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Research ought to be active to create a major boundary in the academic world. It must enrich the neo-theoretical frame that facilitates re-evaluation and enhancement of existing practices and thoughts. Eventually, this will effect in a primary discovery and lean-to the knowledge acquired. Research is to establish, confirm facts, reiterate previous works ant to solve issues. An active endeavor to endow rational approach to these types for educational reformations through academic research has become the focal intention of the journal. Now, we feel very proud to bring January, Volume 4, Special Issue 1, July 2022 contributed by the Academicians and research Scholars of the literary field.

**Dr M. Vinoth Kumar & S. Kulandhaivel**  
**Editors'-in-Chief**

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## The Social Realism and Diasporic Aspects as Revealed in Rohinton Mistry's Novel *Family Matters*

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### Abstract

*Rohinton Mistry is an Indian-born Canadian writer who is famous for his short stories and novels. Born in a Parsi community, his writings are heavily influenced by his religious, social, and cultural views. Though he is settled in Canada, his upbringing in Mumbai reflects in all of his writings. The Mumbai culture, particularly the Parsi way of life and the politics of India are the major themes in his novels. His novels Family Matters, A Fine Balance, and Such a Long Journey were shortlisted for the prominent Booker Prize award. His novels and short stories have been widely appreciated and were also honoured with numerous awards and recognition. Mistry's writings deal with the themes of immigration but have also experimented with the various Indian languages. In all his fiction the pain and grief of leaving his motherland can be easily observed. We can find a strong influence of Indianness in his novels. His fictional world is characterized by a sense of crisis of identity, nostalgic memories, and a sense of alienation. This article focuses on the quest for identity of the novel Family Matters and tries to find out Mistry's craftsmanship in achieving his aim.*

**Keywords:** Identity, Immigration, Relationship, Difference, Belonging.

Rohinton Mistry's *Family Matters* is concentrated on the problems of the Parsi community people, who lived in Mumbai. Through this novel, the novelist laments the degradation of moral and ethical values in different spheres of multicultural social life with its rising materialism, corruption, and cheap politics. He also speaks about the boundary of nation, ethnicity, and times by dealing with the issues such as geriatrics, family bondage, human relationships, death, and possessions. In this novel, Mistry connects this community problem with the middle-class Parsi family that lives in Mumbai. The entire story revolves around Nariman Vakeel, a former professor. He is struck with Parkinson's disease and is often haunted by the memories of his past life. When the novel begins Nariman is known as a widower who has been fighting with his thoughts about his unsuccessful love of the past.



Through this character, Mistry examines the domestic crisis of worldly people such as old age and sickness, which is unavoidable to all earthly beings. To humans it's like an upgrade level; it emotionally affects the entire structure of a family. Nariman's old age is connected with Parkinson's disease and the heritage of an unhappy marriage. He enjoys an independent life in his apartment with his stepchildren until he falls into a ditch and becomes bedridden. This crisis is rooted in different changes which help to identify the selfishness of his step children.

The novelist connects this present crisis of the new generation with the earlier crisis of the elders of the family. At a young age, Nariman was in love with a non-Parsi woman Lucy. After that, he was engaged to a widow Yasmin Contractor, a Parsi-woman as well as the mother of Coomy and Jal. Under the family compulsion, he sacrifices his love for Lucy Braganza, a non-Parsi woman, and unwillingly yields to the marriage with Yasmin Contractor. Though they don't have a mutual understanding they lead a family life under the circumstances that society has planned. Soon Nariman and Yasmin have a daughter named Roxana. Through this unjust marriage of Nariman and Yasmin, Mistry expresses the parents' inflexibility about religion and the troubles of the next generation. Their father dies, and their mother seeks security and society for her children. She remarries Nariman and the young Jal and Coomy are unwillingly forced into a new domestic arrangement and a new environment as they will not further die.

The sudden death of Yasmin makes drastic changes in the stepchildren's behaviour. They have a grudge against Nariman for the death of their mother and his love affair with Lucy 30 years ago. Coomy is not attached to Nariman as she loves his father, her misconception leads to all the trouble in both Nariman and her life. She utilizes the period of Nariman's illness to take vengeance on him for the mistreatment of her mother. Coomy's stubborn selfishness makes Nariman's life miserable, he is helpless and seeking the mercy of his children. When Nariman becomes bedridden his stepchildren think of him as a burden even though they lead their life through Nariman's pension. Moreover, they are not kind enough to take care of their step-father. They forced Nariman to shift into Roxana's small flat, the own daughter of Nariman. The costs of this situation are serious for her half-sister Coomy who attempts to stop her stepfather's return. Coomy has planned to damage the plaster ceiling of her apartment purposefully which results in an outburst from her brother, "Family does not matter to you! You keep nursing your bitterness instead of nursing Pappa. I've begged you for thirty years to let it go, to forgive, to look for peace." (*Family Matters* 193)

Roxana decides to take care of her father but her family faces a financial crisis to nurse Nariman. Additionally, her family routine also changes after the arrival of Nariman. Mistry explains these serious problematic economical struggles, as the financial condition of the family is more essential to take care of the old age people for their medical expenses. In *Family Matters*, ethical ambiguities expand in every relationship and situation that coils up from a range of concerns. Certainly, Roxana's family has to face the everyday expenses of the





old man. Mistry writes, “When the medication ran out and Roxana went to purchase the next lot, she discovered that what Coomy had given her as her father’s pension did not cover even the cost of the pills.” (*Family Matters* 187)

To increase the family’s economic status Yezad takes a step forward. The need for money lets him enter into gambling by using his family's money, which destroys his moral character. Here Mistry portrays Yezad as a family man rather than a nobleman. On the other side, Jahangir also supports his family to manage the economical situation. Coomy’s idea to shift her stepfather is done according to her plan. Coomy insists that Roxana should take care of Nariman in this miserable emergency. Roxana accepts her request and she needs some financial support from Coomy and Jal from the pension of her father. But they refuse by saying that they have spent his entire pension amount for the repairing work. Mistry analyzes this critical situation clearly, and he keeps an eye on every character of the novel. He is never ready to blame his characters for their misdeed and he never encourages their heartless act.

He describes the situation clearly the unjust done to Nariman by their family is unacceptable such as Nariman’s roughness toward his wife and Coomy’s roughness toward his father all are made of misunderstanding, which destroys humanity as well as human relationship in a family. Mistry advises that Humanity is essential for human quality which creates healthy relationships in a family circle and it can lead to a perfect harmless society. Nariman was unable to show her love for Yasmin due to the love he is having for Lucy and the same way Coomy has no love for Nariman for her affection for her father. She can't blame Nariman for his father’s death but she isolated herself from Nariman’s family. Despite this, Roxana's altruistic commitment and an urge to be a devoted daughter prompt her to accept the responsibility of Nariman without any hesitation. In the meantime, Nariman recollects his youth and Lucy's love for Nariman. Lucy tries to commit suicide when Nariman’s family does not accept a non-Parsi woman as their bride. Nariman realizes the truth that by giving more concern to his former lover he has hurt his wife and children. Nariman’s psychological misconception makes him a selfish man, he feels that his marriage with Yazmin is the cause of all his mental agony. He generously forgives the behaviour of Coomy and Jal. Mistry’s *Family Matters* is the reflection of the entire society’s problem, in which he made the whole world can be made to inhabit one small place where the family can become the nexus of the collective and the universal reflection.

Yezad is rather angry with the trouble given to them by Coomy and Jal for pushing them into severe economic imbalance; he indulged himself in the business of illegal lottery to manage the financial issues, which is owned by Vikram Kapur. To him, Yezad is an eccentric employer at Bombay Sporting Goods Emporium. Desperate, Texas hatches a scheme to con his boss of a large amount of money by falsely reporting a threat from Shiv Sainik, a far-right Indian political party, but the plan is botched and Vikram Kapur is killed. Mrs Kapur decides to wind up the emporium, leaving Yezad unemployed. These unexpected drastic changes in the life of Yezad, initiate him to be a Parsi man for his remaining life to lead his family on the right path. He seeks out consolation in the holy texts and prays at the fire temple. With the



family crisis of one middle-class Parsi family, Mistry analyses everything from the predicament of Indian Parsis as a marginalized community to the wider concerns of corruption and communalism.

Mistry's imaginative characters Shiv Sena as a Hindu fundamentalist are vehemently involved in riots, looting, and burning of the poor and innocent people. Hussain, a peon by profession, is a tragic victim of the Babri Masjid riot who lost his family in the riot. Cheney family represents the Parsis, Mr Kapur is a representation of a Hindu, Hussian is the representation of a Muslim and Lucy Braganza is a Christian and there are ample references to the Jains in the novel. The character of Mr Kapur embodies Indian Secularism in the novel. He prompts secular accommodative ideology as his religion. Mistry connects this Indian secularism with the patriarchal society which encourages these customs of religious beliefs and principles with genetic authorization.

In *Family Matters* Mistry touches on the problem of four generations, the injustice, and uncivilized behaviour emerges from Nariman's parents and now the same situation occupies the life of Nariman's grandson, Jahangir who is now the resemblance of his patriarchal grandfather. When Nariman was a teenage boy he was in love with a non-Parsi woman, but he married a Parsi woman after the rejection of his father. Mistry's way of expressing this matter is too interesting through Nariman's remembrance of his glorious memories of the past. Moreover, the novelist initially claimed that Nariman married the Parsi woman whom he had no love for. Mistry opposes the view of his communal ideology for this incident. What makes the serious attempt of this novel is that Jahangir also follows his grandfather's way by making love with the non-Parsi woman but this is also strongly rejected by his family, Mistry disagrees with the Indian view of secularism, he expresses the mental state of the Indian communal society which is no longer voiced up against this issues, what deed the civilization made in it, is nothing other than handicapped the mind of the people. Mistry examines this matter in another way, Yezad has recently adopted the religious belief but he too advises the same customs to his son. Mistry describes why the people maintain this structure, is to secure their families from the threat they will have to face after any of these serious attempts, to avoid the bloodshed and live a peaceful life in the alienated city where the Parsi community has moved from their native. These immigrants have been facing numerous difficulties to live a normal middle-class life. All the issues discussed by Mistry in this novel happen due to alienation; all the characters who are immigrants from their homeland are unsuspectingly facing these problems without any exception. Mistry's argument in *Family Matters* should be considered as a universal problem, not of an individual or a family.

The clash between a traditionalist, authoritarian father and a son wanting independence and self-determination is a feature of Mistry's writing. Here is the same thing the writer presents in the flashbacks of Nariman, his youth, and his relationship with his father. But the clash with tradition takes another turn in *Family Matters* as the next generation returns to a newfound respect for tradition and religion. Early in the novel, Yezad, like his



father-in-law, is not very sentimental about traditions of the past but by the end, not only does he find solace there but he is determined to instruct his two sons in their traditions as well.

Nariman is an embodiment of the Parsi community and shows the theme of suffering, a sense of belonging, and the crises of alienation have been treated. Mistry's *Family Matters* not only speaks about the problems of an individual family but it discusses the problems of all the families which come under any social structure. Mistry takes the responsibility to voice up about his community's problems and religious beliefs. Through Nariman's family, he discusses many things such as the problem of politics, community, religion, alienation, and tradition. But all the things are looking as generally but the problem should be examined as individually these. Because it affects their liberal status and they fail to get their individuality by connecting themselves to society but the society has no responsibility for the freedom of its people.

In the end, they are satisfied with one thing: an identity given by the community to the Parsi in their immigrant place. In the alienated city, they lost everything like freedom, happiness, peace, justice also relationships to lead a normal life. Their only longing is to get their identity but at last, it is created by their society itself. So they are ready to sacrifice everything for that identity, in between this they maintain their cultural beliefs and traditional values strictly. Mistry somewhere resembles Yezad's character; there is something common between them. Mistry has given an account of his own life through Yezad's character. Mistry, himself being an emigrant to Canada, could well depict Yezad's dream of immigrating to Canada. Mistry narrates:

His dream for an end to this apeman commute had led him to apply for immigration to Canada. He wanted clean cities, clean air, plenty of water, trains with seats for everyone, where people stood in line at bus stops and said please, after you, thank you. Not just the land of milk and honey, also the land of deodorant and toiletry. (*Family Matters 2*)

The dedication to the set traditions and sense of belonging to their motherland comes in opposition to the new environment resulting in a desolate environment and feeling of insecurity. The immigrant faces two questions: "Who am I?" and "Where is here?" The latter question is due to the geographical and historical past of the country. Atwood's remark explicates the above proposition:

"Who am I?" is a question appropriate in countries where the environment the 'here' is already well-defined, so well defined in fact that it may threaten to overwhelm the individual. In societies where everyone and everything has its place, a person may have to struggle to separate himself from his social background, to keep from being just a function of the structure. 'Where is here?' is a different kind of question. It is what a man asks when he finds himself in unknown territory, and it implies several other questions. Where is this place in relation to other places? How do I find way around it? (*Family Matters 3*)



Mistry expresses his desire to return to India, to Mumbai even though he has now assimilated into the new land.

*Family Matters'* every shift seems with danger either to oneself or to others. Coomy behaves roughly towards Nariman because she fears the trouble of her warily ordered survival. She doubts her ability to manage and perhaps subconscious acts of revenge for the way Nariman treated her mother. But in every incident, Mistry is longing to preserve his tradition and race amidst the fast-changing multicultural society. He focused on the Parsi community and the Zoroastrian faith. Such moral complexity gives a new twist to Mistry's repeated concern with the idea of goodness as understood in Zoroastrianism. He concludes that this Myth supports the basic Zoroastrian belief of the eternal battle between good and evil that rages within the soul of all men. Thus human beings need to remember their origins through such devices. Shattered dreams of immigration also trouble the pages of *Family Matters*.

The immigration story used to have two parts: dream and reality. But over the years the dream-of prosperity, house, car, CD player, computer, clean air, snow, lakes, mountains, abundance-had been renounced since it was not going to come true (*Family Matters* 240).

Mistry seems to put down negative propaganda and the dirty politics of cultural terrorism through the description of this communalism. *Family Matters* portrays the events as locally and familial to the core. Mistry views that Communal politics disturbed the common man though he had no participation in the sectarian strife. It is inevitable for the community people to stay away from the troubles though they completely avoid the support and its part in their alienated city. It affects the community people physically and mentally. Beyond this entire struggle, they respect the traditional value which is the main thing the author strongly discussed in this novel.

The former incident in the tragic story of Nariman Vakeel separates him from his lady love Lucy whom he had much love for, who sacrifices her life, studies, and comfort zone for him. But he has forcefully bent himself to the general demand of the community and what's the better thing he achieved by this nothing rather than self-damaging and destroying his happiness and peaceful life? His decision affects his wife Yasmin Contractor and his stepchildren without mercy, his rude behaviour towards his wife and children. Why people face this much struggle without any valuable reason or any betterment of their life, is nothing more than maintaining the traditional value. Like Nariman Vakeel, Yasmin Contractor married him by force of communal circumstances.

To think about the life of Jal and Coomy they are kids and they do not know how to make decisions but they also adapted to the strange circumstances for the need to survive. But what the drastic tragic path Mistry has planned at the climax, is he ties up the same tragic elements of Nariman's life with Jahangir, who is presently in love with the non-Parsi woman following his grandfather's way. Mistry explains how fundamentalism and skewed political thinking have altered the very social structure. Mistry also questions individual identity



which is explored through the conflict between individual desire and duties towards the family of the community. Nariman is a man who leads the race in searching for identity and individuality at one stage and when he gets it he dies. So, the novel *Family Matters* progressively depicts Parsis' plight to get an identity as the example of all who seek identity by losing their natives to survive.

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## Rethinking Greek Mythology and Indian Mythology

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### Abstract

*This paper aims to look at Greek mythology, the “Iliad” and Indian mythology, “Ramayana” as a comparative study to foster common similarities based on plot construction and art of characterization. For this purpose, it would like to examine male and female characters in Greek mythology; myth in gender studies, gender in myth studies; truth, falsehood, and human knowledge; Ramayana as a reflection of social life; its impact on human life, culture and literature. The paper aims to motivate emerging scholars and novice researchers by making a comparative study between two great epics.*

**Keywords:** Greek Myth, Indian Myth, Achilles, Ravana, Sita, *Iliad*, and *Ramayana*.

### Introduction

Epics are long and elaborate poems. Usually, the heroism of a country or a particular culture and elaborate details of events are reflected in epic. In ancient times, oral poetry was also given the status of an epic. However, any story that is full of coherence and continuity within the poem is called a long narrative poem. And when the narrative poem becomes the reservoir of national philosophy, the image and character in its narrative are enhanced, and then that work attains the status of an epic poem. Nineteenth-century Bengali poets like Byron, Moore, Scott, etc. were attracted to epic. They feel the romantic imagination, variety, and drama of narrative poetry as the glory of poetry. They also think that epics are suitable mediums for expressing patriotism.

In the history of poetry, epic has occupied an important and exalted place since ancient times. Just as many differences can be observed in terms of inner nature and structural features between the works of different eras marked by the term ‘epic’, similarly, different ideas about the nature of epics have been prevalent for a long time. According to popular belief, *Ramayana* was composed by Valmiki, the earliest poet of India. There is no dispute in Indian culture that Rishi Valmiki, a contemporary of Rama and one of the characters of this epic, composed this epic. The original text of *Ramayana* written in Sanskrit is known as Valmiki Ramayana. The date of composition of this book is approximately the 4<sup>th</sup> century BC.

According to Hindu belief, sage Valmiki is the author of this epic that belongs to the Smriti class of Hindu Shastra. In the epic, the ideals of human society are explained by presenting the roles of the ideal servant, ideal brother, the ideal wife and ideal king in



addition to describing the mutual duties of various relationships. Its influence on later Sanskrit poetry and Indian life and culture was immense.

For this purpose, in the paper, the researcher would like to make a comparative study between globally popular and familiar epics, namely the *Iliad*, and *Ramayana* to foster ancient thoughts and ideas regarding the roles of mortals, gods, and goddesses on battlefields. He has examined the characters and plots of both epics in a very short-cut way just to motivate emerging scholars and novice researchers from around the world.

### **Character in Greek Myth**

The heroic acts of Diomedes' father Tydeus, as recalled by him and other characters who knew him or knew about him, such as Agamemnon, who did not meet him, or Athene, who did, seem to be used by Homeric poetry to emphasize character. Agamemnon, the captain of the Greek army, was so enraged that Achilles, the greatest hero on their side, had taken possession of a slave girl, withdrew from the battle and took refuge in his camp. Deprived of his powerful aid, the Greek army collapsed. Agamemnon sends an emissary to offer him a lucrative compensation to appease Achilles' anger, but his anger is not appeased. As the Trojans scatter the Greeks and set their ships on fire, Achilles' friend and companion Patroclus could no longer stand still. With Achilles' permission, he advances to resist the Trojans. They retreat, but Patroclus is killed by Hector, the greatest hero on the Trojan side. Being maddened by that grief, Achilles returns to battle for revenge, not only killing Hector, but also neglecting chivalry in an act of ruthless revenge, and shows utter disrespect to his corpse. Achilles' anger subsides when Priam, the aged king of Troy, requests the return of his son's body, and, fills with pity; he returns the body as requested. Nestor frequently laments the loss of his youth and vitality, which inspires stories about his magnificent past and elevates him to the status of a legendary prior generation in his mind. Heroes typically pass away at a young age, as in Homer's *Iliad*, when Sarpedon, the son of Zeus, was killed by Patroclus, and by Hector, Patroclus, and Hectors, respectively. Achilles will soon pass away after killing Hector, as Patroclus, his horse Xanthos, his mother Thetis, and the dying Hector all warn and remind him of different times. On the other hand, Nestor has miraculously survived his own time by being a hero; in addition, as seen by his nostalgia in front of Telemachus in the *Odyssey*, he also survives his son Antilochus. Odysseus will either recount his illustrious past himself to the Phaeacians on Scheria and his family in Ithaca, or he will hear a bard do it. He and Nestor are exceptions to the rule that the hero does not live to recount his valiant acts; rather, his demise is the prerequisite for those deeds to transform into the peculiar thing in Greek myth. As a result, the narrator depicts Achilles, the best of the Achaeans, singing the "deeds of heroes" (*Iliad* 9.189) in front of a contemplative and silent Patroclus—actions that, of course, were not his own. Hector's dying request was for future generations to learn his heroic battles, and his passing.

### **Myth in Gender Studies, and Gender in Myth Studies**

Greek myths present women's experiences. Myth is always polysemic, and it is possible to interpret the same stories in ways that are unrelated to gender: myths of





sisterhood and displaying female unity frequently involve barriers between human and divine. How do humans respond to divine revelation? How can one cross the threshold between mortal and immortal? Many male-centred myths are particularly those of Dioscuri and Herakles. On multiple occasions, they successfully cross the line between death and life. Is feminist researchers' emphasis on myth merely a reflection of their concerns? Indeed, the importance of mythology in gender scholarship has never been matched by a substantial interest in gender among mythologists. Gender is one facet of myth interpretation, but it has not been a key one; mythology studies aim to focus on plot structure and the impact of ritual. As a result, the function of mythology in gender studies has grown far more important than gender in mythical studies. The myth invalidating and indoctrinating beliefs about men-women interactions are viewed as huge from one perspective but little from the other.

### **Truth, Falsehood, and Human Knowledge**

In terms of subject matter, Plato's myths tend to deal with non-verifiable aspects of experience beyond ordinary mortal knowledge: the nature of the soul and its fate after death, the divine creation of the cosmos. Since myths are concerned with the realm of human imagination rather than facts, questions of truth and falsehood are not straightforward. These issues are explicitly reflected in Plato's *Republic* when Socrates says that human beings, unlike the gods, cannot know about the distant past. But mythology, and especially legends of origin, can be important if falsehood which it inevitably involves is made to look as like the truth as possible. The truth to which Socrates refers is not a factual knowledge of historical events. Still, a moral or ethical truth has been presented in the *Republic*, as an example of precisely the kind of falsehood.

### **Ramayana as a Reflection of Social Life**

The epic *Ramayana* reveals how noble traits like loyalty, honesty, submission, and truthfulness foster the foundation of the civilized social order that ruled those times. The noble ideals of life that are reflected in *Ramayana* have influenced the Indian people in the field of their daily activities. Thus, it helps humankind to build human character at the early stage of life. Sri Aurobindo points out:

The work of Valmiki has been an agent of almost incalculable power in the moulding of the cultural mind of India: it has presented to it to be loved and initiated in figures like Rama and Sita, made so divinely and with such a revelation of reality as to become objects of enduring cult and worship, or like Hanuman, Laksmana, Bharata, the living human image of its ethical ideals, it has fashioned much of what is best and sweetest in the national character, and it has evoked and fixed in it those finer and exquisite yet firm soul-tones and that more delicate humanity of temperament which is a more valuable thing than the formal outsides of virtue and conducts. (Aurobindo 290)

### **Human Life, Culture and Literature**

An important theme in *Ramayana* is the profound impact that human daily lives and



cultural traditions have had on the lives of those living in various parts of India and beyond. *Ramayana*, India's oldest epic, is a treasure trove of wisdom and a treasure trove of information about ancient social and political concerns. Epic literature has a special place in the history of scholarship and religious thoughts. The activities and thoughts of Indians in succeeding times have also been profoundly influenced by the great epic called *Ramayana*. Not only it is a well-known epic, but it also serves as a moral code for Hindus. Because of its moral nature, epic teachings are simple to understand and remember. For the Hindu community, it teaches them how to live their lives following the ideas outlined in the scriptures of the Hindu faith. In this regard, the statement, made by Thein Hen, deserves anybody's special mention:

*Ramayana* is not only a literary treasure but also a source of ennobling influence on the relationship of men as parents and children, husbands and wives, brothers and sisters, relatives and friends, teachers and pupils and rulers and the ruled. (Aurobindo 290)

### ***Iliad and Ramayana***

Pattanaik (2016) points out that *Iliad* and *Ramayana* have some common similarities as two epics: The most significant is the conflict and war because of a woman. The conflict between Ram and Ravan occurs as a result of Sita's abduction by Ravan, the ruler of Lanka, while the battle between the Greeks and Trojans is brought about by Helen, who elopes with Paris, the prince of Troy. Both Ram and the Greeks had to cross the sea to lay siege to Troy. Both of them have a single, unbeatable fighter, Hanuman in *Ramayana* and Achilles in *Iliad*. Naturally, Hanuman has been presented as being far more powerful, gifted with superhuman abilities, and regarded as God. Achilles, in comparison, is only powerful with human traits and the son of Goddess Thetis. Hanuman has to be reminded of his strengths to become active, whereas Achilles requires a shock to become active again in the conflict. Two heroes command the battlefield in both *Iliad* and *Ramayana*. On the other hand, Agamemnon and Menelaus in *Iliad* and Ram and Laxman in *Ramayana*. The older sons of rivals are presented as powerful heroes. Indrajit, the senior son of Ravan in *Ramayana*, and Hector, the senior son of King Priam in the *Iliad*. In both epics, their deaths alter the trajectory of the conflict. Ravan and Paris are strongly persuaded to return Sita and Helen, respectively, for moral reasons to prevent war and carnage. (Rajan 2013)

However, there are some differences between *Iliad* and *Ramayana*: *Ramayana* is used as a source of preaching and learning for a good life and morality. In contrast to *Iliad*, which remains merely a literary work, it gains such prominence that it is adopted as sacred scripture by society and faith. While the eldest brother's wife in *Ramayana* is forcibly abducted, the younger brother's wife in *Iliad* elopes. In *Iliad*, gods support both parties, but in *Ramayana*, they support only Ram. In *Iliad*, characters are people who are helped by gods, but in *Ramayana*, Ram and Hanuman are divine figures who are helped by people as well as monkeys and bears that have human traits. Even during battle, there is a conflict



between the two heroes since they are determined to defeat each other. (Roychowdhury 2017)

Hanuman, on the other hand, is a devoted follower of Ram who is ready to sacrifice anything for him. In contrast to *Ramayana*, where bears and monkeys are given human or heavenly traits, *Iliad* lacks any animal characters. In *Iliad*, no one switches allegiances, but in *Ramayana*, Vibhishana abandons Ravan in favour of Ram due to moral considerations. The treatment of women following the war is arguably the most amazing and controversial factor. Menelaus and Helen reconcile after being reunited. As a result, Menelaus pardons Helen even though she elopes with Paris, and they decide to lead happy lives. On the other hand, Sita is taken away forcibly. She does not submit to Ravan, does not know him, and avoids going to his palace. She must still go through the “Agni Pariksha” (Ordeal) to demonstrate her purity. Ram asks her to leave the courtroom when she is still pregnant and leaves her penniless in Lanka.

Though the current researcher considers Ram divine, who does he not act like a mean person in not forgiving Sita though she is not at fault and leaving her destitute in a critical situation? Chastity, purity, love, and reconciliation seem to be regional and cultural treatment. Even today, Indian critics and scholars are seen to quote the example of Sita for being devoted to their husband, chaste and pure. But the man should also understand that she had to face dire consequences, a reprimand from society and the established social norms. A woman’s character should have suitability in matrimonial alliance in a community, which is wholly based on the purity of body and she has to face wrath from society despite her being a victim, which is questionable in the established social system.

### Conclusion

*Ramayana* is not simply a narrative: the teachings of the Hindu sages are presented through narrative parables with philosophical and devotional elements. The basic elements of Indian cultural consciousness are reflected in the characters of Rama, Sita, Lakshmana, Bharata, Hanuman and Ravana. Characters and events in *Ramayana* provide ideas and knowledge of common life and help bind the people of India irrespective of caste and language. Two of India’s biggest festive events, Dussehra and Diwali, are directly inspired by *Ramayana*. On the other hand, Homer’s *Iliad* is written about the short-lived events in the tenth year of the siege of Troy by the Greeks as a result of the abduction of Helen, the extraordinarily beautiful wife of the Greek king Menelaus, by Paris, the prince of Troy. Gods are divided into two camps, joining two opposing sides and directly intervening in the war, with characters often resorting to the supernatural powers of gods. Greeks formulate some ideals of life: the need for unity among nations and that unity guarantees the principle of freedom. Man, certainly has a right to honour his heroism in taking revenge, but it is improper to insult the dead body of an enemy. Respect for his old father and his feelings about family life are also an integral part of heroism. The idea of the Greek nation is embodied in Homer’s *Iliad*. The philosophy embodied in *Ramayana* is much more comprehensive and grander, which is unmatched in world literature.



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## Issues in Translating Traditional Indian Kitchen Utensils with Special Reference to Bama's *Sangati*

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### Abstract

*Traditional kitchen utensils of South India are unique. In those days, people used them to cook food, grind rice, millet and grains, and so on. They lived a healthy life by making food items with these utensils. After the invention of electronic machines, people stopped using these utensils. They thought that modern equipment like grinder, mixie and cooker would save their time and energy. But in recent days, people have begun to realize the benefit of using these utensils. Even the people of other countries are showing interest in using traditional kitchen equipment. So there comes the need for them to know their names. Hence the equivalent words for most Indian utensils are brought into the English language. Lakshmi Holmstrom, a well-known woman translator introduced many Tamil authors to the readers of the English language. Through her translations, many words from the Tamil language have been brought into English. The present paper aims to analyze Lakshmi Holmstrom's translations of such utensils in the novel "Sangathi" by Bama.*

**Keywords:** Translation, Tamil to English, Kitchen Utensils, Bama, *Sangati*.

### Introduction

Bama's *Sangati* (சங்கதி), a South Indian novel, centers on the life of the Dalit people. It has been translated by Lakshmi Holmstrom into English as *Sangati: Events*. The characters in the novel are not rich enough to possess modern machines. The kitchen utensils and equipment they use are purely traditional. In the novel, many such utensils and equipment are found. Lakshmi Holmstrom's translations help to make understanding of these items not only to the target readers but also to the Source language readers of the present century, who are not aware of these items. Holmstrom's translations of Kitchen equipment and utensils are analysed under the strategies laid down by Mona Baker. Among her eight strategies such as Translation by a more general word, Translation by a more neutral/less expressive word, Translation by cultural substitution, Translation using a loan word or loan word plus explanation, Translation by paraphrasing using a related word, Translation by paraphrase using unrelated words, Translation by omission and Translation by illustration, the terms are



analysed under the first five strategies. “Translation is a kind of journey. It is an activity that always involves motion, it is a passage from one language to another, and hence from one culture into another. There is also always a temporal dimension, for what is written in one place, in one time, is then rendered for other readers in another place and another time. Translation theory today is increasingly concerned with translation as movement between different contexts, and increasingly concerned also with the consequent ideological dimension” (Bassnett).

### 1. Translation by a more general word

This strategy is used when the specific words of the Source language could not be explained through TL terms; the translators sometimes would use generic words. In the novel, when Mariamma and Manikkam are falsely blamed for having sexual affair in the pump set, Manikkam’s father is asked to pay a fine of Rs. 100. He gives Rs.50 and for the rest of the money he gives a குத்துச்சட்டி *Kutthuchatti* as a guarantee. This *Kutthuchatti* is a South Indian piece of equipment. It is also called as குத்து பாளை *Kutthu paanai*. It is mostly used to store water. When compared to the pot, the neck area is a little wider. The middle area of *Kutthuchatti* is round in shape. There may not be a chance for the target readers to know about this utensil. There is also no exact equivalent in the target language for this word. So Holmstrom has translated it using the generic term ‘vessel’ along with the classifiers ‘big brass’. These classifiers have been used to differentiate this utensil from other vessels. Further, the classifier ‘brass’ can be considered a noted one. It implies that these people are not rich enough to have silver vessels. The vessel could not also be made up of plastic or clay as these are very cheap to be mortgaged. So it is a good translation. In translation, the line comes as “Manikkam’s father paid Rs.50 straight away, and brought a big brass vessel as a guarantee for the rest of the money he owed” (26). If the translator had tried to define this *Kutthuchatti*, it may increase the complication of the sentence. As this context is taken, the general term is enough for the target readers to get the idea that it is a vessel that has been mortgaged till he gives money.

Holmstrom has given a generic word for one more term in the translation. In *Sangati*, Bama’s grandmother tells her about the gifts and things she gave to Bama’s mother when she got married. அம்மிக்கல் *Ammikkal* is one among them (86). *Ammikkal* is a traditional Indian piece of equipment. It is made up of black stone. It contains two types of stones, such as a base stone and a rolling stone. The base stone is flat with a slightly curved surface, and the rolling stone is rolled on the base stone to make a paste of maize or other grains. It is also used to grind cooking ingredients to make masalas. Being a traditional machine, it has the capacity of increasing the taste of food. Though the usage of *Ammikkal* has lessened, one could find it almost in every house in South India. In English, the base stone is called ‘Metate’ and the rolling stone is called ‘Mano’. These terms come from the usage of Archeologists from southwest America. A translator’s translation should be in a way that can



be understood even by ordinary people. So Holmstrom has avoided using these terms and has given the simple and generic word ‘Grinding Stone (80). From this word, the readers can understand that it is a type of stone that is used to grind some edible things. The term ‘Grinding stone’ can include any stone that is used to grind masalas such as metate, mortar, pestle or the modern grinder’s mounted stone. Though the exact equivalent is found in TL, Holmstrom’s translation of the word is considered to be a better one.

## 2. Translation by a more neutral/ less expressive word

The translator would sometimes use less expressive terms in TL when the SL terms cannot be given one-to-one equivalents and generic terms in the target language. Here the TL equivalent would not be perfect but tries to convey some idea regarding the SL term.

Bama’s grandmother tells about a few vessels that were given to her daughter as wedding gifts. It includes the utensil  $\text{கலாட்டா}$  *Lota* (Sangati 86). In most of the houses of South India, one could find the utensil *Lota*. It is a container for drinking water. There is less chance for English readers to know the term. *Lota* is round in shape with its mouth open. It is a little bigger than a tumbler. Now the term has been adapted into English and is still not familiar to English readers, as those people do not have the habit of using it. So, Holmstrom has avoided using transliteration and given the term ‘brass tumblers’ as its counterpart (80). Though the use of the tumbler is the same as that of a *lota*, it is somewhat different from it because of its shape. Unlike the *lota*, tumblers’ sides are straight. Apart from this, in the Source text, it is not given that the *lota* is of metal or brass. But in translation, it is given as brass tumblers. *Lota* can be of any metal like brass, copper, silver or plastic. The translator might have given the term ‘tumbler’ as the counterpart of ‘lota’, by considering the similar usage of both items. Both are used for drinking water. It cannot be considered a perfect equivalent word but a less expressive one. As the word has already been borrowed into English, the transliteration maybe with an explanation like a round-shaped tumbler would have been better equivalent.

## 3. Translation by Cultural Substitution

This strategy involves replacing the SL cultural terms with the TL cultural terms. Though the words do not have similar meanings, they would have similar impacts on the target readers. Bama says that in her community, before a wedding ceremony, the parents of the groom would give  $\text{தாம்பாளத் தட்டு}$  *Thamabala Thattu* with gifts keeping in it, to the bride’s parents to confirm the marriage (Sangati 88). Once Bama attends such a ceremony in which she sees, the groom’s father giving *Thaambala that* with gifts like a betrothal sari, material for a blouse, a bundle of betel leaves, some betel nuts, a bunch of bananas, coconut and money for a hundred and one rupees to bride’s father. *Thaambala thattu* is a large shaped plate and is used on auspicious occasions, especially during the wedding ceremony. South Indians believe that keeping betel leaves and betel nuts in *Thaambala thattu* is mandatory while giving it to others. According to them, the betel leaf is a symbol of promise. Once it is given, the marriage between the boy and the girl is fixed and should not be broken. If the



marriage is cancelled after exchanging *Thaambala thattu*, it is considered a sin. So the *Thaambala thattu* places a vital role in South Indian tradition. But there is no such belief in the target language. Trying to bring the word to the target readers by borrowing it with cultural background or details would never make any impact on them. So, Holmstrom translated it using TL culture's item 'presentation tray' (83). In TL culture, a presentation tray can be given for any function or occasion. There is no belief or rule that something like betel leaf or betel nut should be kept on it. They keep anything they like in the tray. Unlike South India's traditional *Thaambala thattu* which is usually made of brass or silver, the target readers' tray can be made of anything. As the belief of giving *Thaambala thattu* is not present in the target culture the translator has given the cultural substitute word. The term 'presentation tray' does not convey the importance of 'Thambala thattu'. Yet it is acceptable due to the similarity of the items.

Apart from this, Holmstrom has used another cultural equivalent term for the word கும்பா *Kumba*. In SL Context, when Bama's grandmother comes to inform them about Manacchi who has been possessed by a ghost, Bama is drinking gruel in கும்பா *Kumba* (51). *Kumba* is a type of urn-shaped vessel with a footed pedestal. It is made of either silver or brass. South Indians use this for eating rice, drinking water or for keeping sandal paste in it. It is a traditional one. As this type of vessel is absent in the target language, Holmstrom has given the cultural substitute word, 'Bowl' (45). Bowl is a round-shaped dish. It comes either with or without a footed pedestal. It is used for serving or eating food. It looks more or less the same as that of *Kumba*. But still, no other word would provide a better equivalent for 'Kumba' than the word 'bowl'. So it is enough for the target readers to understand the term.

#### 4. Translation using a loan word or loan word plus explanation

This strategy is sometimes used when cultural-specific terms are found. Here the translator would loan the words by transliterating them. Sometimes, the translator would add explanations with the loaned words which help the TL readers to understand the term. In TL text, this strategy is found in one of the places where Holmstrom loaned words with an explanation.

In SL context, *Sangati*, Bama says that in her community, if any girl comes of age, her maternal uncle would buy her gifts like saree and kitchen vessels like அண்டா *Anda* and குண்டா *Kunda* (25). *Anda* and *Kunda* are cooking vessels that are big in size with the broad mouth. They are mostly used for boiling water over an open flame or while cooking for many people, usually during special occasions. People of South India consider it pride in giving these vessels to their daughters when they are married off. The target readers might not know about *Anda* and *Kunda* and their importance. So Holmstrom, considering the importance of these vessels, has not translated those terms into English. She has loaned the words into English with an explanation. The equivalents for the words *Anda* and *Kunda* come in English translation as 'big cooking vessels andas and kundas' (16). Though this translation is enough





for the target readers to understand, there is also an equivalent word available in TL with the same meaning. The word ‘Cauldrons’ can be given as a substitute for Anda and Kunda. It is also a large vessel, used for boiling water over an open fire. But Holmstrom’s preservation of the terms, rather than using the equivalent English word, has kept the essence of Indian culture in a foreign language.

### 5. Translation by paraphrasing using a related word

This strategy is found in the places where the translator uses paraphrase when the correct equivalents are not found in the target language. Here the meaning of the word is preserved but in a different form.

In *Sangati*, சருவப்பாளை *Saruvapaanai* is one of the gifts given by Bama’s grandmother to Bama’s mother when she got married (86). *Saruvapaanai* is one of the types of pot, used by Indians. The upper side of this pot is wide whereas the bottom is slid and narrow. There are many types of பாளை *Paanai* available in Indian side, such as உரிப்பாளை *Uripaanai*, அடிசிர் பாளை *Adisir paanai*, கஞ்சி பாளை *Kanji Paanai*, தவளை பாளை *Thavalai paanai* and so on. These different types of Paanai differ from one another in shapes. So if the translation for *Saruvapaanai* comes as just ‘vessel’ or ‘pot’, it might be misunderstood by target readers as any other kind of vessel or pot. Here wisely Holmstrom has paraphrased it using the related words as per the understanding of the target readers. The translation for the term comes as ‘a wide-mouthed vessel’ (80). It is a suitable translation as it provides a clear explanation of the term to the target readers.

This strategy is found in another place the context. In SL context, a woman named Virayi is possessed by the goddess Esakki. Esakki claims for a cradle and சொளகு *Solagu* in return for her exit from Virayi’s body (54). *Solas* is kitchen equipment which places a vital role in Indian tradition. In those days, it was used to remove small stones, husks and chaff from cereals or grains. It is also called முறம் *Muram* in Tamil. This traditional Solagu is made of split bamboo. One could find reference to this Solagu in some of the famous Tamil poems of ancient literature such as கலித்தொகை *Kalithogai*, புறநானூறு *Purananooru* and கலிங்கத்துப்பரணி *Kalingatthuparani*. Such noted equipment has now lost its importance. Nowadays people have stopped using this and started using modern machines to clean the cereals and grains. As the target readers’ food habits vary from Indians, they do not use this Solagu. To make the term understandable to the target readers, Holmstrom has brought it to them using paraphrase. In the TL context, *Solagu* has been translated as ‘Winnowing tray’ (49). It means the tray which is used to separate the chaff from the grain. It can be considered an apt translation as it provides not only a suitable name but also explains the usage of the item.



The traditional kitchen utensils that have been used in the novel may not be familiar not only to the foreign people but also to the modern generation of native people. Holmstrom's efforts of translating those terms help people to know or get little idea about them. In recent days, the contribution of women writers is growing efficiently. Lakshmi Holmstrom, as a literary translator on her part, has contributed much to the development of Tamil literature across foreign countries. Her translation helps to lessen the cultural gap between the source and target countries. Further, it helps English readers to know about Indian culture.

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## A Preliminary Study on Emotional Intelligence and Academic Achievement among Students

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### Abstract

*Emotional intelligence, which comprises the critical components of intrapersonal and interpersonal connections, flexibility, moods, and stress management, affects students' academic accomplishment. The study tries to find out more about the connection between students' academic success in business management and information technology and their emotional intelligence. Global education has been greatly impacted by the COVID-19 outbreak. When the epidemic initially impacted China, many Chinese towns started to provide online courses. Our objective is to determine how students' emotional intelligence, learning motivation, and self-efficacy impacted negatively academic performance throughout the country. This study examines the relationship between students' self-efficacy and motivation to learn and their academic success. According to the study, there is no connection between pupils' academic success and their emotional intelligence.*

**Keywords:** Emotional Intelligence, Academic Performance, Interpersonal Skill.

### Introduction

Emotional intelligence (EI) is defined as the ability to perceive, use, understand, manage and handle emotions. People with high emotional intelligence can recognize their own emotions and those of others, use emotional information to guide thinking and behaviour, discern between different feelings and label them appropriately, and adjust emotions to adapt to environments. Although the term first appeared in 1964, it gained popularity in the 1995 best-selling book *Emotional Intelligence*, written by science journalist Daniel Goleman. Goleman defined EI as the array of skills and characteristics that drive leadership performance. Emotional intelligence refers to the ability to perceive, control, and evaluate emotions. Some researchers suggest that emotional intelligence can be learned and strengthened, while others claim it is an inborn characteristic.

According to a recent study, emotional intelligence (EI) is associated with more pro-social conduct, improved academic performance, and increased empathy for patients. EI has been related to greater academic performance and stronger doctor-patient relationships in clinical practice and medical school. Interpersonal and intrapersonal relationships, adaptability, moods, and stress management abilities are all essential components of emotional intelligence, and they all have a big impact on a student's academic success. A high



level of emotional intelligence enhances one's ability to build and maintain collaborative relationships, handle stress, and cope to a greater extent with fast change, according to studies published in the *American Journal of Pharmaceutical Education*.

Emotionally intelligent students are better able to interact with others, do well in educational institutions and at work, and accomplish their personal and professional objectives. Additionally, Emotional intelligence can help students connect with their emotions, put their intentions into practice, and form informed opinions about what is most important to learners. Teachers with high emotional intelligence are better able to grasp the behavioural and psychological health of their students. They may also be more aware of their students' disruptive habits, academic progress, and interpersonal skills.

The COVID-19 epidemic has had a major impact on education. 180 nations or regions have closed schools since the end of April 2020, leaving 85% of youngsters unable to attend (World Bank, 2020a, b). The COVID-19 outbreak presented educators with a classic adaptive and innovative challenge, one to which they had to act swiftly. Consequently, during the epidemic, numerous schools all around the world were able to continue teaching online using their resources (Reimers et al., 2020).

According to Mortiboys (2012), many academics have been interested in how EI affects schooling, and there have been a lot more studies on this subject in recent years (Perera, 2016). According to Mayer et al. (2008), EI has to do with how people control, understand and use their pertinent emotional traits and cognitive skills when interacting with others. EI also means that a person's social intelligence allows them to recognize and distinguish their own and others' emotions to draw accurate conclusions and take appropriate action (Alhebaishi, 2019). For this purpose, this article would like to investigate emotional intelligence, self-awareness, emotional management, empathy and academic performance, self-motivation, and interpersonal skills.

### **Objectives of the Study**

- To examine the influence of self-awareness on students' academic performance;
- To examine the influence of self-motivation on students' academic performance;
- To examine the influence of empathy on students' academic performance;
- To examine the influence of emotional management on students' academic performance;
- To examine the influence of interpersonal skills on students' academic performance.

### **Emotional Intelligence and Academic Achievement**

Salovey and Mayo were the first to propose the idea of emotional intelligence (EI) (Bar-On, 1997). Individuals with a high level of emotional intelligence (EI) can discriminate between their emotional states as well as those of others, which has the potential to impact their thoughts and behaviours. There are several interconnected cognitive and emotional talents that make up emotional intelligence (Ciarrochi et al., 2001). Self-awareness and self-regulation are also referred to as emotional intelligence (Shafiq and Rana, 2016). To adjust their social conduct, people need to be able to recognize their own and others' emotions



(Mayer and Salovey, 1993). This includes how people alter their feelings and those of others, as well as the emotional content they use while solving problems. Emotion perception encompasses this. Individuals who can recognize, evaluate and manage their own and other students' emotional states to achieve certain goals have a high level of EI (Choudary, 2010). As defined by Mayer et al. (2000), emotional intelligence (EI) is a gestalt made up of many personality traits and talents that enable people to receive and make sense of information that is emotionally charged. In addition, the term zeitgeist meant that individuals throughout human history have been emotionally and rationally integrated. Providing students with the opportunity to learn in an educational setting requires them to acquire academic information as well as social and emotional competencies (Amirian and Behshad, 2016). Study after study has established the importance of emotional intelligence (EI) for academic accomplishment, student learning, and teacher effectiveness (Fallahzadeh).

### **Self-Awareness and Academic Performance**

To be self-conscious is to be aware of the desire to recognize sentiments and how they impact performance. The secret to warning a pupil or anyone about their strength and weakness is this self-awareness. Such students develop self-confidence when they are self-aware or can recognize their abilities. Johnson (2009) claimed that emotional well-being is a crucial component of successful learning. The most important component of students' success is for them to understand how to learn. High academic achievement is demonstrated by students who have the capacity for self-awareness and are intrinsically driven. At the end of the semester or academic year, however, students who lack self-awareness and intrinsic desire are more likely to have low academic standing.

### **Emotional Management and Academic Performance**

In the classroom, self-control of one's cognitive processes as well as one's conduct is an essential component of learning and academic performance. The vast majority, if not all, of students, will eventually become disillusioned and fall short of their academic goals. This is because they rely on their mental and emotional toughness to keep their negative thoughts and feelings in check. Students who can keep their emotions under control will be able to reach their academic potential. MacMullin, C. (1994) supports the premise that competent emotional regulation can increase academic accomplishment. The findings suggest that improved academic accomplishment could be attained by focusing on abilities related to emotion regulation and the ability to cope when confronted with difficult conditions.

### **Empathy and Academic Performance**

Empathy is the ability to care about what your coworker needs. Cooper (2010) said that empathy is the most important thing for gifted children to learn about relationships and success. Most of the time, empathy is shown through facial expressions and body language (Wang, 2014). Pupils do better in school when they can empathize with peers who can read or understand nonverbal cues like voice tone, facial expression, and so on. According to Chow (2006), students' levels of empathy are linked to their academic motivation in a good way, which helps them do better in school.



### **Self-Motivation and Academic Performance**

Interest can be sparked, sustained, and maintained, all of which fall under Bernard's definition of motivation (1965). He asserted that this element of motivation based on students' emotional intelligence is critical if educators hope to inspire them to participate fully in the teaching and learning process and make it enjoyable for them to do so. Self-motivation, on the other hand, is the primary driving force behind this research. Emotional intelligence is a vital factor in increasing students' academic achievement because self-motivation is one of the important elements. In this study, self-motivation refers to pupils who are eager to learn and are aware of their educational goals and objectives to succeed academically. Emotions play a role in one's ability to be self-motivated. Emotions have a direct impact on how a person interacts with others and their environment, and this ultimately influences how they adapt to their surroundings (Kamarudin, 1989). Sikwari (2014) found that academic achievement and self-motivation had a strong link. Students' self-motivation and academic achievement in secondary school mathematics, regardless of gender, are significantly linked. High-motivated pupils tend to do better academically than those who lack drive. (Tella, 2007)

### **Interpersonal Skills and Academic Performance**

Students' social issues and emotional states may be related to their academic achievement, particularly concerning their capacity to employ social skills to gain teachers' help (MacMullin, 1994). Since the social environment in which learning takes place has the power to either encourage or discourage acts that support academic success, interpersonal skills must be cultivated to attain academic success. Students that have trouble interacting with their peers frequently conduct badly, which eventually results in subpar academic performance (Sulzer-Azaraff and Mayer, 1986). According to American psychology professor Stephen N. Elliot's study at Wisconsin University, students who took social skills seminars between 1996 and 1997 displayed improved social skills, which in turn improved their academic performance. His research revealed a link between intellectual achievement and social competence. Johnson (2009) added to this finding by stating that emotional intelligence (like interpersonal skills) enables students to build constructive relationships and have social support, which also helps students perform especially well on exams.

### **Conclusion**

Students start to offer online courses as a result of the COVID-19 pandemic. The EI of students who take part in online English lessons in this article had no bearing on their academic performance. Student EI has a direct and positive impact on learning motivation and self-efficacy even though it has no direct impact on academic achievement. Higher EI students are more motivated to study and more likely to be affected by others' emotions when taking online courses, which can lower their self-efficacy and, ultimately, their academic performance. They must therefore continue to manage and improve their EI. By offering suitable online coursework, colleges that use online instruction must also prioritize the growth of students' EI. While using online courses, teachers should notice and foster students' learning motivation and self-efficacy since, through these factors, EI can improve



English academic accomplishment. As a result, the relationship between EI and academic success depends heavily on both learning motivation and self-efficacy. Future research on EI and academic success might incorporate the ideas of learning motivation and self-efficacy. According to research, academics are becoming more adept at understanding the complex link between emotional intelligence and academic success.

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## A Re-understanding of Female Identity through Meenakshi Reddy Madhavan's *Mahabharata* Novels *The One Who Swam with the Fishes* and *The One Who Had Two Lives*

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### Abstract

*“Mahabharata”, the longest epic and also called ‘the fifth Veda’, has had a compelling role in establishing and validating the female identity from the insight of a male. Even after a span of hundreds of years, it still holds a revered significance concerning certain roles dictated different for men and women which, in a way, hold men at supremacy. The rich glut of the “Mahabharata” retellings indicates that contemporary women writers consider the epic to be a significant reason for the perpetuation of a misinterpreted female identity. Contrary to the epic, the women novelists attempt to bring to light an alternate portrayal of the epic women characters through their “Mahabharata” novels. They aim at shedding light on a female insight and deliberation through it. Thus, the research paper attempts to probe two “Mahabharata” novels, “The One Who Swam with the Fishes” (2017) and “The One Who Had Two Lives” (2018), of the series Girls of the “Mahabharata” penned down by Meenakshi Reddy Madhavan. Correspondingly, it would take into consideration Elaine Showalter’s theory of ‘gynocriticism’ to look into the female aspects which include female experience, language, body and, thus, the female identity.*

**Keywords:** Female Identity, Gynocriticism, Epic, Female Experience.

### Introduction

*Mahabharata*, the longest epic and also called ‘the fifth Veda’, has had a compelling role in establishing and validating the female identity from the insight of a male. Even after a span of hundreds of years, it still holds a revered significance for certain roles dictated different for men and women which, in a way, hold men at supremacy. To break this autonomy there has been a rich glut of *Mahabharata* retellings in the past few years which indicates that contemporary women writers consider the epic to be a significant reason for the perpetuation of a misinterpreted female identity. However, there are a considerable number of male novelists as well who have represented the female characters of the epic in a contemporary perspective and share the same opinion as the woman novelists that the female characters in the epic are shadowed. Contrary to the epic, the women novelists attempt to bring to light an alternate portrayal of the epic women characters through their *Mahabharata* novels to shed light on female insight and deliberation and, thus, the female identity. The



research paper attempts to probe two *Mahabharata* novels, *The One Who Swam with the Fishes* (2017) and *The One Who Had Two Lives* (2018), of the series *Girls of the Mahabharata*, penned down by Meenakshi Reddy Madhavan and focuses on Satyawati and Amba as the protagonists of the respective novels. Correspondingly, it would take into consideration Elaine Showalter's theory of 'gynocriticism' to look into the novels for the perception of an alternate female identity that is visualized by a female.

### **A Look at Elaine Showalter's Theory of Gynocriticism**

Elaine Showalter in her famous essay "Towards a Feminist Poetics" (1979) rejects the idea of evaluating a woman's work on the grounds of male literary theories. Since both, male and female, are two different individuals with a different set of social and cultural codes then it would be unfair to evaluate the works of both on the same plane. She further iterates that it is only a woman who could better understand and analyze a woman's work since both share similar experiences for the body and mind. In her essay, Showalter coined the term 'gynocriticism' for such a critical framework.

...the programme of gynocritics is to construct a female framework for the analysis of women's literature, to develop new models based on the study of female experience, rather than to adapt male models and theories. Gynocritics begins at the point when we free ourselves from the linear absolutes of male literary history, stop trying to fit women between the lines of the male tradition, and focus instead on the newly visible world of female culture. (Showalter 28)

It is further pointed out by Showalter that this female culture is looked into the shared experiences of women which is a point of commonality in them, i.e. in their roles as mothers, daughters, sisters and friends and also in some activities and experiences that are exclusive to women, such as their ideas about their body, sexuality, reproduction, taboos, myths, rituals (Showalter 28). Also, she asserts that female experience is not an emotion but a source of independent art and hence is not counted as irrational and absurd (Showalter 38). And, this art is extracted from the everyday experiences of females that bring to the surface the perception of actual female identity.

### **A Peek at the Story of Satyawati and Amba in *Mahabharata***

Satyavati and Amba are both significant threads of the epic *Mahabharata*. These two women have eminently contributed to the progression of the plot of the epic. Satyawati is hailed as the first feminist who marked her name by being the matriarch of the Kuru dynasty. She was mysteriously born and was brought up by a fisherman. Shantanu was so bewitched by her fragrance and magnetism that he could not resist falling in for her and eventually proposed to her for marriage. Noticeably, it is Satyawati's bloodline instead of Shantanu's that ran since her both sons from Shantanu died while young and Bhishma took an oath of celibacy. To keep the dynasty intact she sent for her elder son Vyasa, born from sage Parashar, to consummate with Amba and Ambalika, wives of her late son Vichitravirya. So, it was Satyawati who saved the Kuru dynasty in such a crucial hour of getting fallen.

Amba, too, is considered an epitome of a feminist since she defied and denied following the fate opened for her when Bhishma abducted her from her swayamvara. She outright refused to marry Vichitravirya and boldly expressed her desire to marry Shalva.



However, Shalva's rejection brought her no choice but to end her life since she was not going to be accepted either by her father and Vichitravirya and Bhishma too denied marrying her. But she chose to avenge the insult done by Bhishma. She observed penance for years and when Shiva granted her the desired boon she immolated herself to get re-incarnated as Shikhandi, the doom of Bhishma.

### **The Re-presentation of Female Identity through Satyavati and Amba in the Novels**

Meenakshi Reddy Madhavan through the re-presentation of Satyavati and Amba has shed light on an alternate portrayal of female identity which stands in contrast to the one projected by Vyasain the epic. In the novels, Satyavati and Amba, are not attributed with subservience, patience, devotion and selflessness. In a contrast, they are greedy, selfish, and opportunistic. Madhavan has glorified these attributes of her heroines which is quite explicit from the way these traits are unfolded in the course of the novels. She has not demotivated these re-presented shades of the epic women characters and regards them as rational and actual by asserting her own experience of being a female.

In the novels, Madhavan has laid some hints for countenance, feelings, emotions, relationships and values to shed light on her idea of a female. In consideration of countenance, Madhavan has re-defined beauty not from the perspective of physical features and fair complexion but with wit and wisdom. In the portrayal of Satyavati, she has glorified her dark complexion as "the colour of mud" (Madhavan 5). Similarly, in the delineation of Amba, she has kept her high physical stature a prominent characteristic of her character which made her feel like a camel sometimes. Also, Madhavan has pointed a finger at other stereotypical attributes as well like, traditionally, it is expected from a girl to be demure and quiet and is not supposed to raise a question about whatever she is asked to do. In response, Madhavan's protagonists are defiant, bold and brave to question anything which they find odd and do not follow them.

When it comes to emotions, Madhavan has provided a benevolent glance at the emotions of both Satyavati and Amba, however, through the monologues. Satyavati when for the first time met Bhishma was enticed by his personality. She admits to herself that it would be quite hard for her to have motherly feelings for Bhishma since both, Satyavati and Bhishma, were of the same age. Moreover, Satyavati could not deny to herself that Bhishma was handsome enough to stir sensual feelings in her that are certainly not meant for a son (Madhavan 139). Amba, too, fell for Bhishma when he single-handedly combated with all the princes who came there to participate in her swayamvara. The journey from Kashi to Hastinapur is appended to bring a contrast in the mind of Amba regarding Salva and Bhishma. She inadvertently fell for his kind gesture toward her and her sisters. Also, the two-day journey made her live a life of freedom, away from the inhibitions of vigilance, manners and decorum. So, when Salva came to rescue her he was quite shocked to see her jovial and not like a damsel's distress.

In both of her novels, Madhavan has made sure to instil a female's vision of marriage and marital relationships. She asserts that a woman's worth is more than just getting married and bearing children (Madhavan 27). She opines that just like a man a woman wishes to be in power and authority. And, in a male-dominated society, a woman can have access to power and prestige either when she is born into it or gets married to one (Madhavan 22). That's



what Satyavati did. She was born to a king but was denied the status that she deserved at birth. In the case of Amba as well, Madhavan asserts that “marriage is a game, and only the strongest player wins.” (Madhavan 62) It illuminates the point that a wife should be prudent and not selfless. It is worth noting that Madhavan has defied the male discourse here by comparing marriage to a game and has also challenged the sanctity of marriage propagated by men for ages. Madhavan has also deliberated about the equation between husband and wife that marital relationships should not be based on the domination of one while the supremacy of the other. According to Madhavan, a marital relationship is a bond of equality where both partners care and worry for each other since it is a connotation of ‘great love’ (Madhavan 44).

Madhavan disregards the male established opinion which visualizes a woman as a dependent entity either on her father or her husband. Satyavati though had been brought up in meagre conditions yet like to be independent. She preferred to have her hut where she could live a happy life with her brother Chiro. Also, her sense of individuality is seen in her preference to remain unmarried if she would not get a suitable partner, “for my own marriage, I hadn’t considered it, but if there was a man worthy of my great wealth, I’d think about it. Maybe I’d have enough money to not marry at all, and just be able to row my own boat every morning, and live my own life.” (Madhavan 67) Generally, it is a woman who needs to prove her worthiness to get married to a man but here Madhavan has reversed this tradition. This sense of individuality is also seen in Satyavati’s self-esteem that she again wanted to meet the king not as one who is in a need but as a woman of strength, determination and an equal to him (Madhavan 41). This aspect of Satyavati is accentuated earlier as well when she pleaded with Parashara to let her stay on the mysterious island. She hated it that she had to beg him, “I hated myself just then, this piteous mewling creature who had no self-respect. I hated myself more than I hated him.” (Madhavan 128) She did not let her pathetic condition wash away her hope and ambition to live and become a queen. Even when her foster mother ousted her out of the house she immediately discarded the idea to drown herself in the river which her foster mother suggested to her and motivated herself to live an independent life (Madhavan 58).

Among all these traits, there are some scattered bits here and there in the novel that also focuses on Madhavan’s portrayal of female identity. Satyavati had been used to boys since she quite often accompany her father to the bank of the river and even helped him to row the boat. It is again a contrast to the male discourse which dictates that a girl should have the company of female folks and should maintain distance from men. Also, Satyavati finds it more interesting to listen to and know more about the lives of women in the troupe of Kaarika-bi because she felt it is more entertaining than her monotonous life (Madhavan 78). It is again a contrast to the male discourse which declares such women like Kaarika-bi and her troupe girls as immoral. A similar aspect is pointed out in the case of Amba also; Amba and her sisters liked to hear horror stories more than the mythological tales of virtuous women. Moreover, Satyavati does not like to fast and expressed her strong dislike of this biased tradition where only a woman is forced to do it that too for the men of the family while men are free from such obligations, “I hated fasting, hated how often we had to do it; it seemed like we were always going hungry – for a good catch, for a good husband, for the



long life of my brother and father, to appease the river goddess and I also hated how it seemed like the men never had to do it.” (Madhavan35)

The style employed by Madhavan also draws attention to her idea of imparting a distinguishing factor to the novels. Like, there is extensive use of para-linguistic expressions in the novels, such as ‘Ah’, ‘Shh’, ‘hush’, ‘humph’, etc. Besides in both the novels, there is a use of the first-person pronoun, i.e. ‘I’, in the narration to impart the subjectivity of being a female. Also, there are many instances in both the novels where Madhavan has quite frequently used expressions like ‘my,’ ‘me,’ ‘mine,’ ‘like’ and ‘dislike’. Such expressions also emphasize the subjectivity of the writer. She has used such expressions to relate personal experiences related to the body which instills a female touch to the novels, like when Satyavati was fourteen years old she felt young, she was just eight years old when for the first time she experienced a man’s gaze on her, etc. Furthermore, Madhavan has shed light on the lives of other women as well. She has given voice to their plight as well as their point of view in the novel.

Madhavan has given equal attention to female rituals and folk games related to girls, like folk songs of women, kith-kith games, marriage rituals, river festivals, etc. In consideration of rituals, two rituals are emphasized significantly in both novels. In *The One Who Swam with the Fishes*, the menstruation ritual is focused upon. When Satyavati went through her menstrual cycle for the first time, the island compelled her to leave Parashar’s hut and she had to stay in a secluded hut for five days. Only on the sixth day, did the island allow her to go to Parashar’s hut again. Satyavati was displeased over such inhibition of being cornered and aloof. The other ritual is the purifying ritual which is pointed out in the novel *The One Who Had Two lives*. Amba and her sisters had to go through a purifying ritual meant for the brides. They took bath in a copper tub and had to take a dip in that water. After that, they were thoroughly examined by the maids and they were properly cleansed. There as well Madhavan has shown her displeasure that only women are meant to go through all this. There is also a consistent use of italics at many points to emphasize particular words and opinions. Also, there are some specific words deliberately chosen to play a significant factor in narration. Madhavan has chosen these specific words, i.e., ‘precious jewel’, ‘vengeful goddess’, ‘treasure’, etc., to qualify her protagonists Satyavati and Amba. It is deliberately done by Madhavan to elevate them as well as their emotions.

### Conclusion

Madhavan has reconstructed the female identity by re-presenting the epic women characters Satyavati and Amba. In the course of it, she has shed light on relevant aspects like countenance, relationships, marriage, marital love, emotions, individuality, etc. Along the way, she has brought to the surface the details that are exclusive to females thereby bringing to the forefront the female culture. Furthermore, she has imparted a distinguishing factor to the novels by incorporating her literary style and format. Both the words and the expressions are deliberately chosen by Madhavan to suit her purpose of creating her literary style away from the male discourse. Lastly, the attempt of Madhavan of reconstructing the epic women characters brings the idea to re-look at the epic and its characters in an alternate dimension since the epics are a significant part of India and its culture. So, it would not be wrong to say



that it is also an attempt to re-look at the Indian culture from the eyes or perspective of a female.

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## A Critical Review of Anita Nair's Select Novels

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### Abstract

*Anita Nair is one of the contemporary writers of India in the 21st Century. Her novels mainly focus on the pathetic lives of women who wriggle in the hands of men. She portrays the trials and tribulations of women in a picturesque manner. Her notable novels are 'Ladies Coupe', 'The Better Man', 'Mistress' and 'Lessons in Forgetting'. This review paper explores Anita Nair's novels to find out the research done on the themes of Anita Nair to find out future research possibilities. First of all, the researcher has collected the appropriate previous research works done on the particular topic and the articles were read, studied and analyzed to find out the research areas focused in the past years. Secondly, the proposed models of the particular research papers are elaborated to get the ideas. The third and fourth parts should analyze and identify the particular research paper properly like what type of methodology data and critical approach used for investigation. In this review article, the findings are also detailed for better understanding to open new research avenues for the future academicians.*

**Keywords:** Critical Review, Anita Nair, Novels, Research Gap, New Approaches.

### Introduction

Among many of the women's writings which project equal, social, political, legal, moral and cultural rights, Anita Nair's novels have added a new dimension to Indian fiction in English. She is feminist with a different angle having multifaceted personality. She has received many awards for the contribution to the field of literature. She has received JFW Award for literary Excellence in 2010, the Sahitya Akadamy in 2012. For her contribution to Children's Literature, she was also presented the Central Sahitya Akadamy Award. Nair's first book is a collection of short stories called *Satyr of the Subway*. Her first novel, *The Better Man* is reflective of the moral fibre of the society. The next novel, *Ladies Coupe* (2001) is a story of a women's search for strength and interdependence. Her third novel, *Mistress* (2005) has named a finalist for the 2007. It focuses on human relationship and man-woman relationship. Her fourth novel, *Lessons in Forgetting* was published in 2010. It deals with the universal theme of love, grief and the rediscovery of the self. It also focuses on the theme such as parenthood, marriage and relationship. Her fifth novel is *Cut Like Wound* as a



detective fiction novel. It differs from Anita Nair's usual literary fiction. For the first time, she has discussed the transgender community in the novel. The novels of Anita Nair have presented the new woman with changed roles and her novels are a great reservoir for research activity. Ample research has been done by many research scholars and ample is to be done. Nair's '*Ladies Coupe*', '*Mistress*', '*Lessons in Forgetting*' can be taken as examples for Feminist studies. This review paper focuses on the past researches done on the author and the future prospects to be taken into consideration. It scrutinizes the scholarly papers from select reputed journals and has done an analysis to get down the themes original data study in the works of Anita Nair. It will provide opportunity to the young researchers to find future topics.

### **Objectives of the study**

The objectives of the study bring out the research gap in the works of Anita Nair and to propose new areas of research in her works.

### **Methodology**

The study has employed descriptive methodology to analyze the past researches done on Anita Nair. This method may give a clear idea with the elucidation of the past themes elicited in the earlier works and will help to find the new areas of research.

### **Discussion**

Mainly, most of the paper aims to explore women's subjectivity and agency through an analysis of Anita Nair's novel, *Ladies Coupe*. Her women characters vociferously challenge the power of the hegemony. It throws light on encounter with self and the sufferings of the downtrodden at the hands of the repressive forces of society and the plight of women though subjugated who strive for their identity by revolting against the patriarchal oppression. Anita Nair projects Indian feminism and attitude through women characters in her novels. Nair's *Mistress* as delineating the dynamics that happen to an art form in its course of acculturation. In *Ladies Coupe*, it was an overnight journey in ladies' coupe with the other five ladies, Janaki, Margaret, Marikolanthu, Prabha Devi, and Sheela. The coupe is a symbol of their existence and the space they occupied in society. All the six ladies are different acquire each other in age, class, and caste. In this struggle for survival, he has to fight not only with outer forces but with his own internal turbulent world of weaknesses which overpower his sense and action. Mythologies of all religions as well as factual histories are loaded with the stories of men who let the weaknesses of their individual character(s) rule them down. Nair's maiden work in children's literature expresses the concept of intersubjectivity through the psychoanalytic perspective. Her novels trace the journey of a disturbed individual exploring the emotional boundaries confronting him. In general, Nair has tried to show how life of the middle class in the modernized cities has changed, becoming callous, with the loss of tradition and culture. Anita Nair's novels show how carefully she expresses the frustration and disappointments of women who experience the social and cultural oppression in the male-dominated society. Anita Nair provides perfect examples of victimized women in a patriarchal system. Let the glance of the review begins:





**Ramen Goswami (2022)** in the article “Women’s Marginalization in Manju Kapur and Anita Nair’s Selected Novels: A Comparative Study” had spoken about the Marginalization of women as portrayed in the novels of Anita Nair. It shows the feeling of weakness and planned exclusion felt by a group of women as a result of patriarchal influence over women. The researcher claims that women are marginalized due to the patriarchal framework of the Indian society. When a woman is alienated, and pushed into the margins disparity occurs in their lives. It is a kind of conspiracy with the fundamental traits of dominance, driving the woman into submission by all means. All the walks of life makes women marginalized.

**Madhumita Basu (2021)** in the article “Quest for Selfhood: A Study of Anita Nair’s *The Ladies Coupe*” has investigated on the Theorizing Patriarchy elements in the novel *The Ladies Coupe* with regard to the feature of patriarchy in society in relation to six systems: the mode of production, paid work, state, male violence, sexuality and cultural institutions. This paper objective to discover women’s subjectivity and business enterprise thru an evaluation of Anita Nair’s novel. In the novel Nair demanding situations the gender stereotypes embodied in society and unveils the insidious misogynistic gadget of gendered electricity inequalities. Nair exposes that repression of ladies intersects with discrimination primarily based totally on race, sexuality, class, age, records of confinement, religion, language, and citizenship popularity. Her novel reveals the pernicious kinds of violence enacted towards ladies and delve deep into questions of sexuality and lady subjectivity in structures of patriarchy. All Women characters display how ladies are steady sufferers of gender-primarily based totally violence, and gender inequalities. Though, those ladies meet for the primary time they percentage their lifestyles stories with every different. Their memories display how the invisible systems of patriarchy dominate ladies. Even though those women’s fluctuate in age, instructional historical past and cultural upbringing, their memories have a not unusual place thread, the tragic dilemma of Indian ladies in a patriarchal social order. The coupe symbolically represents the distance which allows those ladies to critique the gendered inequities of society. It permits them the figurative adventure to selfhood. Within the distance of the train, those ladies assignment the ideological structures of private/ public domain. The adventure allows them to reject cultural prescriptions and reconstruct their identification. The narratives of those six ladies unmask the deeply misogynistic patriarchal culture. Their lifestyles stories gift the social paradigm and reiterate the inescapable nature of exploitation and sexual violence ladies face in India.

**Gomathi (2021)** in the research article entitled “Encounter With Self In Anita Nair’s *The Better Man*” has analyzed on the women knotted in the menaces of the cultural, social and monetary systems designed via way of means of the patriarchy and ladies characters are vociferously assignment the power of the hegemony. It throws mild on stumble upon with self and the sufferings of the downtrodden on the hands of the repressive forces of society and the plight of women though subjugated who attempt for their identification via way of means of revolting towards the patriarchal oppression. Change is possible; wish in no way



dies; and happiness may be determined however to enjoy the change, but little, the person have to attempt even though via way of means of doing so the relaxation of the sector can also additionally flip towards you. One can also additionally draw a similarity within side the crucial topic of the two novels name Ladies Coupe and The Better Man. The men and women are stuck in an internet of relationships partially in their very own making and partially one this is made for them. The characters quit with a positive feel of pride in figuring out their desires and aspirations and dwelling lifestyles as they desire.

**Ambika (2021)** in the paper entitled “Feministic Perspective in Anita Nair’s *Ladies Coupé*” has explored on the feministic elements in the novel *Ladies Coupé*, internal thoughts of the depressed women by the way of means of distinctive feature in their female sensibility and mental perception and brings to mild their issues, which might be the final results of Indian women’s psyche and emotional inequalities in a male ruled society. And it raises the questions whether or not the position of an Indian lady as a consultant of different ladies, dwelling below oppressive patriarchal structures with regards to cultural resistance, have to be constrained most effective to their roles as other halves and mothers. In this real world, women’s position is constrained to duplicate irrespective of their own goals and desires. *Ladies Coupé* questions the status of women’s in a conventional certain social order that sees women only in the position of an obedient daughter, a well mannered wife, and a breeder of children. Women in post-colonial India boldly defy such delimiting roles and assert self-dignity and private freedom. They are to pen their simple bodily and emotional desires and acts uninhabiting to meet them. The teach adventure in truth symbolizes a journey far from own circle of relatives and responsibilities, a adventure so that it will in the long run cause them to aware in their shallowness and dignity. The tremendous atmosphere, delicious, heat novel takes reader into the coronary heart of women’s lifestyles in contemporary India, revealing how the dilemmas that women face of their relationships with husband, mothers, friends, employees, and children. Anita Nair’s “Ladies Coupe” brings into recognition the difficulty of self-realization.

**Maya Menon (2020)** in the research paper “Negotiating into the Third Space: Art and Cultural Hybridity in Anita Nair’s *Mistress*” has probed in the novel *Mistress* as delineating the dynamics that manifest to an artwork character in its path of acculturation. In the novel, from a postcolonial part of view opens up the Third Space (Homi K Bhabha) of Hybridity, to which an artwork character like Kathakali is uncovered to, in its due path of popularisation and survival. The look at explores the dynamics of dance drama Kathakali, and the decontextualization that occurred to it, even as appropriated into more “understandable”, “intelligible” character. The journey of Kathakali into the ‘Third Space’ is frequently questioned, criticized and mocked by the characters like Koman. Yet, one couldn’t forget about the appropriations that it had gone through as part of acculturation. As Bhabha says, the hybrid Kathakali of Sundaran is something new, that incorporates with it a type of novelty, an in-betweenness, that makes its transcultural and agreeable to everyone. Kathakali in its



conventional shape along the hybridized range and each reigning the inventive global with all of the forte make a ambitious look in Anita Nair`s Mistress

**Suman Yadav (2020)** in the research article “Changing Role of Women in Anita Nair`s *Ladies Coupe*” has observed in the novel *Ladies Coupe* at the how women`s are converting of their position in the society and the coupe is an image in their life. All the women`s characters are differently purchase every different in age, class, and caste. Likewise Chaucer`s Canterbury Tales` pilgrimages, those women also are narrating their testimonies. But their testimonies are a try to seek a solution as to whether or not an unmarried lady in a male-dominated. Women have entered many spheres of way of life. They are now no longer constrained to the bounds of the house. They no longer look like the old generations. Our typical Indian society praises the women who donate themselves to their households and by no means take care of themselves. People criticize the ones girls who contend with their needs, health, splendor and pastimes additionally. Anita Nair`s characters are aware in their life as an man or woman who have their very own rights and wishes. They have created a new position for themselves in the society. These characters need to discover new horizons of self-esteem and liberation with the aid of using pop out in their very own emotional perplexities and disturbances.

**Hitendra Dhote (2020)** in the research paper “Critical Reading of Anita Nair`s *The Better Man*” has crammed on the lifestyle, the beliefs, customs, and culture elements in the novel ‘*The Better Man*’ with regard to the Man isn`t always handiest product of flesh and bones however as well of mind and feelings. These aptitudes represent his each internal and outer personality. His existence on this planet is a non-stop battle for life towards all peculiar circumstances. In this battle for survival, he has to combat now no longer handiest with outer forces however together along with his very own inner turbulent global of weaknesses which overpower his experience and action. Mythologies of all religions in addition to authentic histories are loaded with the testimonies of guys who permit the weaknesses in their man or woman individual(s) rule them down. There also are testimonies of folks that defeated their weaknesses with robust will and backbone and emerged victorious. Various characters constitute a specific phase of humans that mirror the social cloth of Kerala of contemporary times. Through the characters and the topics Nair has tried to chronicle a village and the happenings of the small city in Kerala, the lifestyle, the beliefs, customs, and subculture.

**Rashmi Priya (2020)** in the article “Mapping Knowledge, Power and Space in Anita Nair`s *Living Next Door to Alise*” has prodded on the psychological approach in the novel *Living Next Door to Alise*, it attempts to study Nair`s maiden work in children`s literature from the concept of intersubjectivity through the psychoanalytic point of view. It suggests the distinction among social interaction and intersubjectivity. It builds expertise through sharing. It aids in understanding the power of one over the other and has managed by time, space and culture. This study is through using the language of both verbal and non-verbal indicators between the two characters. The identical may be stated with recognize to intersubjectivity. What we suppose as the translation want now no longer be the identical among any



individuals. This have a take scrutinize has been restrained to examine the aspects of area and similarly studies may be finished at the temporal and cultural aspects.

**Nisha Nambiar (2020)** in the research paper entitled “A Passage to Redemption in Anita Nair’s *The Better Man*” has traced the journey of a disturbed individual in the novel *The Better Man* by exploring the emotional boundaries confronting him. The trauma of having to negotiate among one’s fractured internal self in addition to the want to camouflage the non-life of this sort of self will become terribly noticeable. In the procedure it delineates the diffused sun sunglasses of a man or woman’s internal being and his existential anguish. It tries to study the quantity and shape of subordination conditioned with the aid of using the social and cultural surroundings where the protagonist has been placed. The trauma of having to barter among one’s split inner self in addition to the want to camouflage the non-life of this sort of self will become terribly apparent. It heralds the start of a brand new being or the growing of a higher guy from the stays of his cloistered self.

**Jaiganesh & Shyamala Devi (2020)** in the article “Identity Crisis in Anita Nair’s *Lessons in Forgetting*” scrutinized on the cultural elements in the novel *Lessons in Forgetting* explores material relationships in the high – middle class family along with the problem of parenthood in the context of family life in the corporate world. Educated women in India attempt to assert their individuality, though they may be restrained of their own circle of relatives’ existence with the aid of using the conventional patriarchal subculture. The family members in the company global are suffering from the sensation of tension, love, betrayal, competition, ambition and greed etc. The lack of confidence makes humans and self serving in the company global, which ends in the lack of values. This is the instance of ways the company global has affected socio-cultural existence and has triggered is degradation. In this novel, Nair has attempted to expose how existence of the center magnificence in the modernized towns has changed, turning into callous, with the lack of subculture and subculture.

**Sridharana & Ramakrishnan (2020)** in the paper “Feministic Perspectives In Anita Nair’s *Mistress*” have hunted Feministic elements in the novel *Mistress* on the need of liberation and education of Indian women. Feminist literature has usually carried the heavy burden of dealing with, now no longer to mention separating layers of comprehension of traditions and religions. Her idea of a free woman transcends the boundaries of financial or social freedom however pertains to her intellectual and emotional mindset and wellbeing. It offers with infatuation and obsession throughout the gulfs of religion, marriage legitimacy and convention. Anita Nair presents best examples of victimized girls in a patriarchal system. Male has dominated society and its anti-woman ideology is the base purpose of women’s backwardness and their struggling and victimization. The utmost sticking in the novel of the original is the creative alchemy in one of the women individual portrayal that transforms the right into a hidden agenda for the social transformation of women in our society.

### Findings and Conclusion

The study has revealed that there are many feminist themes studied in the past



researches. They are based on the feminist themes and mostly speak of the patriarchal domination, male chauvinism, hegemony and other vices employed on women. It also deciphers the female status filled with tears and turmoil. Every of the authors in the past two years dealt mostly on these themes. There is no evidence of close text analysis, new criticism, eco criticism and eco feminism employed on the select novels. So, the future studies can be done on the aforesaid new perspectives to foster research in an active manner.

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