sexual interest, and family life are common in young adult fiction. Narratives concerning self-identity, life, death, and individuality are among the other prevalent themes found in young adult novels. It helps readers identify role models, make sense of the world they live in, build a personal philosophy of being, cultivate a personal sensibility, and discern right from wrong by providing them with a relevant frame of reference. To put it another way, young adult literature helps young adults become more mature, tolerant, and civilized adults by expanding their horizons. To put it briefly, young adult literature supports the growth of young people in a healthy way.

Beginning in the early nineteenth century, young adult literature has a long history. In 1802, Sarah Trimmer distinguished young people as a unique demographic that differed significantly from children. Sarah Trimmer defined the young adult stage as spanning from the ages of fourteen to twenty-one in her magazine, "The Guardian of Education". The two seemingly comparable genres of literature were distinguished by her introduction of the names, "Books for Children" (for children under fourteen), and "Books for Young Persons" (for people fourteen to twenty-one) in this magazine. After then, a number of authors produced novels that reflected the emotions of young adults. Among them are C.S. Lewis, Francis Hodgson Burnett, Mark Twain, Lewis Carroll, Robert Louis Stevenson, Edith Nesbit, J.M. Barrie, L. Frank Baum, Astrid Lindgren, Enid Blyton, and Francis Hodgson Burnett. But *Seventeenth Summer* by Maureen Daly, released in 1942, is regarded as the first book written, and published specifically for adolescent females. Sport novels, and young adult romances written specifically for lads quickly followed its enormous success. J.D. Salinger's 1951 book, "The Catcher in the Rye", which has come to represent young adult literature, effectively captured the angst, and alienation of adolescence.

The Young Adult Library Services Association created the phrase "young adult" in the 1960s to refer to the 12-18 age group. Harper Lee's, "To Kill a Mockingbird" (1960) and William Golding's, "Lord of the Flies" (1954) are regarded as the founding works of contemporary young adult literature. Following the release of S. E. Hinton's, "The Outsiders" (1967), the 1960s saw the creation of the current classification system for young adult novels. In contrast to earlier young adult fiction, this book depicts a grim, and startlingly realistic side of adolescence. The Outsiders is still one of the best-selling young adult books ever written. Hinton wrote it in high school, and had it published when she was just sixteen. This book featured a sophisticated, modern realism aimed at teenagers. In the 1970s, Hinton was not the first author to choose to sensitively address adolescent themes. The books written by young adults in the 1970s are still authentic records of high school. The *Chocolate War* by Cormier gave the often-overlooked lives of teenagers a literary touch.

The "fab five"- Sylvia Path's, "The Bell Jar" (1963), Maya Angelou's, "I Know Why the Caged Bird Sings" (1969), Glendon Swarthout's, "Bless the Beasts and Children" (1970), Robb White's, "Deathwatch" (1972), and Rosa Guy's, "The Friends" (1973) - are the young adult novels that are most famously associated with the late 1960s, and early 1970s. Of these young adult novels, 'Deathwatch' won the Mystery Writers of America's 1973 Edgar Award for Best Juvenile Mystery.

In young adult novels, friendship, infatuation, romantic relationships, and identity concerns are frequently included subjects. Taboo topics like rape, murder, childhood pregnancies, and parental death were treated with utmost candour in these novels. There are other literary uses for young adult novels as well. Apart from offering young people an enjoyable reading experience, it highlights youth issues, and real-life situations while highlighting several societal inequalities.

Among the earliest young adult books include Johann David Wyss, "The Swiss Family Robinson" (1812), Walter Scott's, "Waverley" (1814), Charles Dicken's, "Oliver Twist" (1838), and "Great Expectations" (1860), Alexandre Dumas's, "The Count of Monte Cristo" (1844), Tom Brown's, "Schooldays" (1857), Lewis Carroll's, "Alice in Wonderland" (1865), Mark Twain's, "The Adventures of Tom Sawyer" (1876), and "Adventures of Huckleberry Finn" (1884), Robert Louis Stevenson's, "Kidnapped" (1886), Rudyard Kipling's, "The Jungle Book" (1894), J. Meade Falkner's, "Moonfleet" (1898).

Despite the fact that young adult novels dates back to the 19th century, it wasn't until the 1960s that adolescents gained widespread attention. Young adult fiction's prime years are thought to have been the 1970s and 1980s. Adolescent studies started to take shape during this period, and a number of new teenage writers dared to capture the most nuanced emotions of young people in their writing. Some of the writers who were drawn to adolescent experiences were Maya Angelou, Rosa Guy, Sylvia Plath, Glendon Swarthout, and Robb White. In modern times, young adult novels have risen to tremendous heights of artistry.

Some have referred to the 1970s, and the middle of the 1980s as the "golden age" of young adult fiction. Previously forbidden subjects including rape, suicide, parental death, and murder were openly discussed in young adult novels in the 1980s. These books were very successful both critically, and commercially. J. K. Rowling's debut book, "Harry Potter", and "The Philosopher's Stone", was published in 1997, marking the beginning of her seven-volume Harry Potter series. Both young adults, and a broad adult audience were drawn to the Harry Potter series, which was praised for its maturity, and complexity. Many commentators have acknowledged that J.K. Rowling is responsible for the renaissance of young adult literature due to the enormous success of the Harry Potter series. The Hunger Games trilogy by Suzanne Collins further cemented the success of the Harry Potter books. A number of awards were established to promote Young Adult novels in response to the increasing popularity of Young Adult literature. A variety of honors, like the Alex Awards, and the Michael L. Printz Award, were established to honor, and support exceptional authors who were particularly successful in producing young adult fiction. Young adult literature is still growing into new genres, and media, including light novels, fantasy, mystery fiction, romance novels, graphic novels, and even subgenres including cyberpunk, techno-thrillers, and contemporary Christian fiction.

Readers, and critics have been embracing young adult fiction since the mid-1990s as a developing subgenre. Artistic creativity, experimenting, and most importantly, taking risks are all encouraged in young adult fiction. Not only does the new millennium begin in the year 2000, but young adult fiction also experiences a renaissance. The year 2000 is considered to mark the start of the second golden age of young adult fiction. The Harry Potter books by J.K. Rowling served as an inspiration for a whole generation of fantasy series authors. Subsequently, Suzanne Collin's dystopian novel, "The Hunger Games" (2008) and Stephanie Meyer's, "Vampire serial Twilight" (2005) were enormously popular. Along with the previously listed authors, several well-regarded adult authors have started writing for young adults, including Joyce Carol Oates, Francine Prose, Michael Chabon, Isabel Allende, Dale Peck, Julia Alvarez, T. C. Boyle, and many more. Globally, young adult fiction is currently experiencing a steady upsurge.

African American teen's individual, and communal lives were wildly misrepresented in young adult fiction, which was primarily created by Europeans, and Americans. In their

novels, white authors falsely, and hurtfully represented black young adults. According to their literature, black youngsters were exotic primitives, tragic mulattoes, and happy slaves. Black authors were angered by these egregious misrepresentations of Black youth, which led to the genre's emergence. The subtle, subtle, and subtle racism of their European American counterparts is countered by Black young adult literature, which offers a realistic portrayal of African American characters, and situations. In their books, African American writers attempted to encourage black youth to embrace who they are in a world where bigotry reigns supreme.

The literary, and critical survey of young adult fiction offers the attention of youngsters, and their role in the society. The history of black literature, and black young adult literature will inevitably include the rise of young adult literature. The groundwork for African American young adult literature was laid by Lorenz Graham, and Jesse Jackson, whose groundbreaking books "South Town" (1945), and "Call Me Charley" (1958) are well-known among African American teenagers, and Arna Bontemps's, "Story of the Negro" (1948), which won numerous accolades for the first time for a non-white writer. His children's book advocating for social justice, and peace earned him both the Jane Addams Award, and the Newbery Honor Award. "Zeely" (1967) is a young adult book written by Virginia Hamilton. She also received recognition for her 1974 book *M. C. Higgins the Great*.

The Brownie Book is a multi-genre, multidisciplinary, African diaspora-focused news magazine that was founded in the 1990s by W. E. B. Du Bois and Augustus G. Dill to highlight the accomplishments of Black children and youth. The Brownies Book was popular with kids of all races, even though it was set in an African American cultural setting. The Brownies Book aimed to teach black young adults to value education, and basic values, to be proud of their African roots, and African American cultural history, and to be loyal to their families. Similar to, "The Brownies Book", *Ebony Jr.*, another magazine targeted toward young adults, featured positive portrayals of black young adults. These children's publications are considered to be the birthplace of African American children's, and young adult literature, despite being a distinct genre. In the 1920s and 1930s, they gave Harlem Renaissance writers a platform, and encouragement to produce fiction specifically for African American young adults, and in the 1960s and 1970s, they supported the Black Arts Movement. African American young adults were shown in these books as a rich component of the broader American experience, while also depicting the world in all its richness.

Numerous novels by African American authors have addressed topics pertaining to young people. Walter Dean Myers, Jacqueline Woodson, Angela Johnson, Christopher Paul Curtis, Rosa Guy, Alice Childress, Joyce Carol Thomas, Nikki Grimes, Kristin Hunter, and Sharon Bell Mathis are a few of them. In addition to these authors, Toni Morrison, June Jordan, Alice Walker, Gwendolyn Brookes, and James Baldwin have all depicted youth experiences in their writing.

Jacqueline Woodson is commended for her young adult novels that examine issues of homosexuality, incest, and racial violence. Her writings can be characterized as books with a social conscience. Her writing is considered to be a literary offspring of the 'New Realism Movement', which emerged in the United States in the 1960s as a reaction to the sentimental children's books of the earlier decades. Issues including racial prejudice, drug addiction, child maltreatment, teen violence, and sexuality were all covered in her writings. Her *Hush* addresses young identity crises in a variety of ways. Another piece, "I Hadn't Meant To Tell You This", explored the bond between two girls as it relates to race and class. "I write about Black girls because this world wants to keep us invisible," says Woodson. By writing about all females, "I wish to show readers how strong we are, and what happens to our self-esteem when we turn twelve." quoted in (Anatol 642).

Similar to Woodson, Lucille Clifton, and Eloise Greenfield used poetry to address African American children's self-esteem. The story of an ethnically diverse group of young people who relate their perceptions of day, and night is told in Walter Dean Myer's 1969 book, "Where Does the Day Go?". Myer then discusses the experiences of teenage troops during the Vietnam War in his 1988 book, "Fallen Angels?". In Myer's 1933 novel, "Somewhere in the Darkness", fourteen-year-old Jimmy Little's grim reality is portrayed. He won numerous medals, and accolades for his young adult literature.

Diaper hair is a visual symbol of one's heritage, and a means of connecting with diaspora people, according to certain black young adult literature writers. In this sense, a thorough examination of how the black community views black hair appeared in young children's books, such as Bell Hook's, "Happy To Be Nappy" (1999), Tololwas M. Mollel's, "The Princess Who Lost Her Hair" (1993), Joyce Carol Thomas's, "Crowing Glory" (2002), and Alile Sharon Larkin's, "Dreadlocks, and the Three Bears" (1991). Patricia McKissack, and Mildred D. Taylor's stories provided insight into the life of young adults.

Examples of realistic fiction include Ellen Hopkin's novels, such as "Crank, Burned, Impulse, Identical, Glass, Trick, and Go Ask Alice" (1971), a sexually explicit book written by an anonymous author that offered a contentious look into the turbulent life of a young adolescent. These novels also served as a platform for telling the stories of young adult drug addicts, prostitutes, and teenagers with psychological disorders. Young adult novels with a social message were published by Robert Cormier in 1977 and 1979. His first book was titled, "The Chocolate War". High school, and middle school curricula frequently incorporate works by Mandy Hubbard (Year of Publication), Rudolfo Anaya, "Bless Me, Ultima" 1972, and Sandra Cisneros's, "The House on Mango Street" 1984.

Happiness, and sadness, success, and failure, health, and illness, and prosperity, and poverty are all part of human existence. It is difficult to find someone who has not gone through this. The idea that a problem only appears after a specific age is unsupported by scientific research. Issues can occur at any point in life. During adolescence, people take more risks. Adult supervision is therefore especially necessary during this stage. Young adults face several issues that have a significant influence on their development, just like adults do. A crucial period of a person's life is adolescence. It is a long, and formative time. Adolescence is a time of significant change in one's sense of self. During this time, passion, and inventiveness are high. Teens are neither children nor grownups, and this is the main cause of a lot of their issues.

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Examining Death of a Salesman's Dramatic Architecture's Methods

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Abstract

This paper undertakes a comprehensive examination of the dramatic structure in "Death of a Salesman," a significant piece by Arthur Miller. This study explores the methods utilized by Miller in his plays, concentrating on the structure of the narrative, the development of characters, and the language styles evident throughout the work. This study illustrates Miller's employment of non-linear storytelling, symbolism, and flashbacks to delve into the complexities of the American Dream, identity, and the human condition with depth and sophistication. This exploration scrutinizes Miller's methodology and its impact on the audience's connection with the tragic narrative of Willy Loman. This study examines the intricate connections between dramatic structure, language use, and character development. A thorough exploration of Miller's theatrical techniques and the importance of "Death of a Salesman" within American literature can be enhanced by the insights offered in this article. This examination provides an insightful viewpoint on Miller's work, highlighting the importance of dramatic technique in shaping the theatrical experience by scrutinizing the play's dramatic structure.

Keywords: - Dramatic Architecture, Character Development, Use of Language, Symbolism, Flashbacks.

Introduction

A classic in American literature, Arthur Miller's *Death of a Salesman* is renowned for its in-depth analysis of the human condition, the idea of the American Dream, and the complexities of the human mind. Miller articulated that the play functions as an homage to the salesman and the America he embodied (Miller 137) This observation highlights the importance of the play's dramatic structure in conveying Miller's complex examination of the American experience.

The systematic arrangement of a play's elements, narrative, character development, language, and symbolism, forms its dramatic foundation. Tennessee Williams, a prominent figure in literature and criticism, asserted, "The structure of a play is the most important thing about it." (Williams 84) Miller employs dramatic techniques like non-linear storytelling, symbolism, and flashbacks in *Death of a Salesman* to explore the intricacies of the human experience.

Harold Bloom, a prominent figure in academia and literary criticism, stated that "Miller's play is a masterwork of dramatic structure, with a narrative that unfolds like a tragic poem." (Miller 3) This statement underscores the importance of the play's dramatic structure, which Miller utilizes to explore the complexities of the human experience. This study seeks to deepen comprehension of Miller's technique and its impact on audience reactions to Willy Loman's tragic story through an examination of the dramatic structure of "*Death of a Salesman*."

Dramatic Architecture

Arthur Miller's *Death of a Salesman* is a significant work in American literature, marked by its unique theatrical structure, intricate characters, and themes that provoke deep reflection. The lasting allure of the play stems from its creative structure, skillfully intertwining narrative techniques, character evolution, and language exploration to deliver a compelling theatrical experience. This essay explores Miller's techniques in crafting *Death of a Salesman*, a significant work of American literature, through an examination of the play's dramatic structure. The non-linear narrative structure of *Death of a Salesman* stands out as a notable aspect, drawing interest with its intricacy and richness. The play employs a non-linear narrative style, intertwining dreams, memories, and flashbacks, which highlights the fragmented essence of human experience. Christopher Bigsby notes that the play's non-linear structure reflects Willy's fragmented psyche, caught in a conflict between the past, present, and future (Bigsby 102)

The structure of *Death of a Salesman* is significantly shaped by Miller's use of striking imagery and deep symbolism. The play is laden with symbolism, as demonstrated by Linda's composed resolve and the rubber hose, which represents Willy's fruitless attempts to maintain his life. Brenda Murphy argues that the play's use of symbolism creates a complex and detailed web of meaning, emphasizing the themes of illusion, reality, and the American Dream (Murphy 111) *Death of a Salesman* intricately weaves language for dramatic impact, as Miller adeptly employs a range of linguistic devices to craft a unique and evocative language throughout the play. The language of the play captures a recognizable conversational style, utilizing American English idioms and rhythms that contribute to its authenticity and vibrancy. Harold Clurman observes that Miller's language is marked by precision, capturing the subtleties of human dialogue, such as pauses, repetitions, and instances of unease (Clurman 147)

Miller utilizes a range of techniques to develop intricate and relatable characters in *Death of a Salesman*, with their evolution playing a crucial role in the play's dramatic framework. Miller utilizes dialogue, actions, and symbols to uncover the complex inner lives and motivations of the play's meticulously crafted characters. June Schlueter argues that the complexity, nuances, and emotional resonance of Miller's characters enhance their distinctiveness (Schlueter 23). Miller's architecture in *Death of a Salesman* intricately connects with the themes that permeate the play. He examines the fundamental themes of the play, investigating ideas such as the American Dream, illusion, reality, and humanity, utilizing a range of approaches. Miller adeptly utilizes language, striking imagery, and profound symbolism to intricately integrate the play's themes into the narrative structure. Arthur Mizener observes "the complex details, profound meaning, and resonant implications of the play's

themes (Mizener 21) In conclusion, Miller's exceptional ability to create a play that draws in audiences with compelling themes, complex characters, and a strong dramatic framework is evident in the design of *Death of a Salesman*, which greatly contributes to its lasting appeal. The structure of *Death of a Salesman* presents a complex theatrical experience, marked by its elaborate non-linear storytelling, striking imagery, impactful language, profound character development, and unified thematic components.

Character Development

The complex structural elements of Arthur Miller's *Death of a Salesman* significantly enhance its status as a classic work in American theater. The play effectively showcases the evolution and growth of its characters throughout the progression of the narrative. This essay will examine the complex techniques utilized by Miller in shaping his characters, while also considering the perspectives of prominent literary critics. Willy Loman is central to *Death of a Salesman*, embodying a salesman whose unyielding chase of the American Dream culminates in a deeply moving and tragic downfall. Reviewer Christopher Bigsby posits that Willy's conviction in attaining success through his endeavors serves as the primary catalyst for his suffering.⁵ Miller intricately constructs Willy's character by examining his interactions with others, revealing the profound hopelessness and disappointment that characterize his life.

Miller's approach to character development intricately intertwines memories and flashbacks. The narrative techniques offer a profound examination of the character's background, shaping the audience's understanding of the current situation. Brenda Murphy observed that the play's incorporation of memory and fantasy weaves a fluid, non-linear narrative that emphasizes the influence of the past on the present. Biff Loman illustrates the profound impact that previous errors and failures can have on an individual's relationships and sense of self-esteem. *Death of a Salesman* examines the profound contrasts between reality and illusion, with Miller's method of character development playing a crucial role in investigating this theme. Harold Clurman, a critic, posits that the play powerfully illustrates the clash between the actual circumstances of Willy's life and the fabricated beliefs he has devised to justify that reality. Miller often depicts characters wrestling with the conflict between their idealized selves and the harsh realities of their situations. Arthur Miller's *Death of a Salesman* skillfully intertwines character development, making it a significant example of dramatic structure. Miller constructs complex characters that showcase their depth and individuality through his skillful use of dialogue, flashbacks, and the dynamic between reality and illusion.

Use of Language

The complex structural components of Arthur Miller's *Death of a Salesman* significantly enhance its revered position as a classic work in American theater. The play demonstrates an impressive quality through its adept manipulation of language, seamlessly integrating into the overall narrative structure. This article examines Miller's methods of language manipulation, highlighting the perceptive views of notable literary critics. Miller's use of language in *Death of a Salesman* demonstrates a notable correspondence with the nuances of everyday conversation. Christopher Bigsby praised Miller's dialogue for its genuine quality, realistic expression, discomfort, pauses, and accurate depiction of human interaction. Miller crafts a striking realism by carefully choosing his words, resulting in a unique theatrical language that blends the poetic with the ordinary.

Miller utilizes striking imagery effectively within his dramatic framework, intricately interlacing a range of metaphors and symbols throughout the story. Brenda Murphy, a critic, argues that the play's imagery is marked by its use of symbols, often drawn from the domains

of business and commerce. The rubber hose sign often conjures the figure of Willy Loman, symbolizing his unyielding battle for existence. Linda Loman's identity is deeply intertwined with the symbol of stockings, reflecting her resolve and elegance. Miller's linguistic choices in *Death of a Salesman* are not just ornamental; they are fundamental to the play's dramatic structure. The play's language functions as a purposeful tool for generating tension, revealing character attributes, and exploring the complexities of human life, as observed by Harold Clurman. Miller's work exemplifies the lyrical nature of language, marked by rich and evocative expression. *The Requiem* scene of the play presents Biff, Happy, and Charley coming together to solemnly pay tribute to Willy Loman, highlighting the importance of this deeply moving moment. The meticulously selected and impactful language underscores the profound emotional significance of the characters' dialogues within this context.

Miller examines the limits of conventional theater by employing unique linguistic techniques in *Death of a Salesman*. June Schlueter observed the play's language is often fragmented and disjointed, reflecting the chaos and disorder of the characters' lives. The play effectively highlights the manipulation of language, utilizing a range of nonsequiturs, sudden interruptions, and disjointed sentences that foster a lively and erratic exchange of dialogue. The characters' attempts at effective communication are heightened through these techniques, resulting in an atmosphere laden with suspense and ambiguity. The language used in Arthur Miller's *Death of a Salesman* plays a crucial role in establishing its status as a remarkable piece of dramatic literature. Miller utilizes a complex and nuanced dramatic approach that engages modern viewers by incorporating accessible language, striking symbolism, intriguing dramatic potential, and skillful linguistic twists.

Symbolism

The play's employment of symbolic language stands out as a notable aspect, emphasizing the deep intricacies and importance it adds to the narrative. The examination of symbols in *Death of a Salesman* uncovers their significance in expressing concepts, shaping character arcs, and enriching the overall theatrical experience, which are the core themes of the piece. In *Death of a Salesman*, the rubber hose emerges as a crucial metaphor that encapsulates Willy's desperate fight for existence. Christopher Bigsby notes that the rubber hose represents Willy's desperate attempts to hold onto life as it slips away from him. In Act 1, the rubber hose takes on a crucial role as Willy grapples with the issue of a leaking kitchen faucet. The rubber hose in the play serves as a striking symbol of Willy's deteriorating mental condition and his decision to end his own life. The stockings that Linda wears in *Death of a Salesman* represent a crucial element of her strength and determination. Brenda Murphy posits that Linda's stockings represent her resilience, resolve, and ability to uphold family cohesion in the face of adversity. In Act 1, Linda is portrayed in the kitchen, meticulously repairing a pair of stockings, establishing our first interaction with the stockings. The stockings serve as a symbol of Linda's unwavering dedication to her family and her ability to confront adversity, emerging at various points in the play.

The seeds that Willy plants in his garden serve as a powerful metaphor for his broken dreams and the challenging struggle to provide for his family, functioning as an important symbol in *Death of a Salesman*. Harold Clurman notes that the seeds represent Willy's broken dreams, emphasizing his battle to support his family and attain success in his career. In Act 2, Willy deliberately brings the seeds into his garden, signifying their first entrance. The play skillfully incorporates the motif of seeds, reflecting Willy's escalating despair and his eventual acknowledgment of the impossibility of his aspirations. The home of Linda and Willy serves as a significant symbol in *Death of a Salesman*. The concept encapsulates the core of the American Dream, revealing the complex dimensions tied to wealth and the subtle perspectives

on success. Arthur Mizener posits that the house represents the core of the American Dream, illustrating the idea that anyone can attain wealth and success through diligence and perseverance. In Act 1, the scene is set within the walls of their home, where Willy and Linda find themselves embroiled in a contentious dispute regarding the urgent issue of the monthly mortgage payment. The house represents the unwavering quest of Willy and Linda for the American dream, defined by material success, and serves as a pivotal theme in the play. The symbolism in *Death of a Salesman* is essential to its dramatic structure, enhancing the intricacy, depth, and significance of the narrative. Symbols such as the rubber hose, stockings, seeds, and house serve as tools for Miller to convey ideas, shape characters, and create a meaningful and engaging theatrical experience. June Schlueter articulates that Miller adeptly captivates audiences by employing intricate characters and stimulating themes, as evidenced by the profound symbolism found in *Death of a Salesman*.

Flashbacks

The characters, themes, and distinctive structure of *Death of a Salesman* greatly contribute to its highly regarded status. Flashbacks play an essential role in the play, enriching the narrative with added complexity, depth, and significance. This examination delves into Miller's employment of flashbacks in *Death of a Salesman*, emphasizing their significance in shaping character development, expressing themes, and crafting an engaging theatrical experience. Miller utilizes flashbacks in *Death of a Salesman* to explore the intricacies of the characters' memories and their historical contexts. Christopher Bigsby, in his review, notes that the flashbacks facilitate a profound examination of the past, uncovering the experiences and memories that have intricately influenced the characters' lives. Miller skillfully constructs a complex narrative by employing characters' flashbacks, revealing their internal struggles.

Flashbacks in *Death of a Salesman* serve to highlight and underscore Willy Loman's past experiences and memories. Brenda Murphy notes that the flashbacks in the play reveal the events that significantly influenced Willy's life and the enduring effects they have had on him. Miller explores the complexities of Willy's family dynamics, his battles with self-perception, and his frantic attempts to cling to his diminishing aspirations through a sequence of flashbacks. The play's central themes, the American Dream, illusion, reality, and the human condition are effectively emphasized through the adept incorporation of flashbacks in *Death of a Salesman*. Harold Clurman posits that the play's flashbacks scrutinize themes like the American Dream and the illusory quality of wealth. Miller effectively illustrates the disintegration of the American Dream and its significant impact on Willy and his family by employing flashbacks.

Flashbacks in Miller's *Death of a Salesman* act as a crucial dramatic device that intensifies suspense and tension. Arthur Mizener argues that the use of flashbacks in the play heightens suspense, engaging the audience more profoundly in its storyline. Miller presents a complex interplay of past events and memories that have influenced the characters' lives through striking flashbacks, creating a deeply resonant sense of tragic irony within the narrative. The narrative structure of *Death of a Salesman* intricately intertwines flashbacks, creating a cohesive and fluid dramatic atmosphere. June Schlueter observes that the play's flashbacks are skillfully woven into the narrative, creating a sense of ongoing presence for the audience. Miller adeptly incorporates flashbacks into the narrative, establishing a compelling rhythm that draws the audience into the play's ambiance and maintains their interest consistently from start to finish. The play's dramatic structure employs flashbacks to enhance the depth, complexity, and importance of the narrative in *Death of a Salesman*. Miller utilizes flashbacks to enhance themes and deepen character development, resulting in a compelling theatrical experience. Miller's incorporation of flashbacks in *Death of a Salesman* demonstrates

his adeptness in crafting a narrative that captivates audiences with its intricate themes and dynamic characters.

Conclusion

The *Death of a Salesman* showcases a distinctive dramatic framework, engaging characters, and themes that invite profound contemplation, solidifying its status as a significant literary work in the United States. Miller adeptly employs symbolism, rich imagery, expressive language, flashbacks, and a nonlinear narrative to thoroughly engage the audience in the play's universe. Miller explores the intricate layers of the human experience intricately interlaced within this dramatic narrative, attaining a profound significance that resonates on both personal and societal levels. Miller skillfully unveils his characters' inner lives and motivations using vivid imagery, rich symbolism, and a non-linear narrative, fostering an emotional resonance that remains with the audience well beyond the conclusion of the performance. The complex structure of *Death of a Salesman* has significantly shaped many writers and altered views on the human experience, thus affecting the development of American theater. The play's use of non-linear narrative, striking imagery, and deep symbolism has significantly shaped American theater, making a lasting impact on the works of prominent playwrights like Tennessee Williams, August Wilson, and Tony Kushner. The design of *Death of a Salesman* powerfully illustrates the enduring significance of Miller's influence on the literary landscape. A diverse array of American and international playwrights, directors, and actors have drawn inspiration from the play, highlighting its innovative use of symbolism, striking imagery, and complex non-linear narrative structure. The innovative design of the theater, the creative application of language and striking imagery, along a deep investigation of the human condition, collectively establish the play as a significant literary classic in the United States. *Death of a Salesman* stands out as a significant piece in American literature, marked by its unique dramatic framework, well-developed characters, and deep themes that provoke serious reflection. Miller employs a complex array of symbolism, striking imagery, compelling language, detailed flashbacks, and a nonlinear structure to create a multifaceted theatrical experience that deeply engages the audience in the world of the play. The complex structure of the play, combined with its rich language and powerful imagery, along with a deep exploration of the human experience, positions it as a significant literary accomplishment in the United States.

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Marginalized Narratives and Resistance in Contemporary Tamil Literature: A Comparative Analysis of Perumal Murugan's "Seasons of the Palm" and Meena Kandasamy's "The Gypsy Goddess"

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Abstract

In the rich landscape of contemporary Tamil literature, two distinctive voices emerge with powerful stories of resistance and marginalization. Perumal Murugan's "Seasons of the Palm" offers an intimate portrait of a young Dalit bonded laborer through naturalistic prose, while Meena Kandasamy's "The Gypsy Goddess" reconstructs a historical massacre using experimental narrative techniques. Despite their contrasting approaches, both authors successfully challenge dominant narratives and amplify historically silenced communities in modern Indian literature. This research explores how their divergent literary techniques serve a common purpose: to illuminate the persistent realities of caste oppression and celebrate the enduring spirit of resistance in Tamil Nadu.

Keywords: - Dalit literature, Tamil literature, caste oppression, narrative techniques, marginalized voices, literary resistance, subaltern studies, Perumal Murugan, Meena Kandasamy, intersectionality, postcolonial literature

Introduction

Tamil literature has undergone a remarkable evolution in recent decades, with marginalized voices increasingly moving from the periphery to the center of literary discourse. This transformation represents not merely an aesthetic shift but a profound political and cultural awakening that challenges centuries of enforced silence.

In a small village in Tamil Nadu, a young Dalit boy named Shorty tends to his upper-caste master's goats under the scorching sun. Miles away and decades earlier, flames engulf a

group of Dalit laborers seeking fair wages in Kilvenmani. These two scenes—one fictional but achingly real, the other a historical atrocity—form the emotional and political core of two groundbreaking works in contemporary Tamil literature.

Perumal Murugan's "Seasons of the Palm" (translated by V. Geetha in 2004) introduces us to Shorty's world through crystalline prose that captures the rhythm of rural life and the harsh realities of child bonded labor. Like the changing seasons that structure the novel, Shorty's experiences reveal the cyclical nature of caste oppression and the small moments of joy and resistance that punctuate his difficult existence.

In striking contrast, Meena Kandasamy's "The Gypsy Goddess" (2014) shatters conventional narrative expectations as it reconstructs the 1968 Kilvenmani massacre, where 44 Dalit villagers were murdered by landlords retaliating against labor organizing. Kandasamy's fragmented, self-aware narrative style mirrors the fractured historical record and challenges readers to confront both the violence being depicted and the politics of its representation.

The gulf between these narrative approaches raises compelling questions: How do different literary techniques serve the political project of representing marginalized experiences? Can conventional narrative forms adequately convey the realities of caste oppression, or do such experiences demand new modes of storytelling? This research navigates these questions through close comparative analysis, examining how both authors create literary spaces where silenced voices can finally speak.

Theoretical Framework and Methodology

Understanding how literature can serve as both witness and resistance to oppression requires a careful theoretical framework. This section outlines the critical lenses and methodological approaches that guide our analysis of these contrasting narrative styles, drawing from postcolonial theory, subaltern studies, and narrative analysis.

Theoretical Framework

The whisper of the subaltern ripples through both texts, though expressed through radically different literary voices. Drawing on Gayatri Spivak's seminal question—"Can the subaltern speak?"—this analysis examines how Murugan and Kandasamy create distinctive literary spaces where marginalized voices articulate their experiences despite historical silencing.

Homi Bhabha's concepts of "hybridity" and "third space" prove particularly valuable in understanding how both authors navigate the complex intersection of Tamil cultural specificity and broader literary traditions. Their works exist in a productive tension between local knowledge and global forms, between indigenous storytelling and contemporary literary innovation.

Narrative theory provides another crucial lens, particularly Gerard Genette's concepts of narrative voice and focalization. The contrast between Murugan's consistent third-person perspective centered on Shorty and Kandasamy's kaleidoscopic viewpoints reveals fundamentally different assumptions about how stories of marginalization can—or should—be told.

Mikhail Bakhtin's theory of heteroglossia—the presence of multiple voices and speech types within a text—illuminates Kandasamy's fragmented approach in particular, with its incorporation of bureaucratic language, collective voices, and metafictional commentary. Yet even Murugan's seemingly straightforward narrative contains subtle variations in register that reflect social hierarchies and power dynamics.

Methodology

This research employs close textual analysis of both primary texts, examining how narrative techniques, characterization, imagery, and thematic concerns work together to represent marginalized experiences and challenge dominant narratives.

The analysis pays particular attention to representations of caste hierarchies and oppression, the construction of marginalized subjectivities, depictions of resistance and agency, and the political implications of different narrative strategies. By placing these texts in conversation with each other, the research illuminates both shared concerns and divergent approaches to addressing caste oppression in contemporary Tamil literature.

Contextualizing the Authors and Their Works

Literary works emerge from specific historical, cultural, and personal contexts that shape their themes and approaches. Understanding the backgrounds of Murugan and Kandasamy provides crucial insight into their distinctive literary voices and the social conditions their works address.

Perumal Murugan: Literary Context and Background

The son of a farmer and tender of his family's small livestock as a child, Perumal Murugan brings lived experience to his portrayals of rural Tamil life. Born in 1966 in Tiruchengode, Tamil Nadu, Murugan emerged as a significant literary voice through works that unflinchingly depict the complex social dynamics of village life and the persistence of caste hierarchies despite modernization.

"Seasons of the Palm" (originally "Koolla Madari" in Tamil) followed his earlier work "Eru Veyil" (Rising Heat), continuing his exploration of how traditional power structures affect the most vulnerable members of society. His dedication to documenting rural realities has not come without cost. In 2015, following virulent protests against his novel "One Part Woman" (Madhorubagan), Murugan famously declared his "death" as a writer—a powerful statement about the risks faced by authors who challenge entrenched social hierarchies.

Though he eventually returned to writing, this incident reveals the charged political landscape in which Tamil literature addressing caste operates, where words on a page can provoke violent responses from those invested in maintaining traditional power structures.

Meena Kandasamy: Literary Context and Background

"I am the woman who has forgotten how to speak anything but the language of protest." This line from Meena Kandasamy's poetry collection "Ms. Militancy" (Kandasamy 17-31) encapsulates her approach to literature as inseparable from political activism. Born in 1984 to academic parents, Kandasamy established herself first as a poet with collections that boldly reinterpreted Hindu mythology from feminist and anti-caste perspectives.

"The Gypsy Goddess," her debut novel, emerged from her long-standing commitment to anti-caste activism and her desire to ensure that the Kilvenmani massacre would not fade from public memory. Unlike many Indian writers who achieve international recognition, Kandasamy has consistently foregrounded her political identity as a feminist and anti-caste activist, refusing to separate her literary production from her commitments to social justice.

Her experimental style reflects influences ranging from postmodern literature to hip-hop, creating a distinctive voice that challenges both literary and social conventions simultaneously.

Historical Context of the Works

The settings of these novels span different periods but reflect the persistent reality of caste oppression in Tamil Nadu. "Seasons of the Palm" unfolds in rural Tamil Nadu during the

late 20th century, portraying how traditional forms of exploitation adapt and persist despite legal prohibitions against bonded labor. Through Shorty's experiences, Murugan illuminates how caste hierarchies become embedded in everyday interactions and embodied practices rather than requiring explicit enforcement.

"The Gypsy Goddess" revisits a specific historical atrocity—the 1968 Kilvenmani massacre—situating it within broader patterns of landlord violence against Dalit agricultural workers. The massacre occurred during a period of increasing labour organization in Tamil Nadu, with Communist-affiliated unions helping agricultural workers demand higher wages. The landlords' brutal response—burning 44 people alive, including 16 children—revealed the violent extremes to which those in power would go to maintain the status quo.

By reconstructing this historical event, Kandasamy connects past violence to ongoing caste oppression, challenging narratives of progress and modernization that obscure the continuing reality of caste-based violence in contemporary India.

Narrative Techniques and Literary Form

How a story is told can be as significant as what it tells. The contrasting narrative approaches of Murugan and Kandasamy reflect fundamentally different assumptions about literary representation and its relationship to political reality. This section examines how their divergent techniques serve their common purpose of challenging dominant narratives.

Perumal Murugan's Naturalistic Narrative

The rhythms of agricultural life pulse through the pages of "Seasons of the Palm," with its narrative structure following the cycle of planting, growth, and harvest. Murugan employs a third-person perspective that stays close to Shorty's consciousness, creating an intimate portrait of the young protagonist's experiences while maintaining a certain documentary objectivity.

Consider this passage describing Shorty's desperate thirst during the dry season:

" The goats nibbled at the soft shoots. Shorty too pulled out a few and nibbled at them. They were not tasty, but they would quench thirst. He filled his mouth with several shoots and chewed on them. A bitter white fluid oozed out. He spat it out and rinsed his mouth"(Murugan 37)

The straightforward language, attention to physical sensation, and focus on immediate experience create an immersive quality that allows readers to share in Shorty's bodily reality. Murugan's prose doesn't call attention to itself; instead, it serves as a transparent window into the protagonist's world.

This naturalistic approach extends to the novel's detailed ethnographic descriptions of agricultural practices, cultural rituals, and daily routines. Through measured pacing and sensory imagery, Murugan creates a documentary-like quality that lends authenticity to his portrayal of rural Tamil life while avoiding sensationalism or explicit political commentary.

Kandasamy's Experimental Narrative

"Let us suppose we are writing a story. Let us suppose we are writing about 'real' events. Let us suppose we are writing about the massacre of forty-four people in a village called Kilvenmani."(Kandasamy 1)

With these opening lines, Kandasamy immediately signals her departure from conventional narrative expectations. Her self-reflexive approach consistently draws attention

to the act of storytelling itself, questioning the adequacy of traditional forms for representing historical trauma.

"The Gypsy Goddess" shatters narrative cohesion through metafictional commentary, fragmented structure, typographical experimentation, and multiple perspectives. Chapters vary dramatically in length, style, and voice—some offering lyrical meditation, others presenting bureaucratic documents, still others employing collective narration.

Kandasamy's experimental techniques serve both aesthetic and political purposes. By constantly disrupting immersion and drawing attention to the constructed nature of her narrative, she forces readers to actively engage with both the historical events being depicted and the politics of their representation. The fragmented form mirrors both the fractured historical record of the massacre and the ongoing struggle to make sense of such atrocity.

Comparative Analysis of Narrative Strategies

The stark contrast between Murugan's transparent narrative and Kandasamy's self-reflexive experimentation reflects different philosophical positions regarding representation and literary form. Murugan's approach suggests confidence in literature's ability to document and represent marginalized experiences, creating empathetic connection through immersive storytelling. His naturalistic style invites readers to witness Shorty's experiences directly, with the narrative itself fading into the background.

Kandasamy, conversely, foregrounds the limitations and politics of representation itself. Her experimental approach disrupts easy identification or consumption of trauma narratives, forcing readers to engage intellectually with both the historical events and their own position as readers. Rather than creating immersion, she provokes critical distance and reflection.

These divergent approaches also reflect different temporal perspectives. Murugan's narrative unfolds in a continuous present that emphasizes the ongoing nature of caste oppression as lived experience. Kandasamy moves between past, present, and metafictional space, highlighting how historical trauma persists in contemporary consciousness and requires new forms of storytelling.

Despite these differences, both approaches effectively challenge dominant narratives about caste and give voice to marginalized experiences—they simply do so through different literary strategies that reflect distinct assumptions about how literature can engage with political reality.

Representations of Caste Hierarchies

Caste operates as both a social structure and a lived reality, shaping economic relationships, spatial arrangements, and bodily practices. This section examines how Murugan and Kandasamy depict the multifaceted workings of caste oppression, illuminating its personal and systemic dimensions through their contrasting narrative approaches.

The Material Reality of Caste in "Seasons of the Palm"

In Murugan's novel, caste hierarchy manifests primarily through material conditions and embodied practices rather than explicit ideological statements. The relationship between Shorty and his upper-caste Gounder master provides the narrative's central axis, with their interactions revealing how economic exploitation forms the foundation of caste oppression.

Consider this scene where Shorty encounters his master on the road:

"He knew that if he ever crossed paths with the Master, he should dash to one side and wait there until the Master passed by. This was

a rule. No one had told him this in so many words; he had picked it up by observing the others."(Murugan 63)

This passage illustrates how caste norms become embodied knowledge—literally inscribed in how Dalit bodies move through space—without requiring explicit instruction. Through such details, Murugan shows how caste operates through internalized discipline and everyday practices rather than overt violence (though the threat of violence remains ever-present).

The novel depicts additional dimensions of caste through spatial segregation (the physical separation between upper-caste homes and Dalit settlements), food practices (restrictions on what and how Shorty may eat while working), and constant bodily vigilance in upper-caste spaces. Through these concrete details, Murugan reveals caste as a lived reality that shapes every aspect of Shorty's existence.

Historical and Systemic Caste Violence in "The Gypsy Goddess"

While Murugan focuses on the everyday experience of caste, Kandasamy foregrounds its systemic and historical dimensions. Her novel frames the Kilvenmani massacre explicitly as caste violence, connecting it to broader patterns of oppression and resistance:

"The landlords, who cannot stand the sight of defiance from their former serfs, who cannot tolerate these untouchables touching the forbidden land of trade unionism, who cannot accept their being touched by the Communist Party, take a decision. No more living wages. No more living laborers."(Kandasamy 142)

This passage explicitly names the systemic nature of caste violence, connecting the specific massacre to landlords' determination to maintain traditional hierarchies in the face of Dalit political organization. Throughout the novel, Kandasamy emphasizes collective resistance and retribution, state complicity in caste oppression, the intersection of caste and class exploitation, and the historical continuity of violence against Dalits.

Rather than focusing on individual experience, Kandasamy frequently "zooms out" to analyze structural dimensions of caste, situating the Kilvenmani massacre within broader patterns of oppression and resistance. Her approach foregrounds the political nature of caste violence as a tool for maintaining economic and social power.

Comparative Analysis of Caste Representation

Despite their different emphases, both authors effectively illuminate complementary aspects of caste oppression. Murugan's microscopic examination of daily life reveals how caste operates at the individual level through embodied practices and internalized norms. Kandasamy's macroscopic view highlights the systemic nature of caste as a structure maintained through organized violence and state power.

These approaches also differ in their temporal focus. Murugan emphasizes the everyday, continuous nature of caste oppression—the grinding reality of exploitation that shapes every aspect of Shorty's life. Kandasamy focuses on moments of crisis and rupture, when the normally invisible structures of oppression become brutally visible through extreme violence.

Both novels depict forms of resistance, but while Murugan portrays small, often individual acts of defiance within an oppressive system, Kandasamy centers on collective political organization and its violent suppression. Together, they provide complementary perspectives on how caste operates as both lived experience and structural oppression—a system maintained through both daily practices and periodic violence.

Construction of Marginalized Subjectivities

How do authors represent the inner lives and agency of those historically denied full humanity? This section explores how Murugan and Kandasamy construct marginalized subjectivities, examining their different approaches to portraying the humanity, consciousness, and resistance of Dalit characters.

Individual Subjectivity in "Seasons of the Palm"

Against dehumanizing perspectives that reduce Dalits to their labor, Murugan constructs Shorty as a fully realized subject with rich interior life and agency despite his marginalized position. Through interior monologue, sensory experience, relationships with fellow child laborers, and moments of joy and wonder, the novel insists on Shorty's full humanity beyond his status as a bonded laborer.

Consider this passage depicting Shorty's imagination:

"Shorty had never seen the sea. But he had often imagined what it would be like... He had created a sea in his mind, one that stayed still like the water in the big lake, but as vast as the sky." (Murugan 89)

This glimpse into Shorty's imagination reveals his capacity for wonder and dream despite his restricted circumstances. Throughout the novel, similar moments affirm that exploitation may constrain Shorty's external options but cannot limit his inner freedom. His relationships with fellow child laborers further develop his subjectivity, creating spaces of solidarity, play, and shared knowledge that exist alongside experiences of oppression.

By presenting Shorty's rich interior life, Murugan challenges dehumanizing perspectives on Dalit laborers and insists on their full humanity—a political act accomplished through literary means.

Collective Subjectivity in "The Gypsy Goddess"

Rather than developing individual characters in depth, Kandasamy frequently employs collective voice and multiple perspectives. Her novel constructs marginalized subjectivity primarily through collective narration, polyvocality, historical contextualization, and the refusal of victimhood narratives despite depicting extreme violence.

A powerful example appears in this passage using the collective "we":

"We are not just forty-four who died. We are hundreds who lived. We are thousands who suffered. We are lakhs who survived. We are the millions who refused to surrender." (Kandasamy 211)

This collective voice reframes the massacre not primarily as loss but as part of ongoing resistance, asserting historical agency and significance beyond victim status. Throughout the novel, Kandasamy employs various voices and perspectives—including those of the murdered villagers, surviving community members, Communist organizers, landlords, and government officials—creating a polyvocal narrative that resists simplified representation.

Rather than inviting identification with specific characters, Kandasamy's approach emphasizes collective experience and political consciousness. Her construction of marginalized subjectivity foregrounds communal identity and historical agency rather than individual psychology.

Comparative Analysis of Marginalized Subjectivity

The contrasting approaches to constructing marginalized subjectivity reflect distinct political and aesthetic priorities. Murugan emphasizes the full humanity of his Dalit characters

through psychological realism, creating identification and empathy through detailed portrayal of individual experience. Kandasamy foregrounds political consciousness and collective identity, challenging readers to recognize systemic injustice and engage in political solidarity rather than merely empathizing with individual suffering.

These approaches also locate agency differently. Murugan finds agency in small personal choices, moments of imagination, and individual acts of defiance within a constrained existence. Kandasamy emphasizes collective organization and resistance as the primary expression of Dalit agency, situating individual experiences within broader movements for justice.

Both approaches challenge dominant representations that deny full humanity and agency to Dalits, but they do so through different literary strategies that reflect distinct assumptions about how marginalized subjectivities can be effectively portrayed in literature.

Language, Power, and Representation

Language itself becomes a contested terrain in literature addressing marginalized experiences. This section explores how Murugan and Kandasamy navigate the complex politics of language, examining their different approaches to questions of accessibility, authenticity, and linguistic resistance.

Language and Dialect in "Seasons of the Palm"

In Murugan's original Tamil text, regional dialect and caste-marked speech patterns play significant roles, though these nuances present inevitable challenges in translation. Even in translation, however, the novel maintains Tamil terms for specific cultural practices, distinct speech patterns indicating social position, and careful attention to naming practices that reflect hierarchy (such as the consistent use of "Master" rather than personal names).

For Murugan, language functions primarily as a naturalistic element reflecting social reality rather than becoming an explicit subject of the narrative. His approach prioritizes accessibility and immersion, using straightforward prose to draw readers into Shorty's world without linguistic barriers. This reflects a confidence in language's ability to represent experience directly, even experiences marked by marginalization and oppression.

Linguistic Experimentation in "The Gypsy Goddess"

For Kandasamy, writing directly in English about Tamil experiences, language itself becomes a central concern and site of experimentation. Her approach includes multilingual code-switching between English, Tamil, and bureaucratic language; metafictional commentary on the politics of writing in English about Tamil experiences; parody of official language in governmental documents; and linguistic playfulness including puns, wordplay, and rhyme.

Consider this self-reflexive passage:

" English: the language of conquest. / Tamil: the language of resistance.
/My story: the story of neither conquest nor resistance."(Kandasamy 78)

This explicit acknowledgment of linguistic politics highlights the tension inherent in writing about caste oppression in English—the language of colonial power—while also suggesting the possibility of creating new forms of expression that transcend simple binaries. Throughout the novel, Kandasamy's linguistic experimentation becomes a form of political resistance against both colonial language hierarchies and conventional narrative expectations.

Comparative Analysis of Linguistic Approaches

The authors' distinct approaches to language reflect different positions on questions of accessibility, authenticity, and representation. Murugan's relatively straightforward narrative style prioritizes accessibility and immersion, treating language primarily as a transparent medium for representing experience. Kandasamy's linguistic experimentation challenges readers and draws attention to the politics of language itself, treating it as both medium and subject.

Their works also enter the global literary marketplace through different linguistic paths—Murugan through translation from Tamil, Kandasamy by writing directly in English while thematizing the complexities of this choice. These different relationships to language reflect broader questions about how marginalized Tamil experiences can or should be represented in contemporary literature, particularly when addressing international audiences.

Together, they demonstrate different but equally valid approaches to the challenge of using language—itself entangled with histories of power and exclusion—to represent experiences of oppression and resistance.

Gender and Intersectionality

Caste never operates in isolation but intersects with other forms of identity and oppression, particularly gender. This section examines how both authors address gender dynamics within already marginalized communities, exploring the specific vulnerabilities and forms of resistance available to Dalit women.

Gender in "Seasons of the Palm"

While primarily focused on Shorty's experience, Murugan's novel includes several female characters and addresses gender dynamics within Dalit communities. The narrative depicts gendered division of labor among the child workers, specific vulnerabilities of female Dalit laborers (including sexual harassment), domestic responsibilities that fall disproportionately on girls, and coming-of-age experiences that differ based on gender.

The novel portrays gender as another axis of differentiation within already marginalized communities, though it remains secondary to caste and age as organizing principles of the narrative. Murugan's approach to gender reflects his broader naturalistic style, depicting gender dynamics primarily through individual characters and relationships rather than explicit feminist analysis.

Feminist Perspective in "The Gypsy Goddess"

Kandasamy, known for her explicitly feminist writing, brings this perspective to her representation of the Kilvenmani massacre. Her novel centers women's experiences of both oppression and resistance, addresses specific forms of violence directed at Dalit women, critiques patriarchal elements within both dominant and resistance movements, and employs feminist narrative strategies that challenge patriarchal storytelling conventions.

A powerful example appears in this passage reflecting on the silencing of women in historical narratives:

"Dead women tell no tales, they say. But dead women become tales. They become cautionary tales, morality tales, tales of excess... But this tale of forty-four deaths in Kilvenmani, where twenty-three burned bodies belonged to women, is not their tale anymore."(Kandasamy 187)

This passage explicitly addresses the erasure of women from historical memory, noting that even in death, women's experiences are often appropriated for others' purposes. Throughout the novel, Kandasamy consistently examines the intersection of caste, class, and gender oppression, presenting them as interconnected rather than separate systems.

Comparative Analysis of Gender Representation

Both authors address gender, but with different emphases and approaches. For Murugan, gender appears primarily as one aspect of his characters' social positioning, portrayed through individual relationships and experiences. For Kandasamy, feminist analysis is central to her approach to caste violence, with explicit attention to how gender structures both oppression and resistance.

Murugan depicts gender primarily through individual characters and relationships, while Kandasamy more explicitly analyzes gender as a structural system intersecting with caste and class. The difference reflects both the authors' distinct political positions and the evolution of feminist perspectives in Tamil literature between their respective publications.

These contrasting approaches highlight how intersectional analysis has become increasingly central to anti-caste literature, with greater recognition of how caste oppression affects women and men differently and how patriarchal structures exist within both dominant and marginalized communities.

Reception and Literary Impact

How have these works been received, and what impact have they had on contemporary literary and political discourse? This section examines the critical response to both novels and their contribution to ongoing conversations about caste representation in Indian literature.

Reception of "Seasons of the Palm"

Murugan's novel received significant critical acclaim both in Tamil and in translation, garnering international recognition through its shortlisting for the Kiriya Prize and positive reviews in major publications. Academic attention has incorporated the novel into courses on South Asian literature and postcolonial studies, often reading it alongside Murugan's other works addressing caste and rural Tamil life.

Critics have particularly praised the novel's intimate portrayal of Dalit childhood and its unsentimental depiction of rural exploitation. Some scholars have noted tensions between the novel's aesthetic beauty and its documentation of suffering—a tension central to literature addressing oppression. How can beautiful prose adequately represent ugly realities without aestheticizing suffering? Murugan's naturalistic approach navigates this challenge through restrained emotion and documentary-like attention to detail.

Reception of "The Gypsy Goddess"

Kandasamy's experimental debut novel generated substantial discussion and some critical division. Reviewers split over the novel's experimental form, with some praising its innovation and others finding it unnecessarily complex or challenging. This division reflects broader debates about the accessibility versus formal innovation in politically engaged literature.

The novel received strong support from anti-caste activists and scholars for bringing attention to the Kilvenmani massacre, which had received relatively little literary attention despite its historical significance. Debates over how to categorize the work—as historical fiction, experimental literature, or political testimony—reflect the hybrid nature of Kandasamy's approach, which deliberately blurs conventional generic boundaries.

Comparative Analysis of Literary Impact

Both novels have contributed significantly to contemporary discussions of caste in Indian literature, though in different ways. Murugan's work exemplifies the continuing power of realist narrative to document marginalized experiences and generate empathy, while Kandasamy's experimentation expands the formal possibilities for politically engaged literature.

Their divergent approaches also address different audiences. Murugan's more conventional narrative may reach a broader audience, creating accessible entry points for readers unfamiliar with caste dynamics. Kandasamy's experimental approach may particularly appeal to readers familiar with postmodern literature and explicitly interested in the politics of representation.

Both authors have gained international readership—Murugan through translation and Kandasamy by writing directly in English—contributing to global understanding of caste dynamics in contemporary India. Their contrasting approaches demonstrate the vitality and diversity of anti-caste literature in contemporary Tamil writing, suggesting that different literary strategies can effectively address different aspects of marginalized experience.

Conclusion

In their distinct literary voices, Murugan and Kandasamy both contribute to the vital project of centering marginalized narratives and challenging dominant perspectives in contemporary literature. Their different approaches represent not opposing but complementary strategies for addressing the complex realities of caste oppression.

The journey through these contrasting literary landscapes reveals not opposition but complementarity—different paths leading toward similar destinations. Perumal Murugan's "Seasons of the Palm" and Meena Kandasamy's "The Gypsy Goddess" employ vastly different literary strategies to address similar thematic concerns regarding caste oppression, marginalized experiences, and resistance in Tamil Nadu. Their approaches—Murugan's naturalistic narrative focused on individual experience and Kandasamy's experimental, politically explicit style—represent complementary rather than opposing literary responses to the challenge of representing caste oppression.

Several key insights emerge from this comparative analysis:

First, these works offer complementary perspectives on caste dynamics in contemporary India. Murugan's microscopic attention to individual experience reveals how caste operates through everyday practices and embodied norms, while Kandasamy's macroscopic focus illuminates caste as a systemic structure maintained through organized violence and state power. Together, they provide a more complete picture than either could alone.

Second, both authors demonstrate how literary form itself carries political significance. Murugan's transparent narrative style creates immersive identification with marginalized characters, while Kandasamy's experimental disruptions force critical reflection on the politics of representation itself. These different approaches reflect distinct but equally valid assumptions about how literature can effectively engage with political reality.

Third, the differences between these works, published a decade apart, reflect evolving approaches to anti-caste literature in India. The movement from Murugan's primarily naturalistic approach to Kandasamy's explicitly political experimentation suggests increasing willingness to challenge not only dominant social narratives but also conventional literary forms.

Fourth, their contrasting approaches to subjectivity—Murugan's focus on individual psychology and Kandasamy's emphasis on collective experience—demonstrate different strategies for humanizing marginalized communities. Both approaches challenge dehumanizing perspectives, but they do so through different literary means reflecting distinct political priorities.

Finally, both authors engage with and transform literary traditions, with Murugan working within and extending Tamil realist traditions and Kandasamy explicitly challenging conventional narrative forms. Their innovations demonstrate the vitality of contemporary Tamil literature as a space for both artistic experimentation and political engagement.

In a literary landscape often dominated by upper-caste voices and perspectives, these works insist on the centrality of marginalized experiences to understanding contemporary India. Their different approaches suggest not a contradiction but a strength—diverse narrative strategies can effectively address different aspects of oppression and resistance. Through their distinctive literary voices, both Murugan and Kandasamy contribute to the essential project of challenging dominant narratives and centering historically silenced communities in contemporary literature.

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