



DON BOSCO ARTS AND SCIENCE COLLEGE

ANGADIKKADAVU

The Depiction of Depressive and Parasuicidal Ideation in
Girl In Pieces

A Project Submitted to Kannur University in Partial Fulfillment of the Requirement
for the Award of Bachelor of Degree

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Bonafide Certificate

This is to certify that this project report entitled “**The Depiction of Depressive And Parasuicidal Ideation in the Novel *Girl in Pieces***” is a bonafide work of Chandana M K, who carried out the project work under my supervision. This project has not been published or submitted either in part or in whole, for any other degree.

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Declaration

I, **Chandana M K**, hereby declare that the project work entitled “**The Depiction of Depressive and Parasuicidal Ideations in the Novel *Girl in Pieces***” has been prepared by me and submitted to Kannur University in partial fulfillment of the requirement for the award of Bachelor of Arts in English is a record of original work done by me under the supervision of Mrs. Anila Mary Thomas of the department of English of Don Bosco Arts and Science College.

I also declare that this project work has not been submitted by me fully or partly for the award of any degree, title or recognition before any authority.

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Introduction

I'm so unwhole. I don't know where all the pieces of me are, how to fit them together, how to make them stick. Or if I even can.

(Kathleen Glasgow, Girl in Pieces)

An addiction to a certain substance which aids one to reach an emotional or physical satisfaction for the purpose of which he\she may engage in a self-destructive behaviours disregarding the consequences of their actions is seen as a chronic yet treatable condition where the individual must develop an extreme resistance towards the addiction, in order to fully recover from it.

After having survived a deadly suicide attempt, Charlie Davis finds herself at the ledge between life and death once again where difficult situations arise constantly giving her multiple reasons to rethink her decision at giving life a second chance. Frequently self-harming as a way to relieve her internal conflicts earning numerous scars all over her body which heightens her depression initiating a dangerous loop of self-harming and depressive episodes. Struggling to survive each day, Charlie is determined to recover from her parasuicidal tendencies to start her life afresh and cope with hardships in an appropriate and healthy manner.

This Project titled, 'The Depiction of Depressive and Parasuicidal Ideations in the Novel *Girl in Pieces*' explores how an individual succumbs to circumstances around them after being a victim of intense traumatic situations.

The project is divided into three chapters including an introduction and a conclusion of the same. The introductory part presents the relevance of the topic and discusses the content of the project.

The first chapter encloses an overview of the research done using the thesis of trauma theory and related studies. The proposal of the Mind being independent of the body yet in full control of it is indefinitely a noted factor. Mental Illness and its acquirement vary from the degree of trauma an individual faces from certain instances of their lives. The project also features the various characteristics and symptoms of self-harming, the causes related to it, and the extremity of it when employed as a daily routine in one's life.

The second chapter is a detailed analysis of the novel *Girl in Pieces* by Kathleen Glasgow which features a teenager undergoing multiple traumatic instances in their life yet, through hard work and determination slowly recovering from PTSD.

The third chapter illustrates how the concept of trauma theory is effectively employed within the novel and how trauma disables the recovery of mental stability predominantly in young adults and gives a focal point of their struggles as functional members of society. The central character of the novel is studied extensively as a young adult, suffering from multiple mental illnesses that threaten their life daily.

The final chapter is the conclusion part of the project which elucidates the overall outcome of the study and poses the resultant statement based on the analysis carried out in the previous chapters.

Chapter One

Trauma and Para-suicidal Ideations in Young Adults

In contemporary literature, Trauma theory states that once triggered by a potent stressor the specific circumstance creates a certain kind of speechless fright from within the psyche of the individual that possesses the capability to sever or terminate one's identity. Trauma studies first developed during the 1990s as a conceptual movement. It explores the impact of disruptive experiences imposed on individuals and societies alike based on the degree of trauma that they each had been subjected to. Trauma Studies attempt to analyse the psychological, cultural, and literary significance of Trauma. As opposed to the past, recent years have shown greater endeavours relating to the importance of mental health and the awareness of a healthy mind space. Trauma is considered the eminent result of extreme stress which can alter the brain's normal wiring in the phases of thinking, understanding, and reacting in ways the individual believes would ultimately shelter them from further similar instances.

Although Sigmund Freud, the Austrian neurologist and the founder of psychoanalysis, a theory that involves the psychological assessment of understanding the workings of a dysfunctional mind, to help individuals suffering from various severe mental illnesses, introduced the study of Trauma as a separate branch of study. In his earlier work, Freud argues that Traumatic Hysteria develops from repressed, earlier experiences of sexual assault. The work, *Study in Hysteria* by Sigmund Freud and Josef Breuer published in 1895 emphasizes the notion that the actual occurrence is not as traumatizing by itself, but only when it is revisited in their memory. The memory however is often blocked by the individual's brain to protect itself from

further trauma, the process is referred to as dissociation or detachment from reality. The aftermath of a traumatic incident primarily affects three parts of the brain: the amygdala, hippocampus, and prefrontal cortex.

They are the areas that predominantly control the regulation, expression, and responses to various emotions such as pleasure, anger, grief, and, most importantly, fear. It involves the shutting down of the brain's prefrontal cortex, where the response to the specific incident is meant to be stored. Any traumatic stress to the brain increases the production of cortisol, adrenaline, and norepinephrine, which are hormones that respond to stress. Trauma can break up the chronology of events and shut down episodic memory, the memory is then stored and recalled by the hippocampus.

The Hippocampus is a complex and fragile brain structure that is situated deep within the temporal lobe. It is concerned with the roles of both the assimilation of information and memory however, due to its highly fragile disposition, any damage to the hippocampus induces an irreversible psychiatric condition known as amnesia which prevents the affected from forming new memories and remembering past experiences. Trauma can hinder the merging of information such as words, images, and sounds from various sections of the brain which build a semantic memory. This process is what causes memory loss in a majority of individuals who had experienced severe traumatic situations, however as traumatic situations occur to individuals in a variety of different circumstances the way each person's brain processes the information might differ from one another, as for the case of many, the memories are sealed within their unconscious state of mind which they can only access through some form of therapy such as hypnosis, brain spotting, somatic transformation

therapy, primal therapy, sensorimotor psychotherapy, neurolinguistics programming, internal family systems therapy and more. The individual might also unlock their repressed memories after a long period as even though the visual memories of the incident are absent in the psyche, however, their brain had already sealed various things which associate with the trauma such as sounds, smell, taste, touch, and more.

For instance, taking the case of Freud believed that all hysterical symptoms were brought on by childhood sexual abuse or molestation. This left behind unconscious memories that were subsequently brought to the surface during adolescence. This was when the victim was exposed to settings that reminded them of the initial trauma.

In this case, the person affected by a similar traumatic circumstance would oftentimes be hyper-vigilant around their surroundings. They would frequently get sudden flashbacks about the happenings in the incident which may influence the deterioration of their mental state to even worse conditions. Repeated involuntary memories happen when certain personal information related to the trauma was accessible in memory. Traumatic reactions as a result can take many different forms, such as severe and persistent emotional distress, anxiety or depressive symptoms, behavioural adjustments, self-control issues, difficulty building relationships or attachments, regressive behaviour, or loss of previously enjoyed skills.

As the original event continues to cause harm, the Talking Cure is required to better understand the effects of the past and gain freedom from its symptoms. Despite this, Freud left this study unfinished because most of his patients were vulnerable women and children who had been victims of some form of emotional, psychological, or physical trauma. After conducting and analysing various studies, eventually he

concluded that their grievances were merely internalized conflicts. Under pressure from his medical and scientific peers as well as from his highly conservative and orthodox society, he abandoned the study, as the respective communities of that time did not mentally accept that the concept of incest was an actual occurrence.

The main proponent of Trauma Theory, Cathy Caruth professor of humane letters at Cornell university mentions in her work *Trauma: Explorations in Memory*, that Trauma does not merely suffice in the aspects of a person's mind after Warfare, which was then believed to be the main cause of which could and definitely would, alter the person's conscience negatively in some way or the other (shellshock, Combat stress, Delayed stress Syndrome and Traumatic Neurosis) however it is also clearly evident in people who have experienced instances which evokes severe stress such as unwanted sexual advances, domestic Abuse, neglect from paternal guardians, Bullying/Harassment and more.

The other proponents of Trauma studies include Jean-Martin Charcot who first discovered and investigated the link between Trauma and Mental illness while working with traumatized women during the 19th century, Hermann Oppenheim (1858-1919) proposed the idea of traumatic neurosis, which placed post-traumatic neurological symptoms between Hysteria and Neurasthenia and viewed them as the result of bodily responses to fear and a source of molecular tissue alterations.

The American psychoanalyst and psychiatrist Abram Kardiner's methodical analysis of war neurosis became a source for the symptomatology of post-traumatic stress disorder in modern psychiatric nosology and was inspired by S. Freud's idea of a break in the protective barrier. Sandor Ferenczi is ultimately regarded as the father of Trauma Theory, He highlighted the importance of the presence or absence of a

trusted individual in a post-traumatic environment. After trauma, the victim's loneliness and isolation represent a severe pathogenic cause. In a traumatic event, the victim and the persecutor/aggressor have opposing ego protection systems. Ferenczi was the first to define the ego protection mechanism of identification with the adversary. Ferenczi highlighted the characteristics of the role of analyst/therapist with which (s)he may assist the patient in working through the trauma, including the development of a therapeutic atmosphere based on trust, so that the traumatic experiences can be relived, without which effective therapeutic change cannot be achieved.

The person would consciously or unconsciously practice coping mechanisms to physically or emotionally deal with the stress. Trauma studies explore how identity and memory are affected by Trauma and how the individual's conception of the external world and social relationships are defined by Trauma and consequently how Trauma shapes an individual or a society's language and representations. It also examines the impending reasons behind the Intergenerational transmission of trauma.

Trauma is an experience that is more than a psychiatric or spiritual illness and cannot be resolved or settled through unmedicated approaches. When an individual is a victim of the trauma of any degree and it affects them in a way that might disrupt their daily life routine, treatments are more than necessary to help them cope with the situation at hand.

Para-suicidal tendencies and Unaliving oneself are the extreme results of untreated mental illnesses. The concept of para-suicidal tendencies is entirely different from Suicide. They are similar to that drug addictions, as the victim feels a sense of relief or an unexplainable amount of satisfaction after hurting themselves but

not enough to nearly unalive themselves. The purpose of this act is to relieve their mind by distracting the brain into focusing on a larger situation. The hallucinations or brain fog after self-harm is similar to that of being drunk so they do not feel any other emotion other than bodily pain.

Anomalies and Curiosities of Medicine (1896) by Gould and Pyle was the first to report clinical reports of what would later become known as self-injury. They described 'needle girls', as young women who repeatedly injured themselves by pinning or poking their skin with sewing needles. Pyle and Gould called this ritualistic self-harm a form of hysteria and that the women who committed it were deceitful and attention-seeking. Until the early 2000s, self-injury was mostly associated with more severe psychiatric disorders, such as psychosis and borderline personality disorder, states of inner chaos and instability, especially in the context of relationships.

Non-suicidal self-injury is defined as deliberately and intentionally injuring oneself without the intent of suicidal or socially sanctioned causes, such as piercings or tattoos. According to epidemiological studies, while up to a third of all adolescents intentionally hurt themselves at least once, less than one in ten teenagers and young adults did so regularly. Furthermore, while many pop culture stories portray self-injury as a 'female' phenomenon, research has revealed that boys and girls self-injure in similar amounts.

The members of the group are diverse. Many people suffer from depression, anxiety, and eating problems. Some people fit the bill for borderline personality disorder. Others, like myself, have autistic spectrum disorders or related anxiety problems; this latter group spent the most time pondering.

Non-suicidal self-injury occurs when a person voluntarily and socially sanctioned objectives, such as piercings or tattoos. According to epidemiological research, while up to a third of all teenagers intentionally hurt themselves at least once, less than one in ten adolescents and young adults do so regularly. Furthermore, while many pop culture stories portray self-injury as a "female" phenomenon, research has revealed that Men and Women alike self-injure in similar capacities. The group is varied.

According to Stephen Lewis, a psychologist at the University of Guelph in Ontario, cutting and other types of bodily self-harm are among the most reliable predictors of future suicide conduct. Lewis and others argue that self-harm indicates an incapacity to cope with the emotions at hand. Self-injury may give a momentary escape from the more permanent escape of suicide. Even though suicide and self-harm are so tightly related, experts continue to struggle to comprehend why someone would continually (and purposefully) damage themselves.

Unpublished research shows that most people have a pathological aversion to mutilating their bodies. When they view images of bodily damage, they look away because they naturally find it to be rather disturbing. However, this was not the case with those who self-harm. When these patients view such images, Eye-Tracking Technology revealed that they were more driven by them instead of being repulsed - which is most likely a contributing element to the disorder's continuance.

Self-harm can prevent people from adopting safer, more effective coping techniques. It can create difficulty at social institutions such as schools, workplaces, family, and community service organizations and more diminishing self-esteem, and increasing loneliness. The treatment and prevention of self-harm in children and

adolescents have mostly relied on psychological approaches. Psychosocial therapies for the youth encompass a wide range of therapeutic techniques and orientations, including cognitive behavioural, dialectical behavioural, interpersonal, psychodynamic, family systems, and parent training interventions. Ultimately, the development of good coping strategies, the mitigation or alleviation of underlying stress, and the strengthening of communication skills are essential for successful interventions.

Chapter Two

Girl in Pieces: A War Against Oneself

Kathleen Glasgow is known as the author of *Girl in Pieces*, *THE AGATHAS*, *You'd Be Home Now*, and *How to Make Friends with the Dark*. Glasgow primarily writes about Depression, Parasuicidal tendencies, Body dysmorphia, Eating disorders, and Drug Addiction. Glasgow's personal experiences serve as an active inspiration for her writing style. Her debut autobiographical novel *Girl in Pieces* Glasgow narrates the story of a seventeen-year-old girl suffering from severe depression and parasuicidal tendencies. Despite being on the ledge between life and death, Charlie strives to survive each day trying to get past everything that may disrupt her Recovery into a normal lifestyle.

The Novel written by Kathleen Glasgow, *Girl in Pieces* falls in the category of a Young Adult contemporary book. This genre mainly features the life or story of a teenage character where the setting of the novel is placed in the current time and the protagonist deals with modern-day life. The novel features a 17-going-on 18-year-old girl who suffers from various undiagnosed or untreated mental illnesses due to which she struggles to survive each day by resisting her physical and mental urges to harm herself. As the work is regarded as a semi-autobiographical novel, Glasgow provides within the story a very realistic approach to how the character lives her life therefore the readers can relate to the story. The incorporation of various exaggerated tropes in literary fiction such as the entry of a saviour, last-minute rescues, and romance core is much avoided by the author.

Glasgow's presentation of grown adult characters to support, challenge, and mirror the teen characters seem legitimate as it strays from the overused characteristics of adults either being overly supportive of the protagonist or mostly the anti-heroes of the story. They are friends whom the teen characters can unnaturally relate to and be inspired from. Glasgow's writing style in the novel is written in the point of view of the central protagonist Charlie Davis, it is written in the form of diary entries. The story is uniquely written and incorporates various themes such as self-harm, PTSD, Suicide, depression, anxiety, mental health, addiction, alcoholism, drug addiction, recovery, identity crisis, and, realism.

The novel begins with a deeply traumatic scene; Charlotte Davis (Charlie) is admitted to a hospital where she is smothered with bandages 'like a baby Harp seal' due to her aggravated attempts at unaliving herself. Charlie has encountered multiple traumatic events in her life, starting with her father's suicide by drowning and her mother's depression following the incident. Initially, Misty Davis abuses her daughter verbally, which later escalates to physical aggression.

Charlie becomes deeply vulnerable as she becomes reserved and extremely cautious at school and home alike. This makes her the prime target of bullying in school, where she is constantly harassed at any given moment. Charlie expresses her repressed trauma through physical aggression and on one occasion proceeds to assault one of her classmates immediately getting her expelled from Middle school. Coming back home is no relief either as she has to deal with her furiously traumatizing mother every single day. Charlie begins self-harming as a way of coping with her damaged mental state. She finds relief and pleasure through this process earning her multiple bruises and scars all over her body, she is also entirely embarrassed by and frequently

attempts to hide the scars from others. By causing herself bodily injuries Charlie attempts to calm her emotional distress through physical pain. During a violent argument with her mother, Charlie physically assaults her mother and as a result, is kicked out of her house. Having been left homeless, Charlie's mental and physical condition worsens day by day as she rummages through trash cans and fights for sleeping spaces with other homeless people.

Charlie finally finds herself socializing with other kids like her. In contrast to her previous school experiences at school, she is happy that the group has become so close to her and accepts her for who she is without judgment. Charlie grows closer to Ellis and Mikey. Ellis as she was her first true friend, however, she is more romantically interested in Mikey who does not reciprocate the same feelings for her. Being out on the streets without proper food, shelter, or protection,

Charlie becomes ill with pneumonia. Her then-currently homeless friends take her to the house of a man named Frank. Whom they find out later was a pimp, who bought and sold young girls for sex trafficking. Frank asks Charlie for sexual gratification for him to 'help her' in her sickly state. Rescued from Frank from being raped and sold to other men, by her friends, Frank becomes a recurring traumatic memory from her past, resulting in self-harm and suicide. She then cuts herself too severely this time, landing her in a hospital and later at a treatment facility for suicide survivors.

Charlie regains her voice after losing it momentarily. She now feels sheltered and safe since she has access to shelter, food, clothing, and good medical care, as she is admitted to a Treatment care unit for suicide survivors. She befriends her roommate Louisa and rediscovers her long-forgotten passion for painting and sketching. She is

handed back an empty box which Charlie calls her 'Cutting kit'. It was initially made up of a big fragment of broken glass, gauze, ointments, and other items available. It was a 'valued possession' that she frequently used to injure herself with.

Everything appears to be going well until Charlie's grandmother's insurance money, which had paid for her to stay at the rehab, is abruptly cut off. Charlie's negligent mother was to be handed custody of Charlie as she was not fit to be left on her own as she was still a minor. But, knowing that living with her mother would only undermine her recent rehabilitation efforts, Charlie approaches an old friend named Mikey through email from a spare computer in the Hospital she used to finish her previously abandoned high school education. She asks him to help her in any way that he could so that she would not have to stay with her unresponsive parent.

Misty Davis, after accepting her daughter's responsibilities, fails her once more, although as expected, after leaving Charlie with a one-way bus ticket purchased by Mikey's mother for her to travel to Tucson, Arizona, along with some money which Charlie and her friend Ellis made after working odd jobs when they were out homeless on the streets. Mikey had also made available his vacant apartment for her then-permanent stay in Tucson.

Mikey had also given Charlie his sister's old clothing to wear back at the rehab, which she took along with her cutting tools. At the end of her (Ellis's) toxic relationship, she mutilated herself in an attempt to obtain the same emotional fulfilment Charlie did while she cut herself. Things, however, do not go as planned. This leaves Ellis Brain dead with other serious life-threatening consequences. Charlie blames herself for Ellis's miserable state.

When they arrived in Arizona, She spends the night at Mikey's spare apartment and goes shopping for essentials the next day. Utterly anxious and vulnerable, She purchases iced tea sold in a glass jar with a more horrid purpose. She grows incredibly self-aware of herself due to her unethical clothing, wearing a heavy full sleeved peacoat out on a very hot day in Arizona mainly worn to hide her scars. While she is convinced that she would not relapse and harm herself again, after breaking the glass jar she retains a hefty shard of the broken glass 'Just in case'. This highlights how dangerous one's psyche may become after suffering severe trauma and neglect. The protagonist faces a strange mode of addiction where she prepares herself for impending tragedies to reveal themselves without warning. This reflects how Charlie's life had been throughout the years, turbulent and hopeless which ultimately resulted in Charlie being self-aware, cautious, and traumatised.

Charlie is compelled to search for work as she has no other source of income. She works as a dishwasher at a grunge diner, where everyone gets along with her despite her low pay. Everyone accepted her just as she was. This becomes important because Charlie seldom felt appreciation, acceptance, or normalcy. She begins an ill-fated relationship with a 27-year-old failed Rock Musician named Riley West, now a cook at True Grit Diner, a religious abuser of drugs and Alcohol. he uses Charlie for emotional and sexual gratification throughout their relationship. Charlie even abandons an opportunity for expanding her Art career by not attending a free Art course as she did not want to be staying away from Riley, the presence of the only constant someone after a very long time in her life as she felt.

She rents a room in a very cheap apartment with very poor facilities as she could not afford to stay back at Mikey's apartment. She is even unable to afford basic

supplies to get one through the day. Amidst all of Charlie`s struggles, Riley asks her to buy drugs for him with his own money. Of course, in exchange for providing food and essentials, to which she unwillingly complies.

Charlie`s life is turned upside-down once again after Blue, a girl she met at the group therapy session comes to live with her. Blue after learning that a girl back at the rehab had committed suicide, starts an intense drug abuse with Riley to cope with the loss. However also struggling with financial instability, the prolonged usage of drugs gets her in trouble when her drug dealer physically assaults her and thrashes Charlie`s apartment for the delay in payment. This triggers a terrible Relapse in Charlie however is rescued on time by her co-workers. One of her co-workers takes a completely shattered Charlie over to their Grandfather Felix, an Artist in New Mexico, in the hopes that he may be able to pass a few words of wisdom to her. This outreach deems to be successful as conversing with Felix re-awakens her determination to achieve Recovery.

Charlie is then offered a job as the Artist`s assistant and continues her stay in New Mexico for a good few years. She revisits Tucson for a brief time and reconciles with Blue and Riley who were now substance-free and had entered rehab for drug use. She then proceeds to go to New Mexico to work as Felix`s Assistant willingly leaving her cutting kit behind.

Charlie Davis in this novel is shown as the representation of the majority of the population who have been victimized by the various degrees of trauma they have incurred at various stages of their lives. As Charlie had been witness to numerous atrocities, the demise of one of her parents and the negligence of the other, Charlie is provided little to no attention, comfort, love, or even a normal childhood which made

her a social outcast. Bullied and abused physically and emotionally on a daily bases, played a toll on her mental state becoming reserved, cautious, unresponsive, quiet, sullen, and at times even violent. After being expelled from middle school for physically violating a classmate as a defense, it is shown how much she is left unheard and misunderstood.

Restrained in the house with her mother, who lacks even more emotional stability than Charlie, attempts to verbally and emotionally abuse her blaming her for the unfortunate death of her husband, and the wreck of the household. Charlie unleashes her repressed anger toward her mother, landing her out on the streets to fend for herself. This turbulence in her life almost always unexpectedly leaves her to vary, observing others and the surroundings around her to act accordingly. Surviving on the streets for food, and sleeping spaces she manages to make a few friends who were kicked out of their homes as well. This is highly concerning as to how negligent parents treat their children, as a way to punish them or to teach them certain life lessons would end them up with children who have either outgrown their mistakes making them stronger or at some point leaving them traumatized. Exposing them to dangers of all kinds such as Dehydration and starvation resulting in malnutrition, and communicable and uncommunicable diseases, enabling them to fall prey to predators such as pedophiles, human trafficking, kidnapping, Drugs, and more. Charlie after falling highly ill with pneumonia and having no money, or adult supervision her friends seek the help of a man named Frank, whose encounter with Charlie leaves her mentally scarred. It is unclear if Frank had done something heinous to Charlie, however, she keeps having recurrent nightmares of Frank and intends to be located far off away from him. Even though she feels at ease with knowing that she is indeed not

alone in her suffering and that there are others like her at the treatment unit, she feels safer and looked after, a feeling she rarely or never had felt before.

This lack of attention and care is what she craves desperately from strangers and friends alike, and when she isn't provided with it, she blames herself for being unlovable and worthless this primarily is what causes her to induce self-harm upon herself. This factor also affects her post-recovery, when she advances to a romantic relationship with a fully grown man over ten years older than her just because he seemed to care about her well-being even the slightest, something her own shouldn't trouble her with. The feeling of being wanted and loved is so foreign to her that she is willing to lose her dignity and self-respect over it. Riley heavily addicted to drugs tempts Charlie to try them and even asks her to buy them for her which she complies with as she didn't want to lose his interest in her. When life topples over her once again, Charlie attempts to harm herself, however now with the intent to kill herself, does not succeed.

Feeling defeated, lost, and hopeless once more, Charlie is left with dread after having relapsed into an even more horrifying state of depression. When Felix, a southern Artist offers Charlie a position as his assistant fully paid, after the recommendation done by Charlie's co-worker, Charlie finally welcomes into her life a new path where she embraces what she loved to do, Painting and sketching which she frequently did often as a coping mechanism when she didn't feel as low as to harm herself. This allows Charlie to be independent, and take yet another chance at life however this time slowly but surely recovering, formulating a healthy relationship with herself and others around her. Healing herself from the outside as well from the inside.

The novel passes on the message that even though one may walk or function broken amongst a society that may intend to destroy them a little more, there is still hope and that one must never tire themselves from trying, and at the end of every struggle there lays a lilac destination. Kathleen Glasgow mentions that Giving up on life is the ultimate failure.

There are numerous symbolisms Kathleen incorporates in the novel, Such as; the cuts and scars acting as symbolisms for Charlie's pain, shame, and guilt, and her peacoat which was given by Mikey to her acted as a veil or a shield which gave her a sense of protection from wandering eyes, and the Sketchbook she frequently takes out to draw act as her silenced voice as she only expressed herself through her sketches, this becomes a significant factor when she finally recovers herself and embraces her passion for Art, meaning she had finally found her voice and was free.

The ending of the novel is well written as Glasgow does not provide the readers with a very dramatical happy ending, as it ends on the notion that, Charlie is finally getting better at resisting the urge to self-sabotaging herself and had started living and enjoying her life rather than surviving it. It gives the readers the notion that she is ready to face the tragedies and problems of her life more ethically and healthily and that she indeed was on a path to a slow but definite recovery process.

Chapter Three

Self vs Self: The Recovery of Mental Stability from Depression and Self-Mutilation in the Novel *Girl in Pieces*

Girl in pieces is a novel that attempts to bring awareness of the internalized conflicts an individual faces amid several emotional crises. The work gives one an insight into the mind and situations of the protagonist of the novel, who suffers from multiple mental illnesses which prompt her to the extent of parasuicidal behaviours and suicidal ideations which she struggles to abandon throughout the novel. Charlie Davis experiences several mental illnesses however the most prevalent in her throughout the novel is Post Traumatic Stress disorder.

Post Traumatic Stress Disorder (PTSD) is a severe mental health problem characterized by persistent re-experiencing, avoidance, hyper-arousal, and cognitive or affective symptoms in the response to direct or indirect exposure to a traumatic incident. PTSD has an eminent history of being linked to a variety of self-destructive and dangerous behaviours, including drug abuse, Hyper-independence, self-harming and more. Various studies prove the fact that PTSD claims to have relations to ideations of self-injury, which is the purposeful mutilation of bodily tissue, with or without intention to commit suicide. Furthermore, even after accounting for other forms of childhood mistreatment, sexual abuse of the same has been associated with an increased risk of suicide attempts. Numerous scientific studies conducted on the basis of trauma showcase the common aspect of sexual assault-related events being considered more strongly associated with suicide and its attempts rather than any other forms of traumatic experiences, such as accidents, natural disasters, and

conflicts. Individuals who suffer from mental illnesses pursue various coping mechanisms to deal with the incurred trauma with the purpose of distracting themselves from thoughts and anxieties related to it. As the experience of stress related to trauma differs from person to person, they are highly subjective in nature, therefore the adoption of different coping mechanisms also varies in nature.

In Walter Cannon's 1932 description of the *Fight or Flight Response* to stress, Cannon proposed that when an organism perceives a threat the body is rapidly aroused and motivated to either attack the threat or flee from it. The fight response refers to physical and emotional aggressive behaviours towards the stress such as the display of anger or taking action. The Flight response, on the other hand, is displayed in individuals through social withdrawal or withdrawal through substance abuse or other distracting activities. Even though these responses to stress are adaptive and help one to act against the threat quickly, the continuous occurrence of the stress results in trauma and eventual disruption of the emotional and psychological functioning of the individual and lays the groundwork for other major health problems.

The protagonist of the novel, *Girl in pieces*, Charlie depicts both the characteristics of the Fight and Flight response, when she physically assaulted her classmate and in a different circumstance, her mother where she bore the brunt of emotional and physical torture from both. This features her Fight response, however, she also showcases the characteristics of the latter, as she oftentimes self-harms as a way to deal with the continuous stressful situations in her life. Studies have proved that self-harm is indeed a characteristic of Flight response to stress. Self-harming is the result or action of repressed emotions, where the individual may fail to express or

convey their emotions in a civilized manner. It is a type of escape behaviour when one cannot find ways to dissolve the stress, and hence they opt to self-harm.

Emotional dysregulation serves as the final factor which moderates the relationship between PTSD and Self-injurious behaviour as a result of the incurred trauma. It is a multidimensional construct characterized by a lack of awareness, clarity, or acceptance of emotions, followed by difficulties controlling one's emotions when distressed and the lack of interest in experiencing activities which once were enjoyed by the individual. The experience of Childhood trauma also influences how people react to certain events in their life. It is associated with higher perceptions of stressful situations and the use of dysfunctional coping strategies in response to the stress. Being exposed to violence or hostility at younger ages could develop within the child, a habit of aggression, a behaviour he/she would carry out throughout their life if proper therapy is not provided. Similarly, witnessing the suicide of a family member may weaken the natural resistance to the conduct of the same. Any type of mental conditioning to aggressive or suicidal behaviour is likely to increase the individual's tendency to commit suicide. This factor is evident in the quotation from the novel.

“What I don't write is: I'm so lonely in the world I want to peel all of my flesh off and walk, just bone and gristle, straight into the river, to be swallowed, just like my father” (Glasgow, 2016: 29).

Charlie's desire to end her life just so she could escape her problems, her internalized conflicts and pressure to adjust to norms without seeking help much as her father did. Charlie believes that as she does not see him struggle anymore, he is at peace which fascinated and inspired her to find pleasure in her parasuicidal tendencies which persuaded her urges to commit suicide.

Studying the context of the novel, *Girl in Pieces*, the incorporation of various themes such as addiction, depression, body dysmorphia, Bullying, and harassment all work well hand-in-hand to emotionally isolate the protagonist in all spheres of her life. Encapsulating the apathy and ineptitude of the ones who witness another person's trauma and disregard it as a mundane chore, fail to help those who require the emotional support, inevitably lead on to become the silent investors in the rising rate of individuals suffering from mental illnesses which most often might result in suicide. Kathleen Glasgow's most renowned *Girl in Pieces* assumes great significance in the real world where mental health is treated second, to physical health.

Charlie Davis, the central figure of the novel *Girl in Pieces* is a victim of multiple and constant hardships, After losing her father to suicide, taking verbal and physical abuse from her emotionally negligent mother, being homeless, sexually attacked at the age of 15, self-harming up until her exacerbated attempt at killing herself. She becomes the fictitious representation of today's generation and the semi-fictitious portrait of the author herself.

Trauma theory attempts to understand the various habits by which traumatic circumstances are demonstrated in the novel. Charlie Davis in the novel falls in the second category of the fight and flight response to a stressor, who takes the escape route to distressing circumstances yet when she does not have the choice of fleeing the situation she adopts cutting herself as a coping mechanism.

Charlie is forced to become vigilant and cautious around herself as any triggering behaviour on her part would result in serious consequences. A similar instance is when Charlie's retaliation against the verbal and physical abuses of her mother resulted in her homelessness. Charlie develops a hyper-independent approach

to her life by living through difficult situations which primarily would require adult supervision, instances where she becomes extremely ill from pneumonia while being exposed outdoors during the winters without proper shelter or clothing. However, the adults in her life have proved themselves to be of little guidance and support to her. Hyper-independence and hypervigilance are a consequent result of this, it is a state of being on high alert constantly scanning for possible threats or dangers around oneself. It is most often referred to as a trauma response, which frequently goes unnoticed by others as being highly independent is viewed synonymously with being mature and responsible and hence it is never questioned.

People with PTSD are prone to re-experience traumatic events. Their life frequently recalls the occurrence or have ordeals, invasive images, and corporal sensitivity to reminders of the traumatic event. These emotions or feelings of stress would reappear from within the conscience of the person experiencing PTSD. The person may be emotionally affected by traces of the event and then have a strong passionate and materialistic reaction to things that mimic or depict a feature of the traumatic circumstance. Sometimes, thoughts or stress can feel so legitimate like it is repeatedly happening to the individual as a recurring memory inside their mind; this is primarily known as Dissociative Response. Symptoms of dissociation might include depersonalization, de-realization, emotional numbness, flashbacks to traumatic events, forgetfulness, hallucinations, interruptions in one's consciousness, and identity crisis.

Charlie re-experiences the traumatic memories of Frank, the man who tried to sexually assault her and traffic her to active brothels in the area while she was extremely ill with pneumonia when he saw that Charlie was homeless and vulnerable.

She struggles with constant anxieties about him and often times has nightmares which reflect the incidents of the harrowing day like a recurring memory. These memories convince Charlie of franks' proximity and is highly alert at almost all times to look out for him or any potent dangers.

Everything is too quiet. I trace a finger along the walls. I do this for hours. I know they're thinking about putting me on sleep meds after my wounds heal and I can be taken off antibiotics, but I don't want them to. I need to be awake and awake. He could be anywhere he could be here

(Glasgow, 2016: 14).

Charlie's fear of losing control over herself which would result in her vulnerability and immediately a live prey to frank or others like him. Hence she tends to fend for herself regardless of place, person, and time.

The traumatized individual might adopt Avoidant coping or escape coping the expression of which involves avoiding stimuli that are connected to the incident or a general numbing of responsiveness. Some people may try to steer clear of any reminders of the incident or situations that may provoke the memories of the trauma, such as the place or topics that may be seen as a reminder of their experience.

Some attempt to avoid focusing on the trauma and the other few may remember just a few parts of it as those parts of the experience further on, act as a vague memory. The person predominantly uses avoidance to attempt to repress the recollection of the occurrence, however, the strategy oftentimes fails, resulting in re-experiencing the memory.

Charlie's thoughts about her father's sudden and deliberate death make her question her own self-worth as if he had loved her enough, he would have chose to stay amid his troubles. Overwhelming anxieties are equivalent to that of encouraging Charlie to punish, hurt, and blame herself for being the reason for her father's death, a claim her mother proposed when she shifted her resentment towards Charlie, as a way to relieve her own frustration while grieving the loss of her husband. Charlie certainly does not intend to think about such incidents, therefore she avoids them and passionately refuses to confront these suppressed memories. However, her father's memories come to her whenever she requires any kind of emotional comfort and reassurance.

Another symptom of PTSD, present in the novel which is eminently evaluated in Trauma studies is the Arousal and Activity symptoms. These symptoms involve difficulty in falling asleep and staying asleep, irritation, trouble concentrating, hypervigilance, hyper-independence, and exaggerated or startled reactions to mundane activities. Laboratory studies have rooted these clinical symptoms by recording the intensive physiological responses of those people who suffer from PTSD to images of violence. It is not unusual for those suffering from PTSD to encounter mental health concerns such as depression and other mental illnesses. As a coping mechanism, some people may develop a preference for alcohol and other intoxicants. Charlie and her friends abuse the use of alcohol and drugs which they say they do for fun however, the underlying reason is merely to escape their own mental torments. It is also to be noted that all of Charlie and her friends are minors who have to switch to the use of intoxications to avoid problems that might seem too much for mere teenagers to handle, such as working temporary jobs with menial pay, fighting for food and other essentials in garbage disposals, malnutrition, stealing various items

from hotel rooms such as soaps and toilet papers, engaging in physical fights with other random yet dangerous homeless people are a few of the problems which they face externally.

However, Post Traumatic Stress Disorder is not considered to be an untreatable mental illness, unlike others such as Bipolar Disorder and Schizophrenia, according to its background of events, PTSD treatment may involve therapy and/or medications to aid with anxiety, mood disorders, and sleep problems. Trauma-focused cognitive behavioural therapy is considered to be a type of PTSD therapy. This kind of talk therapy involves talking and learning exercises that are supervised by a mental health therapist. It can benefit anyone who has undergone a traumatic event, not only those suffering from PTSD. Receiving counselling shortly after a trauma helps people deal with it effectively.

Cognitive processing therapy activities are carried out to assist with trauma-related thoughts and sensations. Prolonged exposure activities are conducted to help someone lower anxiety and learn to safely confront issues they avoid following the trauma.

Eye movement Desensitization and reprocessing treatment are composed of a combination of cognitive therapy and controlled eye movements to diminish the power and intensity of the trauma. This improves the brain's reprocessing of trauma memories. Although various treatments are available in the market, they are merely treated as basic incentives to improve one's mental situation for the realization of true recovery of one's mental stability; it is one's true grit and integrity which enables them to restrain themselves from relapsing back to past addictive behaviours.

Charlie (Charlotte) Davis in the novel proves to be successful in her endeavours of her goal to reach mental stability and recovery from para-suicidal ideations and depressive episodes where she enables herself to be hopeful and positive in contrast to her earlier approach to life. Repressing past addictive behaviours, and channelling her emotions through her artwork under the care of Felix an artist in new mexico, Charlie allows herself to express her emotions in ways she sees fit. Through proper communication and an extreme resistance from relapsing, Charlie truly finds herself after having placed in an environment which allows her to be herself without the need to be cautious, where she could finally thrive and be free from the troubles of the external and the internal worlds.

Conclusion

The protagonist by the name of Charlie experiences PTSD due to a psychological circumstance specifically the history of her life. The mental illness experienced by Charlie has characteristics that she does not like to be questioned about or forced to talk about such as her past to or alongside other people. Charlie constantly remembers things connected to her dismal events, particularly her father's death. She frequently tries to stay away from things that may have the capability to propel her to remember specific instances from her past. She frequently blames herself, self-harms, and intoxicates herself even though she was a minor. She likewise uses drugs to make her calm. The Symptoms experienced by Charlie are a whole assortment of symptoms that is to say intrusion and avoidance symptoms which stay at large.

Charlie often reminisces about herself and her father, blames herself, self-harms, and always avoids thoughts that empathized with her damage. She also avoids public/questions that might remind her of the unpleasant events in her life. The parasuicidal tendencies arise from her desperation to ail herself from the emotional trauma; this is the extremity of depression, which barely comes second to Suicide. Therefore, the end message is to treat others and oneself with respect and form empathetic relationships with individuals who are at the edge. Positive affirmations, meditation, yoga, and self-help training programs can help in building a healthy mind space.

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DON BOSCO ARTS AND SCIENCE COLLEGE

ANGADIKKADAVU

The Depiction of Isolation and Loneliness in *Elizabeth is Missing*

A Project Submitted to Kannur University in Partial Fulfillment of the Requirement
for the Award of Bachelor of Degree

MARY SHAJI

Register No: DB20AEGR046

DEPARTMENT OF ENGLISH

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March 2023

KANNUR UNIVERSITY

Bonafide Certificate

This is to certify that this project report entitled **The Depiction of Isolation and Loneliness in *Elizabeth is Missing*** is a bonafide work of Mary Shaji, who carried out the project work under my supervision. This project has not been published or submitted either in part or in whole, for any other degree.

Fr.Jaison Anthikkatu

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Project Supervisor

Declaration

I, **Mary Shaji**, hereby declare that the project work entitled “**The Depiction of Isolation and Loneliness in *Elizabeth is Missing***” has been prepared by me and submitted to Kannur University in partial fulfillment of the requirement for the award of Bachelor of Arts in English is a record of original work done by me under the supervision of Mrs. Jesna Kuriakose of the department of English of Don Bosco Arts and Science College.

I also declare that this project work has not been submitted by me fully or partly for the award of any degree, title or recognition before any authority.

Angadikadavu

31-03-2023

Mary Shaji

DB20AEGR046

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Introduction

Dementia is a devastating disease that affects millions of people around the world. While there are many books and articles that discuss the medical aspects of the disease, few explore the emotional and psychological impact it has on individuals and their families. Emma Healey's *Elizabeth is Missing* is a poignant and powerful novel that delves deep into the world of dementia through the eyes of its main character, Maud. This project aims to explore the themes and motifs of the novel, examining the impact of dementia on individuals and their families and exploring the ways in which Healey weaves together different narrative threads to create a cohesive and compelling story.

The project will use a combination of qualitative and quantitative research methods to analyze the novel and its themes. The qualitative research will involve a close reading of the novel, analyzing the language, characters, and plot in depth. The project will also conduct interviews with individuals who have experience with dementia, such as caregivers, family members, and healthcare professionals, to gain insights into the impact of the disease on individuals and their families. The quantitative research will involve analyzing reviews of the novel from critics and readers to understand the reception of the novel.

The project aims to provide a comprehensive understanding of the themes and motifs of *Elizabeth is Missing* and their significance in exploring the world of dementia. By analyzing the novel and conducting interviews with individuals who have experience with dementia, the project hopes to shed light on the emotional and psychological impact of the disease on individuals and their families. The project also

aims to provide insights into the narrative techniques used by Healey to create a compelling story and the reception of the novel by critics and readers.

Elizabeth is Missing is a powerful novel that offers a unique perspective on the world of dementia. Through its engaging plot and vivid characters, the novel sheds light on the challenges faced by individuals and their families dealing with the disease. This project aims to explore the themes and motifs of the novel and to provide insights into the impact of dementia on individuals and their families. By doing so, the project hopes to contribute to a greater understanding of the disease and to promote empathy and understanding towards individuals affected by dementia.

Chapter One

The Psychoanalytic Theory

Psychoanalysis is a type of therapy that is based on the theory of the unconscious mind developed by Sigmund Freud. This approach to therapy focuses on exploring a patient's past experiences, emotions, and relationships to gain insight into their current behavior and thought patterns.

According to psychoanalytic theory, our behavior and emotions are influenced by unconscious motives and conflicts that are rooted in our childhood experiences. By bringing these unconscious thoughts and feelings to the surface, patients can gain a better understanding of themselves and work to overcome their emotional struggles.

During a psychoanalytic session, the therapist encourages the patient to explore their thoughts, feelings, and memories in a safe and supportive environment. The therapist may ask open-ended questions, encourage free association, and use other techniques to help the patient access their unconscious mind.

One of the most well-known techniques used in psychoanalysis is dream analysis. According to Freud, dreams are a reflection of our unconscious thoughts and desires. By interpreting the symbolism and meaning behind the patient's dreams, the therapist can gain insight into the patient's unconscious mind.

While psychoanalysis has been criticized for its long-term and intensive nature, it has also been credited with helping people overcome a wide range of emotional and psychological issues. Some research has suggested that psychoanalysis can be particularly effective in treating personality disorders and other long-standing emotional issues.

Overall, psychoanalysis remains an important and influential approach to therapy that has helped countless people gain a deeper understanding of themselves and their emotions. While it may not be the right approach for everyone, those who are interested in exploring their unconscious mind and overcoming their emotional struggles may find it to be a valuable tool.

Psychoanalysis was developed by Austrian neurologist Sigmund Freud in the late 19th and early 20th century. While Freud is often credited as the father of psychoanalysis, there were other significant contributors to the development and evolution of the field.

One of the main proponents of psychoanalysis was Carl Jung, a Swiss psychiatrist who was initially a close colleague of Freud. Jung, however, later developed his own theories of the unconscious mind and the collective unconscious. He also placed a greater emphasis on spirituality and the role of symbolism in the human psyche. Despite his differences with Freud, Jung made significant contributions to the field of psychoanalysis and went on to develop his own school of analytical psychology.

Another important figure in the development of psychoanalysis was Anna Freud, the youngest daughter of Sigmund Freud. Anna was trained as a psychoanalyst by her father and went on to make significant contributions to the field, particularly in the area of child psychoanalysis. She founded the Hampstead Child Therapy Course and Clinic in London, which became a leading institution in the treatment of children with emotional and psychological issues.

Melanie Klein was another prominent psychoanalyst who developed her own school of thought within the field. Klein focused on the importance of early childhood experiences and the development of the infant's internal world. She believed that a

child's play and fantasy were key indicators of their emotional and psychological development, and she developed techniques for working with children to help them overcome emotional difficulties.

Wilfred Bion was another influential psychoanalyst who expanded on Freud's theories of the unconscious mind. Bion developed the concept of "container/contained," which describes the relationship between the therapist and patient as a holding environment in which the patient can explore and process their emotions.

Finally, Jacques Lacan was a French psychoanalyst who developed his own school of psychoanalysis known as Lacanian psychoanalysis. Lacan focused on the role of language and communication in the human psyche, and he believed that the unconscious mind was structured like a language. His ideas have had a significant impact on the field of psychoanalysis and have been influential in the development of postmodern psychoanalytic theory.

Overall, these main proponents of psychoanalysis have made significant contributions to the field and have helped to shape the way that we understand the human psyche and the role of therapy in treating emotional and psychological issues. While they may have had their differences, their work has helped to lay the foundation for a rich and diverse field of study that continues to evolve and grow today.

Psychoanalysis is a type of therapy that aims to explore the unconscious mind to gain insight into a patient's emotional and psychological struggles. The origins of psychoanalysis can be traced back to the work of Austrian neurologist Sigmund Freud in the late 19th and early 20th century.

Freud began developing his theories of psychoanalysis after working with patients suffering from hysteria, a condition that was poorly understood at the time. Through his work, Freud began to explore the idea that our behavior and emotions are influenced by unconscious motives and conflicts that are rooted in our childhood experiences.

The purpose of psychoanalysis is to help patients gain insight into their emotional struggles and work to overcome them. The therapy is based on the idea that bringing unconscious thoughts and feelings to the surface can help patients understand themselves better and improve their relationships with others.

During a psychoanalytic session, the therapist encourages the patient to explore their thoughts, feelings, and memories in a safe and supportive environment. The therapist may ask open-ended questions, encourage free association, and use other techniques to help the patient access their unconscious mind.

One of the key techniques used in psychoanalysis is dream analysis. Freud believed that dreams were a reflection of our unconscious thoughts and desires. By interpreting the symbolism and meaning behind the patient's dreams, the therapist can gain insight into the patient's unconscious mind and help the patient gain a deeper understanding of their emotions.

Another important technique used in psychoanalysis is transference, which is the process by which a patient projects their feelings and attitudes onto the therapist. This can provide important information about the patient's emotional struggles and can help the therapist guide the patient towards a deeper understanding of their emotions.

The origins and purpose of psychoanalysis have been the subject of much debate and controversy over the years. Critics have argued that the therapy is too

long-term and intensive, and that it is difficult to measure its effectiveness. Others have argued that the theories of psychoanalysis are outdated and that the therapy is not suited to modern-day problems.

Despite these criticisms, psychoanalysis remains an important and influential approach to therapy that has helped countless people gain a deeper understanding of themselves and their emotions. While it may not be the right approach for everyone, those who are interested in exploring their unconscious mind and overcoming their emotional struggles may find it to be a valuable tool.

Psychoanalysis is a well-known theoretical framework that was developed by Sigmund Freud. This framework has influenced the field of psychology and has led to numerous studies and research papers. Below are some of the related studies to psychoanalysis:

Psychodynamic therapy: This is a form of therapy that is based on psychoanalysis. It involves helping individuals understand their unconscious conflicts and behaviors that may be causing emotional distress. This form of therapy has been studied extensively and has been found to be effective in treating various mental health conditions, including anxiety disorders and depression.

Attachment theory: This theory was developed by John Bowlby, who was influenced by psychoanalysis. Attachment theory proposes that early childhood experiences with caregivers play a crucial role in shaping an individual's attachment style, which in turn affects their relationships in adulthood. Numerous studies have been conducted on attachment theory, and it has been found to be a reliable predictor of relationship outcomes.

Object relations theory: This is a psychoanalytic theory that focuses on how individuals develop their internal representations of themselves and others. This

theory has been influential in understanding personality development and interpersonal relationships. Numerous studies have been conducted on object relations theory, and it has been found to be a useful framework for understanding personality disorders.

Cognitive-behavioral therapy: Although not directly based on psychoanalysis, cognitive-behavioral therapy (CBT) has been influenced by psychoanalytic principles. CBT is a form of therapy that focuses on changing negative thought patterns and behaviors. It has been extensively researched and has been found to be effective in treating a wide range of mental health conditions.

Neuropsychanalysis: This is a field of study that aims to bridge the gap between psychoanalysis and neuroscience. It explores how the brain and the mind interact and how neurobiological processes can explain psychological phenomena.

Neuropsychanalysis has been influential in helping researchers understand the neural underpinnings of mental health conditions and how psychoanalytic interventions can affect brain function.

In conclusion, psychoanalysis has had a significant impact on the field of psychology, and numerous studies have been conducted on various related theories and therapies. These studies have helped researchers better understand the human mind and behavior, and have led to the development of effective treatments for mental health conditions.

In conclusion, psychoanalysis is a theoretical framework that has had a significant impact on the field of psychology. Developed by Sigmund Freud, psychoanalysis proposes that unconscious conflicts and experiences shape our behavior and emotions. While psychoanalysis has been criticized for its lack of

empirical evidence and its reliance on subjective interpretations, it has also contributed significantly to our understanding of the human mind and behavior.

Psychoanalysis has influenced the development of various related theories and therapies, such as psychodynamic therapy, attachment theory, object relations theory, cognitive-behavioral therapy, and neuropsychology. These related studies have helped researchers better understand personality development, interpersonal relationships, and the neural underpinnings of mental health conditions.

While psychoanalysis may not be as widely practiced today as it once was, its influence is still felt in the field of psychology. The psychoanalytic perspective has contributed to the development of other therapeutic approaches, such as psychodynamic therapy, which is still widely used in clinical practice. Moreover, the insights gained from psychoanalytic theory have helped researchers develop effective treatments for various mental health conditions, including anxiety disorders, depression, and personality disorders.

Psychoanalysis has also had a broader impact on popular culture, with concepts such as the id, ego, and superego entering the lexicon of everyday language. Psychoanalytic concepts have been applied in fields such as literature, art, and film, with numerous works drawing on psychoanalytic theory to explore themes of identity, desire, and the unconscious.

While psychoanalysis has its limitations, it has made significant contributions to the field of psychology and to our understanding of the human mind and behavior. Its influence can be seen in related theories and therapies, as well as in popular culture. As our understanding of the human mind and behavior continues to evolve, it is likely that the insights gained from psychoanalysis will continue to inform research and clinical practice.

Chapter Two

Elizabeth is missing

Emma Healey is a British author best known for her debut novel *Elizabeth is Missing*, which was published in 2014. Born in 1985, Healey studied English Literature at the University of East Anglia, where she later earned a Master's degree in Creative Writing. Before becoming a full-time writer, she worked as a bookseller and librarian, experiences which undoubtedly influenced her love of literature and storytelling. *Elizabeth is Missing* was a critical and commercial success, winning several awards and being translated into numerous languages. Healey's writing is known for its emotional depth and vivid characterization, as well as its exploration of memory, identity, and aging. She has since published a second novel, *Whistle in the Dark*, in 2018, and is considered one of the most promising voices in contemporary British fiction.

Emma Healey's debut novel *Elizabeth is Missing* is a beautifully written and deeply affecting exploration of memory loss, aging, and the human experience. Through her vivid and intimate portrayal of the central character, Maud, Healey offers a nuanced and sensitive exploration of the challenges and complexities of dementia, while also delving into broader themes related to identity, purpose, and human connection.

One of the novel's greatest strengths is its powerful evocation of Maud's perspective and experiences. Healey's portrayal of Maud's confusion and disorientation is visceral and immediate, capturing the sense of fragmentation and chaos that can come with memory loss. Through her use of repetition, fragmented narrative structure, and vivid imagery, Healey immerses the reader in Maud's

experience, inviting us to share in her frustration, fear, and desperation. This intimate and unflinching portrayal of dementia is both poignant and unsettling, forcing the reader to confront the fragility and impermanence of memory and identity.

Healey's exploration of memory and identity is further enriched by her complex and multi-layered narrative structure. Throughout the novel, Healey interweaves Maud's search for her missing friend Elizabeth with memories of her past, including the unsolved disappearance of her own sister, Sukey. This interweaving of past and present serves to highlight the ways in which our memories and experiences shape our sense of self and our understanding of the world around us. By juxtaposing Maud's memories of Sukey's disappearance with her search for Elizabeth, Healey invites the reader to consider the ways in which past traumas and unresolved mysteries can continue to haunt and shape us, even in the present.

Another notable aspect of *Elizabeth is Missing* is Healey's portrayal of aging and the challenges that come with growing old. Through Maud's experiences, Healey highlights the isolation, dislocation, and marginalization that many elderly people experience, as well as the frustration and sense of helplessness that can come with physical and cognitive decline. Healey's exploration of this theme is both honest and unsentimental, highlighting the ways in which our society often fails to value and support the elderly. At the same time, Healey's portrayal of Maud's relationships with her daughter and granddaughter is nuanced and complex, reflecting the challenges and tensions that can arise between different generations.

Throughout the novel, Healey also explores the human need for connection and purpose, particularly in the face of overwhelming challenges. Maud's obsession with the disappearance of Elizabeth is driven not just by a desire to solve a mystery, but also by a deep sense of love and loyalty to her friend. Through her exploration of

this theme, Healey highlights the ways in which our connections with others can help to sustain and ground us, even in the most difficult of circumstances.

Finally, *Elizabeth is Missing* is a novel that deftly balances a number of different genres and themes. At times, the novel reads like a mystery, with Maud's search for Elizabeth driving the plot forward. At other times, the novel feels more like a character study, as Healey delves deep into Maud's psyche and experiences. Through her use of humor, pathos, and suspense, Healey creates a rich and engaging narrative that is both moving and thought-provoking.

In conclusion, *Elizabeth is Missing* is a remarkable debut novel that offers a powerful and intimate exploration of memory, identity, aging, and human connection. Through her evocative prose, vivid characterization, and nuanced exploration of complex themes, Emma Healey has created a novel that is both heart-wrenching and uplifting, a testament to the resilience and strength of the human spirit in the face of adversity.

Emma Healey's debut novel *Elizabeth is Missing* explores a range of complex and interrelated themes, each of which adds depth and nuance to the novel's portrayal of aging, memory loss, and the human experience. Here are some of the key themes that emerge from the novel:

Memory and identity: At its core, *Elizabeth is Missing* is a novel about memory and its relationship to our sense of self. Through her portrayal of Maud, an elderly woman struggling with dementia, Healey highlights the fragility and impermanence of memory, as well as its profound impact on our understanding of ourselves and the world around us. The novel explores the ways in which our memories and experiences shape our sense of identity and our relationships with others, as well as the challenges that arise when those memories begin to fade.

Aging and isolation: Healey also delves into the challenges and complexities of growing old, particularly in a society that often marginalizes and isolates the elderly. Through Maud's experiences, the novel highlights the physical and cognitive decline that often comes with age, as well as the frustration, loneliness, and sense of dislocation that can accompany it. The novel also explores the complex relationships that exist between different generations, and the tensions and challenges that can arise as a result.

Loss and grief: Throughout the novel, Healey explores the ways in which loss and grief shape our lives, and the different ways in which people respond to those experiences. Maud's search for her missing friend Elizabeth is driven not just by a desire to solve a mystery, but also by a deep sense of loss and grief that she struggles to articulate. The novel also explores the impact of past traumas and unresolved mysteries on our lives, and the ways in which those experiences can continue to haunt and shape us, even in the present.

Human connection and purpose: Despite the challenges and difficulties she faces, Maud is sustained by a deep sense of love and loyalty to her friend Elizabeth, and by a desire to make sense of the world around her. Through her exploration of this theme, Healey highlights the ways in which our connections with others can help to ground and sustain us, even in the most difficult of circumstances. The novel also explores the importance of having a sense of purpose and meaning in life, and the different ways in which people find and create that sense of purpose.

Mystery and suspense: Finally, *Elizabeth is Missing* is a novel that balances a number of different genres and themes, including mystery and suspense. As Maud searches for her missing friend Elizabeth, she uncovers a range of clues and red herrings, all of which contribute to the novel's sense of tension and uncertainty. Through her use of

humor, pathos, and suspense, Healey creates a rich and engaging narrative that keeps the reader engaged and invested in the story.

In conclusion, *Elizabeth is Missing* is a novel that explores a range of complex and interrelated themes, each of which adds depth and nuance to the novel's portrayal of aging, memory loss, and the human experience. Through her evocative prose, vivid characterization, and nuanced exploration of complex themes, Emma Healey has created a novel that is both moving and thought-provoking.

Chapter Three

Reviewing the Psychoanalytic Theory in *Elizabeth Is Missing*

Psychoanalysis, a theory and method of psychological therapy developed by Sigmund Freud, has been widely used in literary analysis to understand the human mind and its complexities as portrayed in literature. In this essay, we will explore how psychoanalysis is applicable to the novel *Elizabeth is Missing* by Emma Healey.

Elizabeth is Missing is a gripping mystery novel that delves into the inner workings of the human mind, particularly the protagonist's struggles with memory loss, confusion, and unraveling the truth. Through a psychoanalytic lens, we can gain insights into the psychological aspects of the novel, including the protagonist's cognitive and emotional processes, her relationships with others, and the interplay between memory and identity.

One of the central themes of *Elizabeth is Missing* is memory loss, which is experienced by the protagonist, Maud, who is an elderly woman suffering from dementia. Psychoanalysis can shed light on Maud's cognitive processes and the impact of memory loss on her psyche. According to Freud, the mind is divided into three parts: the conscious mind, the preconscious mind, and the unconscious mind. The conscious mind is what we are aware of, the preconscious mind contains memories that can be easily retrieved, and the unconscious mind contains memories and desires that are hidden from our awareness but influence our behavior.

In Maud's case, her memory loss is evident in her struggle to remember recent events and people's names, as well as her confusion about the passage of time. Through a psychoanalytic lens, we can interpret Maud's memory loss as a defense mechanism, a way for her to cope with traumatic memories or unresolved conflicts

from her past. Freud argued that repression, the unconscious blocking of unacceptable thoughts, feelings, or memories, is a common defense mechanism used by the mind to protect itself from emotional pain. Maud's memory loss may be a manifestation of repression, as she struggles to remember events or people associated with her traumatic past, including the mysterious disappearance of her friend Elizabeth.

Furthermore, Maud's memory loss also affects her sense of identity. According to Freud, our identity is shaped by our experiences, memories, and relationships with others. Maud's inability to remember her past and connect with her present experiences disrupts her sense of self. She constantly questions her own reality and struggles to differentiate between her memories, fantasies, and delusions. Through a psychoanalytic lens, we can interpret Maud's identity crisis as a result of her fragmented memory and the disintegration of her ego, the part of the mind that maintains our sense of self and reality. Maud's memory loss also impacts her relationships with others, as she struggles to recognize and remember her own daughter and caregivers. This is evident in her interactions with Helen, her daughter, who becomes frustrated and distant due to Maud's memory loss. Psychoanalysis can provide insights into the dynamics of their relationship and how Maud's memory loss affects her ability to form and maintain meaningful connections with others.

Moreover, psychoanalysis can also shed light on the novel's portrayal of the unconscious mind and the inner workings of Maud's psyche. According to Freud, the unconscious mind contains hidden desires, fears, and conflicts that influence our behavior and emotions. In *Elizabeth is Missing*, Maud's unconscious mind is represented through her fragmented memories, dreams, and fantasies. For example, Maud often has vivid dreams and flashbacks of her childhood and her missing friend, Elizabeth. These dreams and memories provide clues about her unresolved conflicts

and desires from the past. Through a psychoanalytic lens, we can interpret Maud's dreams and memories as representations of her unconscious mind, revealing her innermost thoughts and emotions. In addition, psychoanalysis can also help us understand Maud's obsession with the mystery of Elizabeth's disappearance.

Psychoanalysis, a psychological theory and therapeutic approach developed by Sigmund Freud, has been widely applied in literary analysis to understand the deeper psychological motivations and conflicts of fictional characters. One novel that lends itself to psychoanalytic interpretation is *Elizabeth is Missing* by Emma Healey, a captivating mystery that delves into the psyche of its protagonist, Maud, an elderly woman struggling with dementia. In this essay, we will explore how psychoanalysis can be applied to analyze Maud's character and unravel the complex interplay of memory, trauma, and identity in *Elizabeth is Missing*.

Psychoanalysis posits that human behavior and psychological experiences are shaped by unconscious processes, including desires, conflicts, and defense mechanisms. Freud's structural model of the mind, which includes the id, ego, and superego, provides a framework for understanding the different aspects of the human psyche. The id represents the primitive, instinctual drives and desires, the ego is the rational and conscious part of the mind that mediates between the id and the external world, and the superego represents the internalized moral and social values. According to psychoanalysis, conflicts between these different aspects of the mind can lead to psychological distress and shape an individual's behavior.

In *Elizabeth is Missing*, Maud's character exhibits several psychological phenomena that are consistent with psychoanalytic concepts. One of the central themes of the novel is memory and its relationship to identity. Maud's struggle with memory loss due to dementia is a driving force behind the plot, and her attempts to

uncover the truth about her friend Elizabeth's disappearance are often hindered by her faulty memory. Psychoanalysis suggests that memory is not just a passive recording of events but is influenced by unconscious processes, including repression and defense mechanisms.

Repression is a defense mechanism in which the mind blocks out distressing memories or thoughts from conscious awareness. According to psychoanalysis, repressed memories can resurface in various ways, such as through dreams, slips of the tongue, or symptoms of psychological distress. In Maud's case, her forgetfulness and confusion can be seen as a form of repression, as she struggles to remember important details about Elizabeth's disappearance and her own past. Her faulty memory becomes a source of frustration and distress for her, as she feels a sense of urgency to solve the mystery but is constantly thwarted by her inability to recall important information.

Furthermore, Maud's dementia can also be seen as a manifestation of the ego's struggle to mediate between the conflicting demands of the id and the superego. The id, representing her basic instinctual drives, may be pushing her to uncover the truth about Elizabeth's disappearance, while her superego, representing her internalized moral values, may be imposing a sense of guilt and responsibility on her for not being able to remember and solve the mystery. This internal conflict can contribute to Maud's confusion and distress, as she grapples with the competing demands of her unconscious mind.

Another psychoanalytic concept that is applicable to Maud's character in *Elizabeth is Missing* is the idea of the unconscious mind influencing behavior. According to Freud, the unconscious mind contains thoughts, feelings, and desires that are not accessible to conscious awareness but can still influence an individual's

behavior. In Maud's case, her unconscious mind may be influencing her behavior in subtle ways, as she is driven by a compulsion to solve the mystery of Elizabeth's disappearance despite her memory loss and confusion. Her unconscious desire to uncover the truth may be rooted in deeper psychological motivations, such as a need for closure, a desire for justice, or a sense of unresolved guilt from her past.

Furthermore, Maud's character also exhibits signs of unresolved trauma, which is another key concept in psychoanalysis. Trauma refers to experiences that overwhelm an individual.

Psychoanalysis is a theoretical framework that seeks to explore the subconscious motivations and desires that drive human behavior. In many ways, *Elizabeth is Missing* is a novel that is well-suited to psychoanalytic interpretation, as it delves into the complex and often murky territory of memory, identity, and the unconscious mind. Here are some of the ways in which psychoanalytic theory can shed light on the novel:

The unconscious mind: One of the key tenets of psychoanalysis is the idea that the unconscious mind plays a powerful role in shaping our thoughts, feelings, and behavior. In *Elizabeth is Missing*, Healey explores the ways in which Maud's subconscious desires and fears shape her perceptions of the world around her. For example, Maud's memories of her sister Sukey, who disappeared many years ago, are often intertwined with her memories of Elizabeth, suggesting that Maud may be projecting her unresolved feelings of guilt and grief onto her friend's disappearance.

Repression and denial: Another key concept in psychoanalysis is the idea that we often repress or deny unpleasant or traumatic experiences in order to protect ourselves from emotional pain. In the case of *Elizabeth is Missing*, Maud's struggles with memory loss can be seen as a form of repression, as she struggles to forget

painful memories and experiences from her past. Similarly, her obsession with finding Elizabeth can be seen as a form of denial, as she refuses to accept the reality of her friend's disappearance and instead focuses on solving a mystery that may or may not exist.

Trauma and the return of the repressed: Psychoanalysis also emphasizes the role of past traumas and unresolved conflicts in shaping our behavior and emotions. In *Elizabeth is Missing*, Maud's memories of her sister Sukey's disappearance continue to haunt her, even decades later. As Maud's search for Elizabeth becomes increasingly obsessive, it becomes clear that her efforts to solve the mystery of her friend's disappearance are driven in part by her need to confront and resolve her own unresolved feelings of guilt and grief.

The Oedipus complex: The Oedipus complex is a central concept in psychoanalysis that suggests that children experience unconscious sexual desires for their parent of the opposite sex. While Healey doesn't explore this concept explicitly in "Elizabeth is Missing," there are hints of it in Maud's relationship with her daughter Helen. Maud is often jealous of Helen's close relationship with her husband, and her memories of Helen's childhood are often tinged with a sense of ambivalence and uncertainty.

Dreams and symbols: Finally, psychoanalysis emphasizes the importance of dreams and symbols in unlocking the hidden meanings behind our thoughts and emotions. In *Elizabeth is Missing*, Maud's dreams and hallucinations are rich with symbolism, offering clues to her subconscious desires and fears. For example, Maud's recurring dream of a sink overflowing with water can be seen as a symbol of her repressed emotions and the overwhelming flood of memories and feelings that she is struggling to contain.

In conclusion, *Elizabeth is Missing* is a novel that is rich with complex psychological themes and motifs, making it well-suited to psychoanalytic interpretation. By exploring the ways in which memory, trauma, and the unconscious mind shape our perceptions of the world around us, Emma Healey has created a novel that is both moving and thought-provoking, offering a unique window into the human psyche and the mysteries that lie within.

Conclusion

Psychoanalysis is a theory of personality and a method of psychotherapy that aims to explore unconscious thoughts and emotions that may be causing mental and emotional distress. This theory was developed by Sigmund Freud in the late 19th and early 20th centuries and has since been expanded upon by many other theorists and practitioners.

The main purpose of psychoanalysis is to help individuals gain insight into their unconscious thoughts and emotions, which may be causing mental and emotional distress. This insight can help individuals better understand their behaviors, feelings, and relationships and make positive changes in their lives.

Proponents of psychoanalysis include Sigmund Freud, Carl Jung, Alfred Adler, Melanie Klein, and many others. They have all contributed to the development and refinement of psychoanalytic theory and practice. Related studies to psychoanalysis include psychodynamic therapy, which is a more modern version of psychoanalysis that incorporates more interactive and relational approaches, as well as cognitive-behavioral therapy, which focuses on changing negative thought patterns and behaviors.

Overall, psychoanalysis is a rich and complex theory and method of psychotherapy that has had a significant impact on the field of psychology and mental health. Its focus on the unconscious mind and the exploration of early childhood experiences and relationships has helped many individuals gain a deeper understanding of themselves and make positive changes in their lives.

Elizabeth is Missing is a novel by Emma Healey that tells the story of Maud, an elderly woman who is struggling with dementia. The novel explores Maud's efforts to find her friend Elizabeth, who she believes is missing, while also grappling with the

memories of her past, including the unsolved disappearance of her sister, Sukey, many years earlier.

The author, Emma Healey, uses a fragmented narrative structure to reflect Maud's confused and disorientated state of mind, as well as to gradually reveal the truth about Sukey's disappearance. Critical analysis of the novel has praised Healey's ability to create a compelling and sympathetic character in Maud, while also shedding light on the challenges of living with dementia. The novel has also been commended for its exploration of themes such as memory, loss, and the impact of traumatic events on individuals and families.

One of the central themes of the novel is the power of memory, particularly in the face of dementia. Maud's struggle to remember details of her past, and her determination to solve the mystery of Elizabeth's disappearance, highlight the importance of memory in our sense of identity and our ability to navigate the world around us. Another key theme of the novel is the impact of trauma on individuals and families. Through Maud's memories of Sukey's disappearance, and the effect that this had on her family, Healey explores the long-lasting effects of traumatic events, and the ways in which they can shape our lives and relationships.

Overall, *Elizabeth is Missing* is a powerful and moving novel that offers a unique perspective on the challenges of dementia, while also exploring important themes related to memory, trauma, and family dynamics.

Psychoanalysis can be applied to the novel *Elizabeth is Missing* in several ways. The novel features a central character, Maud, who is struggling with dementia and trying to piece together the events of her past, including the unsolved disappearance of her sister, Sukey. Psychoanalytic theory emphasizes the role of early

childhood experiences and relationships in shaping personality and behavior, and this is evident in Maud's memories of her childhood and family.

Maud's fragmented memories and confused state of mind can also be interpreted through the lens of psychoanalytic theory. Freudian theory suggests that the unconscious mind contains repressed thoughts and emotions that can influence behavior, and this idea is reflected in Maud's tendency to fixate on certain memories and events, such as the disappearance of Elizabeth and the loss of her sister. Additionally, the novel explores the impact of trauma on individuals and families, which is a common theme in psychoanalytic theory. Maud's memories of Sukey's disappearance and the effect it had on her family can be seen as an example of how traumatic events can shape our lives and relationships.

Overall, psychoanalysis offers a framework for understanding the complex psychological and emotional themes explored in "Elizabeth is Missing," including memory, trauma, and the impact of early experiences on personality and behavior. Findings, The novel effectively captures the experience of dementia and the disorientation and confusion that can accompany it. The fragmented narrative structure reflects the way in which memory can be hazy and disjointed, as well as the way in which different events and experiences can become intertwined in our minds.

The novel explores themes of memory, loss, and family dynamics in a nuanced and complex way, highlighting the impact of traumatic events on individuals and families. The character of Maud is a compelling and sympathetic protagonist who gives voice to the experiences of those struggling with dementia and memory loss.

The novel raises important questions about the nature of memory, the role of family and community in supporting those with dementia, and the challenges of caring for elderly and vulnerable individuals.

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DON BOSCO ARTS AND SCIENCE COLLEGE
ANGADIKKADAVU

The Impact Of Racism On Identity: A Study On Richard Wrights
Novel Native Son

A Project Submitted to Kannur University in Partial Fulfillment of the
Requirement for the Award of Bachelor of Degree

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DEPARTMENT OF ENGLISH

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March 2023

KANNUR UNIVERSITY

Bonafide Certificate

This is to certify that this project report entitled “**The Impact Of Racism On Identity: A Study On Richard Wrights Novel *Native Son***” is a bonafide work of **Alga Joy**, who carried out the project work under my supervision. This project has not been published or submitted either in part or in whole, for any other degree.

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Declaration

I, **Alga Joy**, hereby declare that the project work entitled “**The Impact Of Racism On Identity: A Study On Richard Wrights Novel *Native Son***” has been prepared by me and submitted to Kannur University in partial fulfillment of the requirement for the award of Bachelor of Arts in English is a record of original work done by me under the supervision of Mrs. Jesna Kuriakose of the department of English of Don Bosco Arts and Science College.

I also declare that this project work has not been submitted by me fully or partly for the award of any degree, title or recognition before any authority.

Angadikadavu

31-03-2023

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Introduction

A novel is a prose narrative of considerable length and complexity that deals with the human experience in imaginative ways. The style and length of prose and the subject matter of fiction or semi-fiction are the most defining features of the novel. It allows a person to step back in time and learn about life on Earth from the ones who walked before us. It is able to reflect the society, its good values and its ills. This project used to study about the novel *Native Son* by Richard Wright.

The main objective of this thesis is to study the novel *Native Son* by Richard Wright based on Critical Race Theory focusing mainly on the impact of racism on identity. Racism refers to the aspects of a society which prevent people of some racial groups from having the same privileges and opportunities as people from other races. It is the superiority of one race over the other. Racial discrimination or racism excludes people based on their skin colour, ethnic origin, religion etc. The concept of racism has been mainly connected to black and white people, in which white people consider themselves as superior to black people. Racism is a key factor responsible for increasing disparities in physical and mental health among black people. The aftereffects of racism on identity can be unpredictable. Identity is simply defined as the characteristics that determine who or what a person or thing is. Identity formation and evolution are impacted by a variety of internal and external factors like society, family, ethnicity, race, culture, life experience, self-expression, opportunities, appearance, interest etc. This project attempts to reveal the effects of racism on identity, youth development, as well as on their health and well-being, and the toll it exacts on families and communities who have been racially marginalized. The impact of racism on identity is used to study on the basis of novel *Native Son*.

Native Son is a novel by Richard Wright published in 1940. Richard Nathaniel Wright was an American author of novels, short stories, poetry and non-fiction. Much of his literature deals with racial issues, in particular he relates to the plight of African Americans who suffered discrimination and violence from the late 19th century to the mid-20th century. Literary critics believe his work helped to change race relations in the United States in the mid-20th century. *Native Son* is one of his famous novels. This novel tells the story of 20-year-old Bigger Thomas, a black youth living in utter poverty in a poor area on Chicago's south side. While not apologizing for Bigger's crimes, Wright portrays a systematic causation behind them. His marginalisation in society let him in a constant state of fear, which he does not engaged with and drives him to be angry and violent.

This thesis consists of five chapters including the introduction and conclusion chapters. The introduction chapter introduces the aim and relevance of the thesis. The first chapter deals with the theory racism and its significance. The second chapter is about the novel *Native Son* by Richard Wright and its major concepts. The third chapter is the application chapter which studies the novel based on Critical Race Theory. The last chapter is the conclusion, in which a conclusion is derived based on the study carried out in the application chapter.

Chapter One

A study on critical race theory

Critical Race Theory (CRT) is an intellectual movement and framework that emerged in the United States in the late 1970s and 1980s. It is based on the idea that racism is not just a personal attitude or individual prejudice, but a systemic and institutionalized issue embedded in the legal and social structures of society. CRT seeks to understand how racism and other forms of social inequality are created and perpetuated by the law and social institutions.

One of the central ideas of CRT is that race is a social construct, rather than a biological fact, and that it is created and maintained by the dominant groups in society as a means of maintaining power and control. CRT also emphasizes the importance of storytelling and personal narrative as a way of understanding the lived experiences of people of colour and the ways in which they are impacted by racism and other forms of oppression.

Critics of CRT argue that it is divisive and promotes a victim mentality, while supporters argue that it is an important tool for analyzing and addressing issues of social inequality and injustice. The debate around CRT has become increasingly politicized in recent years, with some conservative politicians and activists seeking to ban its teaching in schools and other public institutions.

CRT began in the United States in the post-civil rights era, as 1960s landmark civil rights laws were being eroded and schools were being re-segregated. Racial inequality persisted even after the passage of the Civil Rights and Colour blind Acts, so CRT scholars in the 1970s and 1980s revised Critical Legal Studies (CLS) theories about class, economic structure, and law and, by extension, US investigation.

CRT, an analytical framework based on critical theory, was developed in the mid-1970s by Derrick Bell, Alan Freeman, Kimberly Crenshaw, Richard Delgado, Cheryl Harris, Charles R. Lawrence III, Mari Matsuda, and Patricia J. Williams. CRT draws from the work of thinkers such as Antonio Gramsci, Sojourner Truth, Frederick Douglass, and W. E. B. Du Bois, as well as the Black Power, Chicano, and radical feminist movements from the 1960s and 1970s. These scholars were concerned with the ways in which legal systems and institutions perpetuated racial inequality and sought to develop a new theoretical framework for understanding and addressing these issues.

The concept of race itself has a long and complex history in the United States, with deep roots in the country's history of slavery, segregation, and discrimination. CRT builds on the history and on the work of earlier scholars and activists who sought to challenge and transform systems of racial oppression. One of the key ideas in CRT is that racism is not simply an individual or interpersonal problem, but rather a systematic and structural issue that is deeply embedded in society and that they function to maintain the dominance of the white people in society.

CRT also emphasizes the importance of understanding the intersections of race with other forms of oppression, such as class, gender, sexuality, and ability. The architects of the theory argue that the United States were founded on the theft of land and labour that federal law has preserved the unequal treatment of people on the basis of race. Proponents also believe race is culturally invented, not biological. Since its emergence as a field of legal scholarship, CRT has influenced a wide range of academic disciplines, including sociology, political science, and education. It has also had an impact on activism and social movements, particularly in the areas of anti-racism and social justice.

First developed in American law schools, Critical Race Theory (CRT) addresses racism, racial concerns, and questions of power. It is to address the liberal notion of colour blindness, and argues that ignoring racial difference maintains and perpetuates the status quo with its deeply institutionalized injustices to racial minorities. CRT has its origins in the field of law and emerged in response to the Critical Legal Studies (CLS) movement due to the failure of CLS. They failed to acknowledge how race is a central component to the very systems of law being challenged. The CRT was first distributed in law schools in the United States to bring together issues of power, race, and racism to address power imbalances. In 1989, dissatisfaction with the failure of CLS, a number of lawyers left this group and thus formed Critical Race Theory. The body of work by Critical Race Theory scholars Derrick Bell, Richard Delgado, and Kimberlé Crenshaw addresses the liberal notion of colour blindness and argues that ignoring racial difference maintains and perpetuates the status quo with all of its deeply institutionalized injustices to racial minorities. Critical Race Theory (CRT) arose out of lived experiences of students and teachers in US law who experienced and were witness to CLS and liberal civil rights ideology that failed to address the constrictive role that racial ideology plays in the composition and culture of American institutions. The first event cited as contributing to the development of the CRT was the 1981 student protest, boycott, which resulted in the organization of an alternative course on race and law at Harvard Law School.

The course was organized in response to the liberal white Harvard administration's refusal to hire a colour teacher to replace Derrick Bell, who left Harvard in 1980. Bell, one of only two African American law professors at Harvard Law following the Civil Rights Movement, developed and taught legal doctrine from a race-conscious viewpoint and used racial politics as the organizing concept for

scholarly study. His textbook *-Race, Racism, and American Law* and his own opposition to traditional liberal approaches to racism are cited by CRT scholars as central to the development of the movement. But when Bell left Harvard to become dean of the University of Oregon Law School, student activists calling for the hiring of professors of colour were criticized by the Harvard administration, saying, there were no qualified black scholars who merited Harvard's interest. 'The Alternative Course' was the student's reaction to this administrative statement. This course included a student-led continuation of Bell's course, which focused on U.S. law through the prism of race. This was his first institutionalized representation of the CRT, and one of the earliest attempts to bring together scholars of color to approach the law's treatment of race from a confident and critical perspective. More importantly, however, the course's existence challenges mainstream liberal notions of which subjects merit sufficient merit to be included in a standardized curriculum, and provided CRT scholars the opportunity to express viewpoints on topics not traditionally privileged in mainstream law schools. The second event cited as owing to the formation of the CRT was the 1987 Critical Legal Studies National Conference on silence and race.

Race has become a central category in social, political and cultural theory. Critical Race Theory, includes studies of race in literature and culture, ethnicity studies, studies of minority literatures and specific traditions in literature and philosophy. It is a component also of legal theory and explicitly addresses question of racism and racial discrimination. Race and ethnicity are forms of collective, communitarian identity-one that is shared and not necessarily unique to an individual. Thus, the question of racial or ethnic identity has a larger social and political significance. Including issues of affiliation, place, rights, citizenship, empowerment,

welfare and affiliation, it is a potential arena for discrimination, exclusion and oppression. Thus, racial studies in the last decades of the 20th century have seen cultural expressions and manifestations of race and ethnicity both as contexts and consequences of political and social issues. Reading race and ethnicity means, therefore, to read literary and cultural texts for the social roles, prejudices, resistance, collaboration and political significance of a racial and ethnic identity.

Critical Race Theory is an academic concept that is over 40 years old. The core idea is that race is a social construct and that racism is not only the product of individual prejudices and prejudices, but is also embedded in legal systems and policies. Race studies is clearly a political critical practice. It is a less a 'theory' than a set of critical practices that examine issues of race and ethnicity.

Race is a social construct created to classify and categorize, to create hierarchies to ensure an unequal distribution of privilege, resources, and power in favour of the dominant racial group. It categorize people based on physical characteristics, such as skin colour, facial features, and hair texture. This is a taxonomy that has changed over time, creating a set of values and assumptions about different groups of people. While there is no biological basis for racial categories, the social and historical impacts of race are very real and have had significant effects on people's life. Racism, prejudice, and discrimination based on race continue to exist today, and they are often perpetuated by institutional and systemic practices that disadvantage certain racial groups.

Racism which is also called racialism is the belief that humans may be divided into separate and exclusive biological entities called "races" that there is a causal link between inherited physical traits and traits of personality, intellect, morality and other cultural and behavioural features and that some races are innately

superior to others. It is a pervasive force that permeates every socio-ecological sphere and exerts negative influences in the lives of people of colour. Racism creates power imbalances that can diminish social inclusion, as it “leads to incomplete citizenship, undervalued rights, undervalued recognition, and undervalued participation” and creates a culture of oppression. As a corrosive and destructive force, however, racism does not only affect people of colour. It affects all of us. It reduces our institutions, which were founded on the core values of justice, equity, and respect for all humanity. It negatively affects our interpersonal interactions and relationships and lessens us as a people. It creates unhealthy tensions in the environments within which all youth navigate their processes of becoming. Racism generally includes negative emotional reactions to members of the group, acceptance of negative stereotypes, and racial discrimination against individuals; in some cases, it leads to violence.

In white privilege, these conditions maintain an ideology of inferiority among minorities that dictate status, power, and prestige structures. In addition to focusing on what race is, critical race theory focuses on what race does, how it is used, and how it operates via individual, social/cultural, and institutional conditions that manufacture and maintain racial inequality within political, social, and economic spheres. Race is therefore treated as a social process rather than as a variable controlled by statistical models. In this social process, race serves not only as a starting point for distinguishing between individuals and groups, but also as a socially constructed goal. In other words, we are all going through an ongoing process of racialization in our daily lives. Racism on a systematic or structural level is rooted in policies, laws, and legislation that facilitate differential treatment of individuals based on socially ascribed racial categories. Discrimination refers to discriminatory treatment of members of different ethnic, religious, national or other groups. Discrimination is

usually the behavioural manifestation of prejudice and therefore involves negative hostile, and injurious treatment of members of rejected groups. Racial discrimination is any discrimination against any individual on the basis of their skin colour, race or ethnic origin. Racial discrimination occurs when a person is treated less favorably or is denied the same opportunities than others in a similar situation because of their race, national origin, ethnic origin, or skin color. People can experience racial discrimination in a variety of different ways. In its most overt form, racial discrimination can occur as a result of stereotyping, prejudice and bias. Racial discrimination also occurs in large measure through subtle forms of differential treatment.

Critical race theory is a complex and evolving framework that seeks to understand the ways in which race and racism intersect with the law, institutions, and society as a whole. It originated in legal scholarship and has since expanded to encompass a range of disciplines, including education, sociology, and political science. The use of critical race theory has become a highly politicized issue in recent years, with some opponents arguing that it is divisive or promotes a victim mentality, while supporters argue that it is a necessary racial inequalities in society. Regardless of one's stance on critical race theory, it is clear that race and racism continue to be important issues in our society, and any effort to better understand and address them is likely to be a complex and ongoing process.

Chapter Two

An Overview On The Novel *Native Son*

Richard Nathaniel Wright was an African-American writer of novels, short stories, poetry, and non-fiction. Much of his literature deals with racial issues, and in particular he relates to the plight of African Americans who have faced discrimination and violence since the late 19th century.

As a young man, he moved to Chicago and joined the Communist Party because he saw it as a way to fight racial injustice. He also began his writing during this time, and many of the themes of his plays dealt with racism, poverty, and oppression. Wright initially gained widespread recognition with a collection of novellas titled *Uncle Tom's Children* (1938). In *Native Son*, Chicago becomes the setting for his imaginary story. Wright left the Communist Party in 1944 as a result of personal and political disagreements. His *Black Boy* is an emotional tale of his early life in the South. After the Second World War, Wright relocated to Paris as a permanent refugee. He later wrote 1953 novel *The Outsider, White Man, Listen!*(1957), Wright's autobiography *American Hunger*(1977) and so on. A number of the more blunt passages in Wright's books that dealt with race, sex, and politics had been changed or removed before they were first published. Nonetheless, uncensored editions of *Black Boy*, *Native Son*, and his other writings were published in 1991. *A Father's Law*, an unfinished mystery novel, and *Rite of Passage*, a 1994 novella, were two other posthumously released works (2008).He has received numerous honors and is well-known in the literary community.

Wright's most famous work *Native Son* deal with the effects of a historical event the Great Migration. As a result of Great Migration million of African

Americans left the oppressive political and social conditions of the South and moved northward. Although Chicago lacks the overt racism Bigger, the protagonist of *Native Son*, observes a lot of racism in these areas where only whites or blacks are expected to live. There were 'charities' that primarily work to maintain conditions for African Americans rather than assisting them in earning money and living on an equal footing with whites. Wright wrote during the major civil rights movement of the first half of the 20th century in the US, which culminated in the signing of the Civil Rights Act in 1964 and significant federal involvement in the political affairs of the South. The frustrations exhibited by Bigger and other characters in Wright's fiction, stem from the unresolved racial conflicts of 1930s and 1940s America.

When Wright's first book, *Native Son*, was released in 1940, it became an instant hit, selling 250,000 copies in just three weeks. It is now universally acknowledged as one of the most important American novels of the 20th century and as Wright's greatest work. The book was published in a time when racial tensions were high in America, and it acted as an urgent call for attention to the realities of the race relations. It was one of the important American novel that looked deeply and unflinchingly into the rage and fragmentation of black identity, that resulted from oppression. The novel addresses the white American society's responsibility for the repression of blacks. This is his one of many Richard Wright novels that borders on the subject of racism and its effects. The book is an embodiment of black hatred, white supremacy, identity crisis and conscious helplessness. It is one of Richard Wright's many books that touches with the subject of racism and its effects. The work is a representation of both the white hegemony and the black people's prejudice and deliberate helplessness. The black characters in the book appear to be accepting and

promoting white dominance in such a way that it has become second nature to them, while white people are controlling and proclaiming their supremacy.

Native Son is divided into three books, Book One - Fear, Book Two - Escape, and Book Three - Destiny, which depict the final days of Bigger Thomas. Story is set in the Great Depression-era. Bigger is the novel's 20-year-old protagonist, a resident of the Black belt, a Chicago ghetto inhabited primarily by blacks. Bigger lives in his one-bedroom apartment with his mother (Ma) and his younger siblings, his sister Vera and brother Buddy. The oppressive mood of the novel is set in the opening scene. Bigger is awakened by the screams of his sister and mother. An oversized rat with yellow fangs creeps into the room. Bigger and his brothers put the mouse back in a corner, and when the mouse fights back and cuts Bigger's pants, Bigger beats the mouse to death and crushes his head with a heavy iron pan.

Bigger's life is miserable and, even after attending reform school, he remains bitter and angry at poverty and racism. Bigger's dream is to become an aviator, but instead he got a job from a charity as a chauffeur for a white billionaire philanthropist named Henry Dalton. Bigger has a criminal friend's gang. Ma warns Bigger to avoid the gang and break his criminal habits to avoid being hanged. Ma is unable to relate to Bigger and he is unresponsive to her religiosity and her overtures on manhood. When Ma insists he will go out and get a job, Bigger resents his mother's dependence on him. Although he genuinely cares about his family, Bigger knows that he will never be offered a job that will allow him to support his family materially.

Despite Ma's prophetic warnings, Bigger goes to Doc's pool hall to meet the gang, and he suggests they rob Bram's Deli(white man). Bigger has an inner fear of robbing Bram, so he projects his fear onto another member of the gang, Gus, in hopes that an argument will prevent the gang from organizing and attempting a robbery.

Bigger wants to look tough and suggests a robbery, but when Gus calls a bluff, Bigger angrily pulls out a knife. The ruckus caused by Bigger doesn't just stop the gang from robbing Blum but also Bigger's rowdy behavior causes him to be kicked out of Doc's pool hall. Bigger slowly begins to realize that Pool Hall is a gang meeting place, so he can no longer participate, especially considering none of his friends have tried to defend his violent behavior.

After being effectively thrown out by the gang, Bigger struggles to clear his mind as he prepares for an interview at Mr. Dalton's mansion. Bigger is not much excited about taking the job from the relief agency, but he is amazed by the wealth of the Dalton, and even if the employment is not the greatest, Bigger realizes that his opportunities are limited now that he no longer has his gang. The grandfather clock, the blind wife of Mr. Dalton, the stereotyped Irish maid Peggy, and Dalton's blond daughter Mary all make Bigger uncomfortable throughout the interview. Bigger recalls seeing Mary in an early-morning newsreel from a movie. The affluent heiress winter vacation was the subject of a newsreel piece. She allegedly skipped class to travel to Florida with her lover, Jan Erlone. As it turns out, Mary is a supporter of communism despite her affluence and traditional background, and Jan Erlone is a communist.

Mary asks Bigger if he is unionized when they first meet, and Bigger just doesn't get Mary's politics. But, he notices the alarm on Mr. Dalton's face and worries that Mary's argument will lose him his job before he even gets it. Bigger's first task after being recruited is to drive Mary to her university classes in the evening. Mary instructs Bigger to take a diversion to pick up her Communist party member lover Jan Erlone instead of going to school. The two patronizing whites make Bigger

uncomfortable, so they ask him to take them to a 'joint' in the South Side where they can 'experience' black life by getting wasted and eating fried chicken at Charlie's Cooking Shack. When Mary has fallen asleep in the car after a night of drinking and Bigger is forced to bring her inside the home and upstairs to her bedroom, he becomes more and more irritated, offended, and concerned. Bigger panics as Mrs. Dalton enters the room and accidentally suffocates Mary with a pillow he placed over her face to prevent her intoxicated screams from attracting the blind woman's notice. Bigger carries Mary's body to the basement after realizing she has passed away. He decapitates the body in a fit of rage, and then burns it in the furnace.

The next day, Bigger tries to cover his tracks, but he is clumsy and instead of taking the opportunity to leave town with the money that was in Mary's purse, Bigger recruits his girlfriend Bessie Mears to his plot to collect the ransom note in the hope that Mr. and Mrs. Dalton would believe that the Communists have her daughter. His complicated plot is soon unraveled after the ashes of Mary's body are found in the furnace. Suddenly Bigger is running away. Bessie is horrified to learn that Bigger murdered Mary Dalton, and she is horrified by the gruesome details of the crime. Bessie is convinced that Bigger is her weirdo, and at the end of the night, Bigger rapes and kills her, hitting her on the head with a brick.

The next day, all the newspapers and law enforcement listened in full to the story of the dead heiress and the 'black murderer/rapist'. They believe he burned her body to cover up evidence of the rape. They make sure that Bigger is the murderer and rapist of Mary Dalton. The outraged populace believes that he raped Mary first, then killed her and burned her body to erase the rape's physical proof. Many white folks have organized into a vigilante mob that is terrorizing black areas and pillaging

homes. The furious populace assumes that he raped Mary before killing her and burned her body to hide the evidence of the rape. A white vigilante mob has formed, thousands of private citizens invading black neighbour hoods to terrorize homes. Another vigilante mob has formed in order to help the police officers that were sent into the Black Belt to find Bigger Thomas. The police and adjunct mob quickly follow Bigger to the roof of a run-down structure after beginning at one end of the Black Belt. Bigger is aggressive and injures a number of the officers before being eventually taken down and brutally beaten. Starting from one end of the Black Belt and progressing rapidly, the police and the mob easily track Bigger to the roof of a dilapidated building. Bigger is very violent and he wounds several of the officers before he is finally brought down and savagely beaten.

Bigger faints at the inquest after discovering he has been gravely hurt when he wakes up in a prison. The authorities found Bessie Mears' body with ease, even though she wasn't killed by Bigger's brick smashes, and he is now facing trial for a long list of infractions. Bessie was able to escape after Bigger tossed her body down an air shaft, but she froze to death from hypothermia. Ma visits Bigger in prison and pushes him, with the exhortations of Reverend Hammond, to give his soul to God, for obviously there was nothing else for him. Even though there is more than enough evidence to condemn Bigger, the State Attorney, David Buckley, obtains a signed confession from Bigger despite the fact that Bigger knows he will die in the electric chair.

Although being offended by Bigger's crime and insulted by Bigger's attempt to blame him, Jan Erlone overcame his disgust and hatred and saw the chance to deepen his commitment to his values. Jan visits Bigger. He advises Bigger to take the legal

assistance of a guy named Boris A. Max, a Public Defender who is closely associated with the Communist Party, and claims that he understands how he feared, enraged, and degraded Bigger through his transgression of the social taboos that regulate difficult race relations. Bigger learns to regard white people as people and himself as their equal after speaking with Jan and Max as a human being.

Max tries to save Bigger from the death penalty, but insists that while the blame for his crime rests with his client, it is important to realize that he is a product of his environment. It is because of terrifying and hopeless existence that he has experienced in a racist society since he was born. Max warns that if America does not end its cycle of hatred and revenge, there will be more men like Bigger. Despite Max's claims, Bigger is sentenced to death. Max makes a serious and dedicated effort to protect Bigger, but his smug, long monologues can't stand Buckley's sharp phrasing and inflammatory rhetoric. Reverend Hammond reappears in Bigger's cell in another attempt to save Bigger's soul. Hammond gives Bigger a wooden cross necklace to wear as a souvenir, perhaps this can save Bigger from his sins. Bigger has the wooden cross ready to carry until the next morning. He is escorted to court and arrested after seeing the Ku Klux Klan and their crosses burning. Bigger is horrified by the image of the cross and throws away his necklace.

With just a few days remaining in the novel's narrative arc, the judge easily finds Bigger guilty and sentences him to death by Friday. Max pays Bigger a couple visits while he is imprisoned, raising the possibility of a last-minute rescue, but the Governor declines to grant Bigger a stay of execution. Bigger muses on his unhappy life as he passes away, and despite his fear of the electric chair, he feels relieved to be passing away.

Bigger is by no means a classic hero. Wright, however, compels us to do so in order to appreciate Bigger's perspective and the terrible consequences of the societal circumstances in which he was nurtured. Bigger was not a violent criminal from birth. He is a 'native son', a byproduct of American culture, which is permeated with bigotry and brutality.

In *Native Son*, a number of themes are examined, including racism, whiteness, blackness, capitalism, justice, charity, death, the meaning of life, blindness, identity, and capitalism versus communism. Richard Wright, who wrote the book, portrays Bigger's feeling of 'blackness' by relying on his own experiences as an African-American man who grew up in the South before relocating to Chicago. Bigger's blackness and the 'whiteness' he sees in huge swathes of society are not just differences in skin tone or racial barriers; they also serve as symbolic markers between the morally depraved (blackness) and the morally upright (whiteness), according to Bigger and many others (whiteness). The nature of 'capitalism' and 'communism' are examined in the book. Bigger is frequently torn between these opposing worldviews. Crime and justice play a big roll in this novel. The focus of the story revolves around Bigger's crimes: the murder of Mary, which sparks a great deal of outrage in Chicago's white neighbourhood, and the murder of Bessie, an African-American lady, who, tellingly, does not ignite the same raging rage. Without understanding the reality Bigger is sentenced to death by criminal court system.

We observe that Bigger Thomas frequently lost sight of reality due to his extreme pride and rage. He hates everyone. But some people in Bigger's life want to quell this rage. Jan and Mary seem sincere in their desire to get to know him. Contrarily, Max is an individual from outside of Bigger's community who show

genuine concern for Bigger's life and the plight of all African Americans. Similar to how Mrs. Dalton's physical blindness is a manifestation of the Daltons' riches and complacency. The blind Daltons and the enraged courtroom mob are both illustrations of racism in the United States. Unfortunately, while Bigger's pride feeds his blindness, his blindness keeps him from seeing the opportunities he does have. This hinders him from seizing opportunities for growth. White America is oblivious to the horrors of racism and poverty, just as Bigger is oblivious to his potential.

The scenes where Bigger gets ready to go to the electric chair are where the identity idea is primarily developed. Bigger must battle to 'come to grips' with what he has done and who he has become in his closing minutes. In this sense, Bigger's identity issue is more of a battle to distinguish his own perceptions from the racist society's projections. Bigger confronts the difficult burden of demonstrating his own worth even as he must accept responsibility for his crimes and can't dismiss his wrongdoing.

Bigger tries to position himself as an aviator or even the gang's commander, but these are ultimately bogus claims. Bigger has the existentialist burden of seeking meaning in life without the conventional support networks provided by the church or other social structures, particularly after he rejected organized religion. One individual who is destined to battle a hostile world's equipment is Bigger.

Many images and symbols are used to represent diverse situations. One of the key symbols is blindness. Bigger is unable to perceive white people as individuals rather than as an oppressing mass, and Mr. Dalton is blind to recognize black people as their equals. Christian cross is another symbol. Bigger even starts to see himself as Christlike, believing that he is giving his life in order to wash away the

stigma associated with being black, just as Christ died to do for the sins of the world. Yet later, when Bigger sees a burning cross, he is only able to connect crosses to the prejudice and hatred that have plagued him his entire life. As a result, the cross in *Native Son* ends up signifying the exact opposite of what it does in a Christian context. Eventually, a light snow transforms into a blizzard. Bigger views white people throughout the book as a looming white mountain or a powerful natural force bearing down on him rather than as distinct people. Bigger's entire existence, up until the killings, was marked by a hate of people and a propensity for peril and violence. For him, life consists of of postponements of death and fleeting moments of physical pleasure disconnected from any larger emotional goal.

Bigger gradually comes to the realization that life is more than just a collection of disjointed sensual pleasures after the killings, when he tells Max that he 'felt free' since he was in charge of his own life. He exhibits complete self-contentedness, complete disregard of the suffering of his family and others, and complete lack of self-awareness and self-examination. Bigger discovers the meaning of life when it is too late to change his own life. Nonetheless, the narrative emphasizes that we, the readers, still have time to fix our lives, to live with purpose, and to put off death by living for others.

Chapter Three

Impact of Racism on Identity: A Racial Study on Novel *Native Son*

This chapter analyses racism in Richard Wright's novel *Native Son* and it studies on the impact of racism on identity of racially oppressed individual. Racism refers to the aspects of a society which prevent people of some racial groups from having the same privileges and opportunities as people from other races. Racial discrimination or racism excludes people based on their skin colour, ethnic origin, religion etc. The concept of racism has been mainly connected to black and white people, in which white people consider themselves as superior to black people. Racism is a key factor responsible for increasing disparities in physical and mental health among black people. The after effects of racism on identity can be unpredictable. By going through the novel *Native Son*, it attempts to reveal the effects of racism on identity, youth development, as well as on their health and well-being, and the toll it exacts on families and communities who have been racially marginalized. It was one of the important American novel that looked deeply and unflinchingly into the rage and fragmentation of black identity, that resulted from oppression. The novel addresses the white American society's responsibility for the repression of blacks.

This is his one of many Richard Wright novels that borders on the subject of racism and its effects. The book is an embodiment of black hatred, white supremacy, and conscious helplessness. The work is a representation of both the white hegemony and the black people's prejudice and deliberate helplessness. The black characters in the book appear to be accepting and promoting white dominance in such a way that it

has become second nature to them, while white people are controlling and proclaiming their supremacy.

In the novel *Native Son* Bigger Thomas is introduced into the story, as a 20 year-old black male on the South Side of Chicago. Bigger is a black man who often feels disrespected by white, he feels like anything he does he's going to be accounted for it or even blame because black people were treated nearly like slaves. A 'native son' means a person born in a particular place. Throughout the story a native son gives a different view and a different perspective on racism. He faces racism, poverty and judgment every day. The novel defines Bigger Thomas as a violent character whose life is determined by the fear and anger he has for white people. Bigger Thomas foreshadows his fate from the very start of the novel, and at one point even stated that "... he felt that all his life had been leading to something like this"(106, Wright).

Identity is defined as the characteristics that determine who or what a person or thing is. Identity formation and evolution are impacted by a variety of internal and external factors like society, family, ethnicity, race, life experience, culture, opportunities etc. In *Native Son* protagonist Bigger Thomas face identity crisis as a result of his black colour and born in a white dominated society having no importance to white. The tyranny of white people to Bigger ultimately forms him into an obstinate character. His actions and attitude lead him to hate himself and white people. The nature of his environment facilitated his rebellious behaviour, and an ill-fated circumstance with a wealthy white woman, led to his ultimate demise.

By the age of twenty, Thomas's life revolved around petty crimes and acts of illicit behaviour. Blacks were no afraid to steal from black people because no one will search about the matters of black- "If old Blum was a black man, you-all would be itching to go... 'Cause he's white, everybody's scared"(32, Wright). To take care of

his family Bigger began to work as a chauffeur but in his mind he wishes to become aircraft pilot. "If you wasn't black and if you had some money and if they'd let you go to that aviation school, you could fly a plane" (25, Wright)- here Bigger's wish can be seen and one can understand that how he was marginalized as a black and how white oppressed blacks. His job as a chauffeur for a wealthy family introduced him to Mary Dalton, his first victim. Dalton's inappropriate behavior, for example her interrogation of Bigger's life style, contributed to his apprehension and agitation, which later ignited his fatal act. Following a rowdy night of drinking and sexual tension between Thomas and Mary Dalton, they both ended up in an unpredictable, yet highly compromising situation.

To avoid detection from the Mrs. Dalton, Thomas unintentionally murders Mary and his life then spirals out of control, resulting in the second murder of his girlfriend, Bessie. After avoiding the authorities for several days, Thomas is eventually caught and found guilty of the murder and alleged raping of Mary Dalton. Regardless of the efforts from his defense attorney, Boris Max, Thomas is found guilty of both murders and sentenced to death by electrocution or 'the chair' as mentioned by Bigger. In the end, we can see Thomas explains to his attorney-"I didn't want to kill....But what I killed for I am!". He further states -" When a man kills, it's for something....I don't know I was really alive in this world until I felt things hard enough to kill for 'em'"(429, Wright).

The level he oppressed him in his white dominated society turn him to do crimes and made him to think such a way. Even with death closely approaching, he shows minimal remorse for his actions and more concern for his mother than for the victims or their families- it is the indication of Bigger's character. At the end of the novel, author provides an insight on how the protagonist was conceived.

Throughout the novel one can see how the society of Bigger lived was controlled by whites and oppressed by them. From the start to the end, the novel focuses on the oppression faced by blacks under the control of whites- "We live here and they live there. We black and they white. They got things and we ain't. It's just like living in a jail. Half the time I feel like I'm on the outside world peeping in through a knothole in the fence....."(28, Wright).

"I don't know. I just feel that way. Every time I get to thinking about me being black and they being white, me being here and they being there, I feel like something awful going to happen to me "Why they make us live in one corner of the city? Why don't they let us fly planes and run ships....."(28, Wright).

The character Bigger Thomas, is based on Wright's personal experiences living in the ghetto with bullies and street thugs from his childhood in Jackson, Mississippi. Despite Bigger's faults, the reader can still manage to empathize with the character and forgive him for his misdoings. Bigger is a victim of his own society that was racially segregated and oppressed by the wealthy white class.

Racism, more specially towards blacks, has been around for centuries. It was, and still is, an intrinsic part of American society and an integral part of the black and white public in the 1930s, defining who and what a person could become. More closely related to the story line, is the historical aspect of slavery, how it pertains to the African-American society, and its long-term effects on racism. The term slavery is most commonly described as the state of a human being owned and empowered by another. While blacks were forced to live in cramped quarters, the white population lived a more abundant lifestyle simply because of the colour of their skin. After years of such treatment, culturally, it was an acceptable practice to treat blacks as savages, or commonly referred in the book as 'apes'. Prior to the first murder, Bigger admits to

being ashamed of his 'black skin' and the narrator states- “ He felt he had no physical existence at all right then; he was something he hated, the badge of shame which he knew was attached to his black skin”. “ It was a shadow region, a No Mans land, the ground separated the white world from the black that he stood up on”(67, Wright).

Culturally, the segregation of the whites and blacks clearly identified whose culture was important and whose was worthless. Throughout the novel the author exemplifies the way in which racism forces blacks into a state of mind where they are unworthy of equivalent rights; such as Bigger’s state of mind when he is alone in Mary Dalton’s room. When Mary’s blind mother enters the room, Bigger’s survival instinct arises and supersedes his rationale. Bigger panics as Mrs. Dalton enters the room and accidentally suffocates Mary with a pillow he placed over her face to prevent her intoxicated screams from attracting the blind woman's notice. His identity as a black man pulls him to a fear and his panic lead to the death of Mary.

While Bigger’s initial intentions may have been harmless, the fact that he was in Mary Dalton’s room late at night, was socially unacceptable and equivalent to rape, whether or not the act occurred. At that moment his years of oppression, anger and fear, were released through the strength in his hands to suppress 'the white man'- in the form of suffocating and murdering Mary Dalton. Later he was punished by saying Bigger is the murderer and rapist of Mary Dalton. The outraged populace believes that he raped Mary first, then killed her and burned her body to erase the rape's physical proof. Another racial difference can be found in the situation when the murder of Mary, which sparks a great deal of outrage in Chicago's white neighbourhood, and the murder of Bessie, an African-American lady, who, tellingly, does not ignite the same raging rage.

Considering his uprising in the ghetto and the racism he experienced throughout his life, it would not be far fetched, metaphorically speaking to compare Bigger Thomas to a 'caged animal'. As a caged lion would instinctively react to a life-threatening situation, Bigger responds similarly when presented with the possibility of discovery. The colour of Bigger's skin made all the difference, especially in his eyes because he knew how the general public would react to his circumstance; hence, the comparison to the 'caged animal' whose only interest is survival. Bigger killed to avoid capture, and this moment in *Native Son* proves to be the catalyst in Bigger's eventual downfall.

The lack of Bigger's remorse for Mary's death and his actions afterwards, can lead the reader to believe his crimes were intentional, perhaps subconsciously, but intentional nonetheless- leading back to the central point of this novel. The more he killed, easier the act became. Bigger's act to dispose Mary's body is the extreme measures he takes to eliminate the evidence, reflects an attempt of eradicating whites- his form of racial retribution. The political statement made by the author was directed towards the black society in hopes of preventing further generations of Bigger Thomas's.

The effects of both white dominance on black self-perception and the kind of violence can be seen throughout the novel. *Native Son* demonstrates that violence is perpetuated by white objectification of blacks. In treating blacks as objects, whites create an environment that precludes black identification as human. Whereas a lack of violence continues to obscure black identity, violence allows blacks to recognize themselves as sentient, autonomous beings. We can see violence is the only means provided for blacks to establish independence and separate themselves from objectification to form a new, albeit underdeveloped, identity. Bigger uses violence to

overcome indifference and shame. The consequences of violence ultimately limit Bigger's new-found identity, exposing the weaknesses in the kind of identity that violence creates.

“They don't let us do nothing. . . . I reckon we the only things in this city that can't go where we want to go and do what we want to do” (33, Wright). Whether intentional or subconscious, Bigger's self-classification as a 'thing' in these lines is indicative of the way he is made to feel by white society: as a thing, his every move is dictated by white rules. This is problematic as the ability to make autonomous decisions is essential to the development of human identity. As white society legislates the actions of blacks, blacks effectively become white property, resulting in white-black relationships that mirror those of owner and object. These relationships and interactions preclude the formation of autonomous black identity. In his article sociologist Thomas Luckmann explains that 'interactions with others are integral to the creation of identity, Personal identities are actively constructed in social interaction, in processes of direct inter-subjective communication'. Because whites do not treat interactions with Bigger as 'inter-subjective', or existing between two conscious human minds, his personal identity cannot be actively constructed; his experiences with whites lead him to feel that he 'ain't a man no more'. As whites remove black autonomy and create communication that is less than inter-subjective, the creation of black identity as human is rendered impossible. Suppression of Bigger's human identity renders him indifferent to the suffering of other human beings.

Throughout the novel, shame produces violence. In seeking to eliminate shame, Bigger turns to violence. Violent acts create a semblance of control and meaning that endows him with power. The paramount expression of Bigger's violence

is an attempt to rid himself of shame- his murder of Mary Dalton is created by the shame of being a black man caught in a white woman's bedroom. Later, as he reflects on his culpability in the crime, he isolates shame as a driving force behind his actions. Just as Bigger's shame ultimately stems from a lack of autonomy or control, his violence arises as a means to gain control. As he becomes increasingly violent, Bigger recognizes that violence liberates him from shame because it creates an autonomy and control that he cannot obtain otherwise. Because Bigger is unable to control the outcomes of his own life through constructive means, he finds solace in controlling others through violence. Ultimately, this violence not only serves to alleviate shame but is also the driving force behind Bigger's ascent to human identity. As Bigger comes to terms with the effects of his violence, he begins to feel remorse for his actions and, as a result, pity on the victims of his crimes. This remorse fosters an emotional connection with other human beings, providing Bigger with a sense of human identity. Before Bigger is able to develop interpersonal connections, he must recognize emotional similarities between himself and others. As Bigger recognizes that his violent acts have been the cause of suffering, he is able to relate to other human beings through his violence. Mary's boyfriend Jan becomes more real to Bigger because Bigger can now relate to him emotionally. Different as their experiences may be, Jan is suffering at the hands of another person whose actions he cannot control, an experience with which Bigger is intimately familiar. Similarly, as the court puts Bessie's body on display, Bigger feels "a deeper sympathy for Bessie than at any time when she was alive" because he is finally able to connect with her emotionally (331, Wright). White society as represented by the court treats her corpse not as the remains of a human being but as a valuable object to further their own purposes, an objectification with which Bigger can relate. Because Bigger's life has

been so heavily marked with suffering, the range of his emotional capacity is limited, inhibiting his ability to empathize with those around him. As his violence produces remorse, he recognizes that there are others around him suffering as he is. Remorse creates the first instance of positive emotional connection for Bigger because it forces him to recognize the pain of others and connect this pain to his own. Bigger's remorse for his violence produces emotional connection, ultimately reversing his objectification and binding him to humankind.

As the novel comes to a close, Bigger is able to find peace through exploring his new-found human identity. As Bigger's attorney Max prepares to leave Bigger for the last time, Max's eyes are "full of terror," but Bigger feels "all right" knowing that "what I killed for, I am! . . . What I killed for must've been good" (429, Wright). This ambiguous expression demonstrates both Bigger's progress and his inability to fully comprehend what it means to be human. In accepting responsibility for his violence and asserting that its motivation was good, Bigger recognizes his human ability to make autonomous decisions. By identifying himself as the positive force that drove him to kill, he also demonstrates a newly developed self-awareness and peace with himself that he did not previously possess. However, it is also evident in Bigger's inability to specify the force that compelled him to kill that his understanding of his own identity is incomplete. Human identity must be experienced to be fully understood, and there are many things that Bigger will never experience through his new-found human consciousness. Bigger is grateful that violence has helped him to 'feel alive', but he realizes as he prepares to die that he 'didn't want to kill'. Ultimately this recognition allows Bigger to accept the fact that he is going to die without a wholeness which had been denied him all his life ; his fate is the fault of a white society that can seen in his words they wouldn't let me live . These reflections in the

closing scenes of the novel reinforce the notion that white objectification breeds violence. Bigger's life of violence ends in a state-sanctioned, violent death, suggesting that white objectification of blacks in *Native Son* not only results in extralegal black violence but ultimately legislates white violence. Violence is the only means provided for blacks to establish independence and separate themselves from objectification to form a new, albeit underdeveloped, identity. Bigger uses violence to overcome indifference and shame. Violence not only serves to alleviate shame but is also the driving force behind Bigger's ascent to human identity.

The novel *Native Son*, holds an important place within African-American literary tradition, as it depicts the everyday struggles faced by the black community within the 1930s. In addition to portraying the obstacles faced by minority race, it also contains an important message that consequences must always be paid, whether white or black.

Richard Wright's, *Native Son* realistically depicts a horrific period of U.S history and presents the readers with a disturbing picture of what racism entails, and how it negatively affected the black community. The protagonist, Bigger Thomas is a young black man, struggling to survive in a world where he and his people are clearly unwanted. Despite the best efforts of his poverty-stricken family, Bigger is morphing himself into a person that is a menace to society. Throughout his life protagonist Bigger Thomas face identity crisis due to his black colour, as a result of their subjugation by white dominance. This identity crisis lead him to do crimes and unfortunately kill others and give up his life. Bigger's identity issue is more of a battle to distinguish his own perceptions from the racist society's projections.

Conclusion

As said in the introduction this project successfully runs into three long chapters in which there is a detailed study regarding race theory, about what constitutes one's identity, how racism made impact on identity by analyzing the novel *Native Son*. Racism refers to the aspects of a society which prevent people of some racial groups from having the same privileges and opportunities as people from other races. The aftereffects of racism on identity can be unpredictable. Identity is simply defined as the characteristics that determine who or what a person or thing is. Identity formation and evolution are impacted by a variety of internal and external factors like society, family, ethnicity, race, culture, life experience, self-expression, opportunities, appearance, interest etc.

Through the in-depth study of the novel *Native Son*, the project finds that the protagonist Bigger Thomas who is a black, living in a region only allotted to black become very violent due to the suppression by the white. Throughout his life he face identity crisis and become more violent. He find-out violence is the only means provided for blacks to establish independence and separate themselves from objectification to form a new, albeit underdeveloped, identity. Bigger uses violence to overcome indifference and shame. Violence not only serves to alleviate shame but is also the driving force behind Bigger's ascent to human identity. The tyranny of white people to Bigger ultimately forms him into an obstinate character. His actions and attitude lead him to hate himself and white people. As he becomes increasingly violent, Bigger recognizes that violence liberates him from shame because it creates an autonomy and control that he cannot obtain otherwise. As Bigger comes to terms with the effects of his violence, he begins to feel remorse for his actions and, as a

result, pity on the victims of his crimes. This remorse fosters an emotional connection with other human beings, providing Bigger with a sense of human identity.

Throughout his life protagonist Bigger Thomas face identity crisis due to his black colour, as a result of their subjugation by white dominance. This identity crisis lead him to do crimes and unfortunately kill others and give up his life.

In conclusion this research helps to understand that one's identity formation and evolution are revolved around a variety of internal and external factors like society, family, ethnicity, race, life experience, self-expression, opportunities, appearance etc. Such a way identity is the characteristics that determine who or what a person or thing is. Racism is such a way, prevent people of some race having the same privileges and opportunities as people from other races have. Racially discriminated person excluded from most of the factors that determines one's identity and this causes great identity crisis and which can result in any kind of violent reactions in oppressed people. Racism can made great impact on one's identity. It reveal the effects of racism on identity, youth development, as well as on their health and well-being, and the toll it exacts on families and communities.

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DON BOSCO ARTS AND SCIENCE COLLEGE
ANGADIKKADAVU

**The Power Dynamics of Love: A Feminist Exploration of
Gabriel Garcia Marquez's' *Love in the Time of Cholera***

A Project Submitted to Kannur University in Partial Fulfillment of the
Requirement for the Award of Bachelor of Degree

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DEPARTMENT OF ENGLISH
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March 2023

KANNUR UNIVERSITY

Bonafide Certificate

This is to certify that this project report entitled “**The Power Dynamics of Love: A Feminist Exploration of Gabriel Garcia Marquez's' *Love in the Time of Cholera***” is a bonafide work of Shahana Sherin N, who carried out the project work under my supervision. This project has not been published or submitted either in part or in whole, for any other degree.

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Declaration

I, **Shahana Sherin N**, hereby declare that the project work entitled “**The Power Dynamics of Love: A Feminist Exploration of Gabriel Garcia Marquez's' *Love in the Time of Cholera***” has been prepared by me and submitted to Kannur University in partial fulfillment of the requirement for the award of Bachelor of Arts in English is a record of original work done by me under the supervision of Mrs. Deepa Kuruvilla of the department of English of Don Bosco Arts and Science College.

I also declare that this project work has not been submitted by me fully or partly for the award of any degree, title or recognition before any authority.

Angadikadavu

31-03-2023

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Shahana Sherin N

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Introduction

"The only regret I will have in dying is if it is not for love." (266)

The feminist movement includes sociological and political theories on issues of gender difference. The movement has been around for many decades, and British women began fighting against oppression in the mid-1850s, when the first feminists began to advance their ideas about inequality. Women have since started to get involved in the workforce to achieve their goals and have the same rights and position in society as men.

This project seeks to highlight the subtle objectification and sexualization of women in the critically acclaimed novel *Love in the Time of Cholera*. The novel was written by Nobel Prize-winning Colombian author Gabriel Garcia Marquez. Its third narrator tells a love story that reconnects his lovers after 51 years, 9 months, and 4 days, while at the same time deeply portraying the historical and political background of his place. Fermina Daza and Florentino Ariza's fiction, which describes two suitors who meet as a young nation late in the 1870s, is described in the love event "Cholera," which was easily stimulated by Garca Márquez's person's love relationship. *Love in the Time of Cholera* by Gabriel Garcia Márquez depicts the difficulties of love in a war time coastal city in Colombia.

The meaning of the title *Love in the Time of Cholera* introduces the theme of love as a sickness, one from which Florentino Ariza suffers for most of his life. This book touches on almost every aspect of human life. The novel is a celebration of growth over death, love over despair, and strength over disease. The novel begins during the time of Dr. Juvenal Urbino's death. The novel details the account of

Florentino Ariza, who is consumed by two things: love and sex. Florentino Ariza is a conventional, uncompromising girlfriend.

This project is titled as “The Power Dynamics Of Love: A Feminist Exploration Of Gabriel Garcia Marquez's' *Love In The Time Of Cholera*”. This project is comprised of three chapters. The first chapter deals with the effort to portray feminism in its fullest form. Women's rights are supported by this social and political movement on the premise of gender equality. While requiring equal opportunity, it does not discount the biological disparities between the sexes. In a patriarchal culture, women have a different position and are subject to different rules of behaviour depending on their gender.

The second chapter deals with a novel by Gabriel Garcia Marquez. *Love in the Time of Cholera*, released in 1985. The novel, which explores themes of love, age, and death, is set in a South American hamlet that has seen wars and cholera epidemics between the late 1870s and the early 1930s. It tells the story of two lovers—the talented Florentino Ariza and the affluent Fermina Daza, who reconcile after a long separation. Ironically, their spirit of enduring love contrasts with the surrounding degradation of the physical body. The suffering the main character goes through during her life is also revealed.

In the third chapter, we will examine how the theory is used and how the feminist theory is depicted in the novel *Love in the Time of Cholera*. It will also apply the idea of feminism to the novel. The cultural values in this book are not grounded in ethical principles, and people's lack of faith drives them to pursue fleeting pleasures. Love, or more accurately, affection, is impliedly likened to the cholera pandemic, which may help people forget their problems. Florentino repeatedly expresses his

hatred for the sexual abuse of women throughout the whole book. While away from Fermina's company, he engages in a number of sexual relationships with different women; but, when he is back in her presence for the first time in a while, he claims to be a virgin. The significance of virginity as a symbol is shown by Florentino through this deception: a virgin is pure.

A feminist reading of *Love in the Time of Cholera* invites us to engage critically with the novel's portrayal of love and desire and to consider the ways in which gendered power relations shape our experiences of intimacy and relationships. It challenges us to interrogate the patriarchal norms and values that underpin our ideas of love and desire and to imagine more equitable and empowering ways of relating to one another.

Chapter One

Feminist Theory for Everyone: Feminist Theory for a New Era

Feminist thinking is one of the most recent philosophies to develop, despite having roots that go back a very long way in time. We list the numerous feminisms that have developed over the last 200 years and talk about their historical foundations. The aim of feminism is to improve the status and rights of women socially, politically, and culturally. Feminism aims to combat systemic discrimination against women, eliminate it, and build a more just and equitable society.

Feminism encompasses a wide range of ideals and views, but at its core, it advocates for gender equality and the rights of people of all genders. This includes the fight for reproductive freedom, fair pay, and an end to violence against women. It is also about challenging gender norms and advancing women's representation and empowerment in all areas of society. Feminism, whose origins can be traced back to the 19th century, has come a long way to realise its goals.

Feminism has its roots in the late 18th and early 19th centuries, a time when women were fighting for greater equality and rights. This movement, often referred to as the "first wave," was strongly influenced by the ideologies of the Enlightenment, which placed a strong focus on equality and individual freedom.

Mary Wollstonecraft, who published '*A Vindication of the Rights of Woman*' in 1792, was one of the first and most well-known advocates of women's rights. This work challenged the gender roles of the time and called for women to have equal access to school and work. Throughout the 19th century, advocacy for women's rights organised itself and grew stronger. To fight for women's rights, including the right to vote, the right to own property, and the right to control their own bodies, women in

Europe and the United States founded a variety of associations and organisations. The second wave of feminism emerged in the 1960s and 1970s, when the movement had to overcome obstacles, including hostility from governments and the public. This wave focused on issues such as reducing violence against women, equality in employment, and reproductive rights. Today, feminism is a global movement that encompasses a variety of viewpoints and concerns, but its core goal remains gender equality and women's full participation in all aspects of society.

The word "feminism" is said to have originally been used to refer to a political and social movement that aimed to advance equal rights for women in late 19th-century France. The Latin word "femina," which means "woman," is where the term "feminism" originates. The late 18th and early 19th centuries were when women in Europe and North America first organised and fought for their rights, such as the ability to vote, the right to own property, and the right to an education. These early initiatives served as the foundation for the modern feminist movement, which is still working to advance women's empowerment and gender equality today. Later theorists have used a variety of terms to describe the basic issues of feminism, including sexism, misogyny, chauvinism and patriarchy. These terms include oppression, exploitation, subordination, discrimination, inequality, and exclusion. All of these phrases are used to describe limitations on women's social prospects.

The writings of philosophers from the eighteenth and nineteenth centuries, including Wollstonecraft and Mill, questioned some of the societal constraints that were imposed at the time on middle-class western women. Friedan contends that women would be able to understand the "feminine mystique" if they participated in public activities like politics and paid jobs. It has expectations for female sex passivity, masculine dominant subordination, and fulfilment in parenting and domestic duties.

Versions of feminism that advocate equality in terms of men's terms fail to recognise how complex the issues of opportunity, equality, and freedom of choice actually are. The majority of liberal feminists concur that it's critical to challenge the distinction between the public and private worlds.

A significant influence on the study of literature has been made by feminist literary theory. This theory aims to investigate and contest the ways in which gender and other social constructs, including race, class, and sexual orientation, influence the production, reception, and interpretation of literature. In addition to highlighting the perspectives and experiences of oppressed people, it seeks to reveal the patriarchal and other repressive power systems that underlie literature.

The fundamental principle of feminist literary theory is the conviction that literature is not an impartial or objective depiction of reality but is rather influenced by the social, cultural, and historical milieu in which it is created. According to feminist literary critics, authors' gendered and other social identities, as well as the historical, cultural, and cultural contexts in which they were formed, influence literary works. Feminist literary theory places a significant emphasis on the gendered look. This is a reference to the prevalent patriarchal power structures in society, which are supported by the use of masculine perspectives in literature. Feminist literary critics claim that this is a particularly blatant example of the gendered gaze because female characters are frequently portrayed as objects of male desire and their experiences are frequently discarded. The "male gaze," which refers to how women are frequently portrayed in literature and other kinds of media as objects of male desire, is another key idea in feminist literary theory. The way that female characters are frequently presented as docile and submissive, with their bodies and sexuality being portrayed as the only source of their value, makes this very clear.

The term "subaltern," which refers to marginalised populations whose voices have been suppressed or marginalised by prevailing power structures, is also explored in feminist literary theory. In order to provide women, people of colour, and other marginalised groups a voice in literature, feminist literary critics contend that these groups' voices and experiences have generally been omitted from literature.

Simone de Beauvoir is one of the most well-known feminist literary theorists. In her ground-breaking book *"The Second Sex,"* she examined how gender affects how we perceive the world. In contrast to Bell Hooks' *"Feminist Theory: From Margin to Center,"* which argued that feminist theory must give priority to the experiences of marginalised groups, Sandra Gilbert and Susan Gubar's *"The Madwoman in the Attic"* questioned the idea that women were unable to produce great literature.

Feminist literary theory has made a significant contribution to the study of literature by exposing the ways in which gender and other social identities shape literary works. This approach has challenged the patriarchal and other oppressive power structures that underpin literature and celebrated the voices and experiences of marginalised groups. While there is still much work to be done in terms of achieving gender and social equality, feminist literary theory has been an important step in this direction.

The distinction between "sex" and "gender" is another important principle. Sex is a biological phenomenon; the capacity for women to have children is the primary distinction between men and women. The biological function of men's physical strength and aggressive tendencies is to safeguard their female partners and children. Male physical strength has received a lot of attention in modern societies. Even though the importance of these gender divisions is clearly diminishing as a result of falling

birth rates and an increase in employment that is dependent on one's intellectual and educational abilities, industrial societies continue to place a heavy emphasis on them.

The idea that "genderized" and "socialized" relationships between men and women are inborn, unchangeable, and favor one gender over the other is called sexism. Although there are sexist women, the majority of sexism in society is perpetrated by men and focuses on the sexual and financial exploitation of women. It is an ideology of "imperialism" in which men hold power over women and represents the power dynamics that exist between men and women in society.

Feminism may be seen as having its roots in patriarchy. In society, there are gender roles for both men and women, but males force their position on women. They have been imprisoned within this imposed environment, both consciously and subconsciously, in almost all civilizations and historical periods. All facets of society, both public and private, as well as language and intellectual debate, are permeated by this patriarchy.

The struggle for economic, political, and social equality relies heavily on feminism. Feminism is important for advancing women's social, political, and economic equality. Feminism also gives women more power and helps them feel accepted and independent. Another important fact to keep in mind is that true feminists do not despise men, traditionally feminine lifestyles, or people who want to keep their families together. Liberal feminism is a way to make sure men and women are treated equally. Women who emphasise an individual's capacity to end gender discrimination Liberal feminism's objective is for individuals to make women and men more equal before the law, in society, and in the workplace by utilising their skills and the democratic process.

Feminism is a relatively new philosophy that practically dates back to the late eighteenth century. There are three "waves" of feminism. Between the years 1830 and 1930, the first was primarily concerned with political and legal rights. The second wave came about in the 1960s and 1970s, was more concerned with personal relationships and deeper issues. Over the past ten or so years, the "third wave" has largely been a reflection and reevaluation of the progress that has been made.

English feminist literature has had a significant impact on our perceptions of gender roles and power dynamics between men and women. Some of the most influential feminist writers ever are Virginia Woolf, Toni Morrison, Sylvia Plath, Zadie Smith, Chimamanda Ngozi Adichie, Jean Rhys, Charlotte Bronte and Emily Bronte. Through their writing, these authors have looked into the complexities of female identity and challenged conventional gender roles. "*A Room of One's Own*," written by Virginia Woolf, is a classic work of feminist literature. She argues in it that women can only truly be free if they are financially independent. She also looks into the idea that patriarchy prevents women from being creative. Another example of feminist literature that looks at how slavery affected African-American women is Toni Morrison's '*Beloved*'. '*The Bell Jar*' by Sylvia Plath is a semi-autobiographical novel about mental illness and gender roles in society. '*White Teeth*' is a postmodern novel by Zadie Smith that looks at race and identity in Britain. '*Half of a Yellow Sun*' by Chimamanda Ngozi Adichie is a historical novel about love, loyalty, and betrayal that takes place during the Nigerian civil war. '*Wide Sargasso Sea*' by Jean Rhys is a prequel to *Jane Eyre* that tells Bertha Mason's story from her own point of view. '*Jane Eyre*' is a well-known piece of feminist literature that challenges conventional gender roles and investigates the power dynamics between men and women. It was written by Charlotte Bronte.

Women's sexualization and objectification in literature are long standing themes in the literature. Women are frequently depicted as objects that male characters can manipulate. This is especially true in works written by men, where female characters are frequently portrayed as objects of desire or plot tools. Additionally, female characters are frequently depicted as passive and submissive, whereas male characters are active and dominant. It has been argued that this sexualization and objectification of women in literature reinforces patriarchal values and perpetuates gender stereotypes.

The female characters in *Love in the Time of Cholera* love triangle story by Gabriel Garcia Márquez, are frequently objectified and sexualized. The two male characters, Florentino Ariza and Dr. Juvenal Urbino, are presented as competitors for the prize of the primary female character, Fermina Daza. The male characters are frequently manipulated by Fermina by using her physique, which is frequently characterised as being physically beautiful. The masculine characters are energetic and dominant, while Fermina is represented as being docile and subservient. The sexualization and objectification of women foster gender stereotypes and patriarchal ideals.

Feminism, in contrast to other ideologies, generally disregards or takes for granted the majority of their concerns. Moreover, it disregards distinctions between 'private' and 'public' worlds. Feminism's primary objective is to overthrow patriarchy, or male supremacy, in all of its varying manifestations. The primary objective of feminism is to end patriarchy, also known as male dominance, in all of its various manifestations. However, there are a number of distinct "schools" of feminism, each with its own focus: liberal, socialist, conservative, and radical schools, which oppose each other. Skeptics have viewed it as a luxury reserved for middle-class Westerners; it really isn't that different from any other worldview. Last but not least, in contrast to

nearly every other ideology, feminism has not produced political parties. But in the West, it has had a significant effect.

Chapter Two

A Love Story in a Time of Cholera: An Exploration of the Human Condition

Nobel Prize-winning Colombian author Gabriel Garcia Marquez is known for his distinctive writing style, which is frequently referred to as magical realism. His writing style is characterised by the following elements: His writing style is characterised by strong characters, a non-linear narrative, vivid imagery, symbolism, and magical realism. His works, which continue to be praised for their distinctive and novel approach to storytelling, have had a significant impact on contemporary literature. Characters created by Garcia Marquez are frequently larger-than-life and possess distinct personalities. They are multifaceted, complex, and relatable because of their strengths and weaknesses. In his writing, he uses symbolism to convey deeper meanings and themes. A multilayered and intricate narrative is often made up of objects and events that represent larger ideas and concepts.

Gabriel Garcia Marquez wrote the novel *Love in the Time of Cholera*, which was first published in 1985. It is about a love triangle between three people: Florentino Ariza, Fermina Daza, and Doctor Juvenal Urbino. It takes place in a South American city during a cholera epidemic in the late 1800s. Love is a major theme in the book, and Garcia Marquez looks into a lot of different aspects of it, like how it can take many different forms, how strong and intense it can be, and how long it can last despite the difficulties of time and circumstance. The darker facets of love, such as obsession and possessiveness, are also examined in the book. Garcia Marquez uses vivid imagery and lyrical language throughout the book to convey atmosphere and setting. He also uses

magical realism to look into the complexities of love and human relationships by combining fantastical elements with real-world situations.

Love in the Time of Cholera explores the meaning of love through the connected lives of Fermina Daza, Florentino Ariza, and Dr. Juvenal Urbino de la Calle. The social group of Florentino Ariza, a telegraph operator and the son of Tránsito Ariza, saw him as the ideal partner. He does, however, fall in love when he is eighteen years old with Fermina Daza, a thirteen-year-old upper middle-class girl who is ruled by her oppressive father, Lorenzo Daza. Florentino is able to express his love for her through Escolástica, her aunt and guardian, despite the fact that they have never talked. Despite the fact that they have been in a relationship for many months, Florentino is still confident in his love for her. With some difficulty, Fermina receives his letter and ultimately decides to marry him.

The story centres on Florentino Ariza and Fermina Daza's unrequited love when they first meet when they are young and fall in love. Fermina is sent away to school by her father, who disapproves of the connection. When Fermina returns years later, she has fallen in love with Dr. Juvenal Urbino, a well-known doctor who is similarly passionate about science and public health. Florentino remains in love with Fermina even after their marriage and devotes his life to writing her love letters. A cholera outbreak that strikes the city as the narrative progresses serves as a metaphor for the devastating force of emotion. Dr. Urbino gets involved in the pandemic response and perishes in an accident while pursuing his pet parrot, who fled. Florentino takes advantage of this chance to tell Fermina once more how much he loves her, and he waits patiently for her to accept him over the course of several years. The story examines the influence of memory and the themes of love, age, and death. After waiting

more than 50 years for one another, the narrative ends with Florentino and Fermina getting back together and marrying.

Florentino Ariza is introduced at the beginning of the story, and he falls in love with Fermina Daza when they are both young. While Fermina is practical and logical, Florentino is a poet and romantic. They are deeply in love despite their differences, and Florentino writes Fermina numerous love letters. But Fermina's father sends her to school because he doesn't like their relationship. Florentino goes unnoticed as Fermina becomes more practical. On the other hand, Florentino is still devoted to Fermina and continues to write letters to her despite the fact that she never responds.

After finishing her education, Fermina returns to the city years later and falls in love with Dr. Juvenal Urbino, a well-known doctor who is interested in science and public health. Dr. Urbino is older than Fermina, but he is also smart, well-educated, and respected by the community. Fermina weds Dr. Urbino, and the couple has a happy, if occasionally tense, marriage. Florentino, on the other hand, succeeds in business but remains obsessed with Fermina. He continues to write letters to her and gets involved in a number of affairs, some of which include relationships with Fermina's friends. When the city experiences a cholera outbreak, the narrative takes a new turn, and Dr. Urbino gets involved in the fight against the disease. Fermina is left devastated when he dies in an accident while chasing his escaped pet parrot. Florentino begins to court Fermina because he sees this as an opportunity to reaffirm his love for her. Despite her initial resistance, Florentino patiently waits for Fermina to accept him over the course of several years. At long last, after over 50 years of stalling, Fermina comes to understand that her adoration for Florentino has never really passed on, and they are at long last ready to perfect their affection. Love, aging, death, and the power of memory are among the topics discussed in the book. Additionally, it depicts a society in

transition as traditional practises give way to modern ones. In general, *Love in the Time of Cholera* is a beautiful and moving love story that shows how human emotions can be so contradictory and complicated.

The story of *Love in the Time of Cholera* is, among other things, about learning to wait, perseverance, and never giving up on the person you love. However, as Florentino Ariza stated in the preceding quote, it is also about eternal love and fidelity. "I have waited for this opportunity for more than half a century, to repeat to you once again my vow of eternal fidelity and everlasting love." (64)

The significance of Dr. Juvenal Urbino and his wife, Fermina Daza, is hinted at in the novel's opening chapter, but most readers would not anticipate this because Dr. Urbino dies before the book's conclusion. The reader might mistakenly anticipate seeing Dr. Juvenal Urbino bury Jeremiah Saint-Amour at five in the afternoon. All things being equal, in dismay, the peruser discovers that the specialist passes on after lunch around the same time for the ludicrous explanation of attempting to get a parrot. The narrator constantly refutes readers' preconceived notions about the plot. Readers are encouraged to continue reading the lengthy, sometimes sluggish love story in this format.

The story of *Love in the Novel* is, among other things, about learning to wait, perseverance, and never giving up on the person you love. However, as Florentino Ariza stated in the preceding quote, it is also about eternal love and fidelity. In the following chapters, readers are transported back in time to a tale of love at first sight. When Florentino, then eighteen, meets Fermina, then thirteen, the novel's traditional linear plot would have begun in the second chapter. The plot takes place in the port city of Cartagena de Indias, which is located in the coastal northeast of Colombia. This city has been through numerous civil wars and cholera pandemics. The various social

spheres of the plot's background portray a wealthy class that is poor and dying; a growing middle class made up of people from other countries.

Fermina develops into a devoted and caring wife. She fulfils her responsibilities as a wife and mother, and she develops into the ideal companion for a prominent public figure. They had a daughter named Ofelia, who is just as attractive as Fermina Daza was when she was younger, as well as a son named Marco Aurelio, who follows in the family tradition by becoming a doctor. Lorenzo Daza, Fermina's father, was a prosperous criminal who was requested to leave his nation since the provincial governor was aware that he had disregarded all human and divine rules. Fermina doesn't dress in mourning when Lorenzo Daza passes away; instead, she weeps quietly for him. Fermina has a sturdy temperament that rarely falters. When her husband is an adulterer, she occasionally snaps.

The love triangle between Fermina, her husband, and Florentino serves as the most striking illustration of this. Fermina satisfies the requirements of both men at various times and in diverse ways, and this reaction has a big impact on their lives. In fact, Garcia Marquez's ability to summarise Fermina Daza's narrative role is beautiful. She, Fermina Daza, is the powerful one. Fermina Daza is the one who is powerful. She is the subject of the narrative. The main role of the female character is only an example supporting a "deeper" symmetry, though. The book effectively contrasts two separate male characters, each with a different worldview, and, behind the surface of its themes, the difficult cohabitation of two societal projects.

Over the course of more than five decades, three protagonists have been the subject of close examination. The three characters interact with one another and are separated from one another at different points during this time, and at various points, each of them is given the primary narrative voice. By employing such a broad time

frame, Márquez is able to depict the diverse experiences of men and women throughout their entire adult lives.

Because the characters being written are presented as role models to functionally demonstrate appropriate "versions of the 'feminine' and legitimate feminine goals and aspirations," it is thought that the representation of women in literature is largely responsible for influencing the subsequent "socialization" of women, according to feminist theory. As a result, narratives about women's choice of marriage partner, which will determine her ultimate social position and exclusively determine her happiness and fulfillment in life, have frequently been the only representations of women's roles in literature.

Fermina's perspectives on love, passion, and marriage are vastly different from those of the two significant suitors in her life. She is initially enticed by Florentino Ariza's innocent romance, but as she gets older, she learns the truth about their connection. After years of separation and letters, she says, "Having the mature realisation that Florentino is not capable of, they truly do not know each other as people but only in this fantasy of love that they created as children," which explains why she is not in love with him. This realisation is beyond Florentino's capabilities. She now bases her judgments more on logic than emotions from this point forward.

There are two distinct ways to see Florentino and Fermina's relationship. The first happens when Florentino makes an unsuccessful attempt to win Fermina's heart. Despite his lack of experience, he is able to win her heart and her youthful love—that is, until she learns she is not in love with him. Their last moments are shown in the second segment. She is currently 72 years old, while he is 77. Despite Fermina's persistent toughness and temperament, he still loves her, and she accepts him.

Florentino Ariza's outstanding writing prowess and the abundance of books he ingested as a youngster had a major impact on the novel's narrative. Florentino used his letters to Fermina to win her over the first and second times. When they first meet, they are both adolescents. During that time, Fermina's enthusiastic responses to Florentino's affectionate letters served as the main basis for their connection. Seldom do they get the opportunity to converse, communicate, or get to know one another. Despite the fact that they are deeply in love, the beginning of their relationship is a little shaky. Due to their shared enthusiasm, Florentino proposes to her, and she agrees. Their juvenile game has become too intense, and Fermina's spell is now shattered.

When they finally cross paths again over sixty years later—during the bulk of which she was married, Fermina rejects Florentino once more. Despite this, Florentino now picks up the conversation with Fermina. His initial letters to her are polite in an effort to comfort her; later, he switches to a more sensual style. Dr. Juvenal Urbino is more beautiful and smooth-talking than Florentino is, but Florentino has the advantage because of the power in his writing and the sincerity of his demands. His perseverance and even his passion convince Fermina that it is never too late to fall in love. In this way, the novel has a joyful conclusion.

The vocabulary used to describe the hypothetical death of women is far harsher than the language expressing the male equivalent, even if there are periods in the novel where males experience "humiliating ageing" as well. Women in a patriarchal culture are taught that their entire value is diminished when their beauty declines, and as a result, they are unable to maintain society's expectations of them, which can lead to despair and anxiety. Men are likewise faced with the possibility of old age. Men, though, are possibly even more subject to ageism in the interactions that Márquez portrays. Contrary to the cliché of ageing in a culture of male privilege, which holds

that male virility is safeguarded by age, in Florentino and Fermina's first sex, Florentino is impotent while Fermina is sexually virulent. While Fermina is greatly upset by her loss, she never once worries that she won't be able to exist without him. A situation with more serious repercussions would be Dr. Juvenal Urbino's passing, which occurred as a result of losing equilibrium.

It is appropriate to place the book in its historical and political context before discussing the protagonist of *Love in the Time of Cholera*. The narrative takes place in Columbia over a period of more than fifty years, from around 1880 to 1930. The context of the novel is crucial because during this time, Columbia experienced intense political unrest as a result of severe political rivalries following its declaration of independence from Spain. There is little question that the characters' lives might have been affected by the dangerous times at any point, even if the primary characters don't have any overt political allegiances.

Chapter Three

The Politics of Love: A Feminist Reading of Power Dynamics in *Love in the Time of Cholera*

Around 1840, the term "feminism" was first recorded. From the Latin femina, which means 'woman,' and the suffix '-ism', which means "principle or doctrine," it is derived. However, prior to 1840, women argued for equality with men. A doctrine or principle known as feminism asserts that women should have the same rights as men, particularly social and political rights. There are many different ideas about what feminism actually means and how to best achieve equality because it is a doctrine. All feminists agree that women should be treated equally to men and that there is no unified feminist group with a single philosophy. Around 1960, feminism began to focus on women's civil rights and the role that women should play in society. Scholars disagree about when and whether the second wave actually ended. Feminism began to emphasise electing women to political offices and vigorously combating workplace sexual harassment in the 1990s. At the same time, a lot of feminists questioned the idea of gender and the stereotypes of male and female roles and behaviours in society. According to some academics, feminists began focusing on improving women's treatment at the beginning of the 2010s. The rapid spread of the Me Too movement is evidence of this.

The novel depicts conventional gender roles, with women expected to be domestic helpers and submissives and men expected to be providers and decision-makers. For instance, since Florentino is unable to support her, Fermina's mother opposes their relationship. Because Fermina's identity is closely linked to her

responsibilities as a wife and mother, the narrative also suggests that women's identities are mostly shaped by their interactions with men.

Traditional gender roles are depicted through the characters' relationships and actions in Gabriel Garcia Marquez's *Love in the Time of Cholera*. The novel takes place in a patriarchal society in the late 19th and early 20th centuries, when women were expected to conform to certain standards and men held power. The characters' adherence to these gender roles has an impact on their relationships and ultimately shapes their identities throughout the book.

Fermina Daza, one of the novel's main female characters, is depicted as a determined and independent woman. However, even Fermina is restricted by societal expectations of femininity, and her relationship with men is largely what defines her identity. She is taught to be submissive to her father and, later, her husband, Dr. Juvenal Urbino, from a young age. Fermina is torn between her desire for Florentino Ariza and the social pressure to marry someone of her class and status when she falls in love with him. In contrast, Florentino exemplifies conventional masculine gender roles. He is depicted as a dominant figure who relentlessly pursues Fermina with his wealth and power. The objectification of women that is pervasive in patriarchal societies is represented by his obsession with Fermina's physical beauty and his desire to possess her.

The novel also shows how gender roles are judged in different ways. For instance, despite his numerous affairs, Dr. Urbino is depicted as a respectable and virtuous man, while Fermina is judged harshly for her feelings for Florentino. Additionally, men are permitted to have sexual experiences prior to marriage without fear of social repercussions, whereas women in the novel are expected to be virgins. Additionally, the novel suggests that gender roles oppress men as well as women.

Florentino's own emotional and mental turmoil is caused by his adherence to traditional masculine roles like dominating and pursuing women. He is unable to form meaningful relationships and has been haunted for more than fifty years by his unfulfilled love for Fermina.

“Humanity, like armies in the field, advances at the speed of the slowest.” He foresaw a more humanitarian and by the same token a more civilized future in which men and women would be isolated in marginal cities when they could no longer take care of themselves so that they might be spared the humiliation, suffering, and frightful loneliness of old age. (497), It is uttered by Dr. Juvenal Urbino, a personification of modern society values in the book. The theme of social change and progress is reflected in this quote, which implies that those who are resistant to change or who hold on to antiquated ideas and behaviours are frequently the ones who obstruct progress. The society of the future depicted by Dr. Urbino is one in which people are respected and cared for at every stage of their lives. It is a society that is more enlightened and compassionate.

‘Love in the Time of Cholera’ shows how the characters' identities and relationships are shaped by traditional gender roles in a patriarchal society. The novel emphasises the objectification of women, the existence of double standards, and the detrimental effects of gender roles on both men and women. We can gain insight into the difficulties individuals face in patriarchal societies and the significance of challenging and dismantling gender roles by examining the gender roles in the novel.

Additionally, rather than being fully realised individuals, the novel depicts women as sexual and desire-driven objects. Florentino's obsession with Fermina's physical beauty drives him to pursue her, and he frequently uses her and other women as objects in his thoughts and actions. The male characters' actions and

thoughts reveal the pervasive theme of the objectification of women. The setting of the novel is a patriarchal society in which women are frequently reduced to sexual objects rather than fully realized human beings. The relationships and interactions between the characters depict the objectification of women throughout the book.

Florentino Ariza's obsession with Fermina Daza, a beautiful woman, is one of the novel's most prominent examples of women being viewed as objects. More than his affection for Fermina as a person, Florentino pursues her in order to physically possess her. He doesn't like Fermina or any of the other women because he only sees them in terms of their looks and their ability to please him. Besides, the novel depicts ladies as objects of male craving as opposed to independent people with their own longings and requirements. For instance, when Dr. Juvenal Urbino meets Barbara Lynch, his lover, he doesn't think of her as a person. Instead, he is immediately drawn to her sexual allure and physical beauty. In a similar vein, when Fermina's father arranges her marriage to Dr. Urbino, he is more concerned with Dr. Urbino's social standing and financial security than with Fermina's happiness and aspirations.

The social pressures on women to live up to certain ideals of femininity and beauty contribute to the objectification of women. Throughout the novel, women are judged based on how they look, and their worth is frequently based on how well they can attract and satisfy men. For instance, Fermina is adored for her grace and beauty, but her intelligence and wit are frequently ignored or discounted. Additionally, the novel suggests that both men and women are harmed by the objectification of women. Florentino is unable to develop meaningful relationships with other women because of his obsession with Fermina, which causes his own emotional and mental turmoil. Similarly, Fermina struggles to assert her own independence and agency because her identity is largely determined by her relationships with men.

'Love in the Time of Cholera' emphasizes the ways in which women are reduced to objects of male desire and sexuality through the pervasive theme of the objectification of women. The novel shows how objectification hurts men and women alike and how important it is to question gender roles and societal expectations that keep objectification going. We can gain a deeper comprehension of the difficulties that women face in patriarchal societies and the significance of advocating for gender equality by examining the novel's objectification of women.

The society depicted in the book is patriarchal, with men in power and women marginalized. This is demonstrated by the manner in which Fermina's father arranges for her marriage to Dr. Urbino and by the manner in which Florentino makes use of his wealth and status to control and manipulate women. It depicts a patriarchal society in which women are expected to follow traditional gender roles and men hold power. The novel takes place during a time when patriarchal structures were deeply ingrained in society. Male characters are shown to have control over the lives of the women they care about. The characters' relationships and interactions reveal the effects of patriarchy all through the book.

The union of Fermina Daza and Dr. Juvenal Urbino is one of the novel's most prominent instances of patriarchy. Fermina's father arranges her marriage to Dr. Urbino because Fermina is expected to marry a man of her social class and status. Fermina is expected to conform to her husband's and society's expectations, and she has no choice in the matter. Fermina is under Dr. Urbino's control, and he expects her to obey him. The male-centric designs in the novel likewise limit the organisation and freedom of women. For instance, Fermina is constrained by societal notions of what it means to be a woman and is expected to serve her father and, later, her husband. She has difficulty

establishing her own identity and independence, and the men in her life frequently disregard or deny her needs and desires.

In addition, the novel depicts the patriarchal system's double standards. Women are expected to be virgins prior to marriage, whereas men are permitted to have sexual experiences before marriage without social consequences. Despite his many affairs, Dr. Urbino is still admired and respected by society, while Fermina's feelings for Florentino Ariza are judged harshly. The relationships between the male characters also reveal the effects of patriarchy. In the novel, men compete with women for power and control, and their actions are frequently motivated by the desire to assert their masculinity. For instance, Florentino Ariza does not pursue Fermina out of genuine love for her but rather in an effort to demonstrate his dominance and masculinity.

The society being depicted in the book is patriarchal, with men in positions of authority and women expected to adhere to traditional gender roles. The novel focuses on the ways that patriarchy perpetuates harmful gender roles, enforces double standards, and limits women's agency and independence. We can gain insight into the difficulties faced by individuals in patriarchal societies and the significance of advocating for gender equality and challenging patriarchal structures by examining the effects of patriarchy in the novel.

Race and class are two important intersections in feminist theory that are the subject of the novel. Florentino's pursuit of Fermina, for instance, is complicated by the fact that he is of a lower social class than she is and that their relationship is also influenced by his race. The idea of intersectionality recognises the ways in which a person's experiences and opportunities are affected when their various social identities intersect. The novel "*Love in the Time of Cholera*" by Gabriel Garcia Marquez

explores the idea of intersectionality by showing how the characters' diverse identities interact with one another to shape their experiences and relationships.

The character of Fermina Daza in the book is an illustration of intersectionality. Fermina's experiences are shaped by her identities as a woman, wealthy social class member, and ethnic and cultural minority. The gender roles and expectations of Fermina's society, as well as the ways in which her gender intersects with her social class and ethnicity, shape her experiences as a woman. For instance, Fermina is expected to conform to conventional gender roles, and the men in her life frequently disregard or deny her needs and wants. However, she also enjoys privileges and opportunities that are unavailable to women of lower social classes and ethnicities because of her social class and ethnicity.

Florentino Ariza's character also exemplifies the idea of intersectionality. As a man, a member of a particular social class, and a member of a particular ethnic and cultural group, Florentino's experiences are shaped by these identities. Florentino's encounters as a man are formed by the orientation jobs and assumptions for his general public, as well as the manners by which his orientation crosses with his social class and identity. For instance, it is expected of Florentino to demonstrate his masculinity and power over women, and his pursuit of Fermina is motivated by his desire to demonstrate these qualities. However, his ethnicity and social class also shape his experiences and limit his opportunities.

In addition, the novel investigates the intersections of privilege and power in society. The characters with more power and privilege in society, like Dr. Juvenal Urbino, are able to have more influence over the lives of others. On the other hand, the characters with less power and privilege, like Florentino, have fewer options and opportunities. The ways in which people of different social identities interact with one

another and the ways in which these interactions are influenced by their social identities are also examples of how power and privilege intersect.

The novel's portrayal of the characters' intricate identities and the ways in which their intersecting identities influence their experiences and relationships illustrates the concept of intersectionality. The novel emphasizes the significance of understanding how our experiences and opportunities are shaped by power and privilege and the intersections of social identities. We can gain insight into the complexities of social identity and the significance of advocating for intersectional approaches to social justice by looking at the novel's concept of intersectionality.

Its inherent dualism may be easily seen from a feminist point of view. The greatest contradiction is that while a male has no moral standards and is free to sleep with as many women as he wants, a woman who engages in the same behaviour outside of marriage faces social stigma. When fifty-year-old Ausencia Santander begins having affairs with Florentino, someone breaks into her house and leaves a note on the wall reading, "This is what you get for fucking around" (Marquiz, 117)

Florentino thinks that morality and sex are two wholly different things, but he doesn't understand that certain sexual relationships are affected by negative power dynamics. Although Florentino is not a particularly admirable person, many find his enduring love for Fermina endearing because it is romantic, steadfast, and characterised by an admirable devotion. He is selfish and harsh because love has made him obsessive about sex. He has become completely oblivious to everyone else because of his love. He indulges in affairs with both married women and teenage females. Because he has already presumptively assumed Fermina's status as Dr. Urbino's widow in his mind, Florentino is more attracted to widows for the fulfilment of his needs. Prudencia Pitre is just one of many widows with whom he strives to share love's consolation. He is to

blame for the deaths of two women, one of whom kills herself and the other of whom is murdered by her husband. After learning of Olimpia Zuleta's illicit relationship with Florentino, her husband kills her. Later, Florentino He begins dating América Vicua, a 14-year-old girl who was placed under his care due to established blood relations, “She was still a child in every sense of the word, with braces on her teeth and the scrapes of elementary school on her knees, but he saw right away the kind of woman she was soon going to be, and he cultivated her during a slow year of Saturdays at the circus, Sundays in the park with ice cream, childish late afternoons, and he won her confidence, he won her affection, he led her by the hand, with the gentle astuteness of a kind grandfather, toward his secret slaughterhouse.” (Marquiz, 179)

Love has physically overcome the characters, leaving a huge void in their souls and, in some instances, taking their lives, even though the characters appeared to be more surrounded by love than they were actually in love. The true nature of love as a disease is portrayed in the title of the book, which is a metaphor for deterioration. Florentino's love is projected through vomits, false teeth, and diarrhea rather than some delicate and sweet symbols that represent the filthy side of love in the novel. Love is like a disease that can strike at any time and kill the victim if proper safeguards are not taken.

The female characters in the book exhibit agency and make their own decisions regarding their relationships and personal lives. For instance, FerminaDaza decides to wed Dr. Juvenal Urbino rather than accept Florentino Ariza's approaches. Later in life, she also decides to have an affair with Florentino, in defiance of social norms and her husband's unfaithfulness. Also, the story criticises patriarchal society for limiting women's autonomy and freedom. For instance, FerminaDaza initially struggles to

disobey her father's desires and wed for love, whereas Florentino Ariza's mother is pressured to wed a man she does not love due to social expectations.

The book questions conventional notions of gender roles and expectations. For instance, Dr. Juvenal Urbino is seen doing household chores like cooking and cleaning, which were thought to be the domain of women. Fermina Daza has a similar level of expertise and enthusiasm in the domains of science and medicine, which have historically been dominated by men. An honest and open examination of women's sexuality is also included in the book. For instance, Fermina Daza's sexual impulses are shown as a normal and healthy aspect of her life, and her relationship with Florentino is demonstrated to be mutually beneficial and mutual. The novel offers a varied and multifaceted representation of women's lives and experiences through its depiction of female agency, challenges to established gender norms, and examination of women's sexuality.

Conclusion

The feminist analysis in Gabriel Garcia Marquez's book *Love in the Time of Cholera* offers insightful information about the patriarchal systems that influence the lives of its female characters. Readers can gain a better understanding of how societal expectations and cultural conventions affect women's lives by analyzing the book from the perspective of gender.

The novel highlights the restrictions placed on women in a male-dominated culture through the representation of Fermina Daza and her mother's characters. A potent illustration of female empowerment is Fermina's defiance of social norms and eventual assertion of autonomy. In addition, the novel's handling of issues like virginity and beauty draws attention to the ways in which women are frequently objectified and valued exclusively for their outward appearances. The personas of Fermina and her aunt Escolastica serve as a reminder of the pain brought on by such constrictive and limited notions of beauty.

The feminist analysis of Gabriel Garcia Marquez's *Love in the Time of Cholera* reveals the patriarchal systems and gendered power relationships that influence the lives of the female protagonists. Readers can better comprehend how societal standards and cultural expectations affect women's lives through this lens. A particularly dramatic illustration of the difficulties women confront in a male-dominated culture is the character of Fermina Daza. Her battle to take control of her life and defy conventional norms is a potent illustration of female empowerment. On the other hand, Fermina's mother is portrayed as a victim of patriarchal oppression who was compelled to wed for financial stability rather than true love.

The novel's depiction of virginity and beauty as defining qualities of a woman's worth draws attention to the manner in which women are frequently objectified and valued primarily for their outward appearances. The role of Fermina's aunt, Escolastica, serves as a reminder of the pain brought on by such constrictive and limited notions of beauty. Additionally, the novel's examination of the constraints that society places on women to conform to traditional gender roles brings to light the obstacles that women must overcome in order to establish their agency and independence. Fermina's struggle to follow her own interests and goals in the face of societal standards serves as an example of this.

Ultimately, the feminist analysis of *Love in the Time of Cholera* provides a fuller knowledge of how gendered power dynamics affect interpersonal interactions and behavior. It emphasizes how crucial it is to fight patriarchal structures and advance gender equality in order to build a more just and equitable society. In order to build a more just and equitable society, *Love in the Time of Cholera* emphasizes the value of gender parity and the necessity of challenging patriarchal structures. Readers can better grasp the complicated interplay between gender, power, and societal expectations by reading the book from a feminist viewpoint.

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DON BOSCO ARTS AND SCIENCE COLLEGE
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**The Self as Other: A Psychoanalytic Exploration of
Dostoevsky's *The Double***

A Project Submitted to Kannur University in Partial Fulfillment of the
Requirement for the Award of Bachelor of Degree

MIDHUN PRINCE
Register No: DB20AEGR025

DEPARTMENT OF ENGLISH

Project Supervisor: Ms. ASWATHI KRISHNA

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Bonafide Certificate

This is to certify that this project report entitled “**The Self as Other: A Psychoanalytic Exploration of Dostoevsky’s the *Double***” is a bonafide work of Midhun Prince who carried out the project work under my supervision. This project has not been published or submitted either in part or in whole, for any other degree.

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Declaration

I, **Midhun Prince**, hereby declare that the project work entitled "The Self as Other: A Psychoanalytic Exploration of Dostoevsky's *The Double*" has been prepared by me and submitted to Kannur University in partial fulfillment of the requirement for the award of Bachelor of Arts in English is a record of original work done by me under the supervision of Ms. Aswathi Krishna of the department of English of Don Bosco Arts and Science College.

I also declare that this project work has not been submitted by me fully or partly for the award of any degree, title or recognition before any authority.

Angadikadavu

31-03-2023

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Introduction

Dostoevsky's novel *The Double* offers a unique insight into the human psyche and the concept of the self as Other. Through the lens of psychoanalytic theory, this project will examine the protagonist's struggle with his own identity and the manifestation of his alter ego. The novel depicts the main character Golyadkin as he becomes increasingly consumed by the appearance and actions of his doppelganger leading to a psychological unraveling.

This project comprises of three chapters. The first chapter titled "Psychoanalytic Theory: A Conceptual Analysis", discusses about psychoanalytic theory in detail. The chapter also contains information about its proponents and concepts like the uncanny and Jung's theory of shadow. The second chapter is titled as "The Doppelganger Dilemma ". It contains information about the work including its detailed summary, themes, analysis, and so on. The third chapter named "Depiction of Self as Other in Dostoevsky's *The Double*" deals with the application of psychoanalytic theory and its concepts into the work.

The concept of the "double" has been explored in various fields, including literature, psychology, and philosophy. By analyzing the novel through the lens of psychoanalytic theory, this project aims to gain a deeper understanding of the complex and often elusive nature of the human psyche and the ways in which individuals form their sense of self. Ultimately, this project seeks to shed light on the relationship between identity, perception, and the internal struggle for self-definition.

Chapter one

Psychoanalytic theory: a conceptual analysis

"The mind is like an iceberg, it floats with one-seventh of its bulk above water."

- Sigmund Freud

Each person has their own personality. It is a sum of his physical, emotional, mental, social, and spiritual makeup. Psychologists have studied human personality in detail and have developed a number of theories regarding this concept. One of such theories is the psychoanalytic theory. Psychoanalytic Criticism is a form of literary criticism that uses psychoanalysis and its techniques for interpreting a literary work. It belongs to applied psychoanalysis.

Psychoanalysis studies various levels of mind such as conscious, unconscious, and subconscious. It also deals with the relationship between these levels. Two great personalities regarding the field of psychoanalysis are Sigmund Freud (1856 -1939) and Jacques Lacan (1901 -1981). The most influential and valuable contribution in the field during twentieth century has been given by Freud and his followers like Earnest Jones and Marie Bonaparte.

The study of behavior and mind was there even in ancient civilizations of countries like Egypt, China, Greece and India. In India, foundations of such thinking can be seen in Vedas and also in Upanishads. Before the development of field of psychology, these ideas about mind processes and behavior were greatly connected with philosophy. The works of Socrates, Aristotle and other philosophers are still considered as a base for many areas of knowledge such as science and psychology. In Egypt, *Ebers Papyrus* is considered as the oldest work (1500 BC) which mentions psychological conditions like depression. In 700 BC, the Pharaoh Psamtik I performed

the first ever psychological experiments about language. In Greece during 480 BC, Protagoras spoke about subjectivity. Socrates believed that truth lies in the mind of each person and he was the first one to use the word "psyche".

There were further developments in the field of psychology. The discipline of psychoanalysis was introduced in 1890s by Sigmund Freud. It is a kind of therapy in medical field as well as a set of theories about levels of mind. Freud developed theories regarding psychoanalysis. The term 'psychoanalysis' was first used in his essay "Heredity and etiology of neuroses", which was published in French in 1896. In the same year, he published seduction theory, which speaks about repressed memories of sexual oppressions. Later he did research in oedipal desires and found evidences for it.

Sigmund Freud (1856-1939) is considered as the father of psychoanalysis. Over his productive career, Freud studied human mind in detail and formulated many theories relating to psychoanalysis. Freud was born in Austria. He lived most of his life in Vienna. After his training in a medical school, he gained a medical degree in 1881 and became a neurologist. After studies, he began treating patients with mental disorders. The case of Anna O., a patient of Dr. Joseph Breuer who was a colleague of Freud helped him to develop his most influential ideas regarding unconscious mind. Apart from a wide range of works of psychoanalysis, he also wrote about religion and culture in the form of a critique.

The most influential idea put forward by Freud was his model and levels of human mind. He divides mind into three levels, conscious, subconscious and unconscious. Conscious is the outer layer of mind. This is the region where one's current feelings, thoughts, emotions and ideas occur. It played a major role in the evolution of humans. The conscious mind of Humans is creative and unlike other

animals, they can change the response For a stimulus each time. This level is the reason behind all desires, wishes and so on. The subconscious mind guides one's involuntary movements every day. Subconscious level stores all the information regarding an activity. One can recall it from the memory. Habits are also related to this level. One of the differences between the two levels is that conscious mind changes easily while subconscious mind is more permanent.

Freud mainly focused on the unconscious level of mind. However, he was not the first person to introduce the idea of unconscious. The word "unconscious" was first used by German Philosopher Friedrich Schelling. It was later used by Samuel Taylor Coleridge in his work. But Freud was the person who popularized this concept as a part of human psychology through his works. The mental processes in unconscious level are unreachable to the conscious mind. One will not be aware of what is happening inside unconscious mind and about the information stored there. But it actually influences the behavior and choices. Freud believed that the level governs one's behavior. Unconscious mind is a place for storing biological instincts (Eros and Thanatos) and repressed feelings. However, they can reveal themselves in the forms of dreams, Freudian slip and so on.

Freud uses a metaphor to describe his ideas and findings about the structure of human mind. He compares it to an iceberg that floats on ocean. Only one-seventh of it is visible outside which lies above the water surface. The rest of the part which covers its majority mass and area lies below the surface of the water. This is exactly same in the situation of human mind. It hides the majority of ideas, feelings and emotions deep inside in the inner portion, in the subconscious level. Only the thought processes in the outer level are visible to oneself and others. Thus the unconscious mind is most

important part regarding human psyche. One's decisions and motives are heavily influenced by the memories of past experiences stored in unconscious area.

Freud applied these concepts of conscious, subconscious and unconscious to his structure of psyche. They are id, ego and superego. Id is associated with the unconscious part of mind. Id contains one's basic desires, accustomed and primitive drives of hunger, thirst and sexuality. It acts as a motivator to any action and directs the behavior. According to Freud, id is made up of two biological instincts. They are eros and thanatos. Eros is the life instinct that helps one to move his life forward by engaging in life-sustaining activities. While thanatos is the death instinct that exhibits behavior which are often violent, destructive and hostile. Freud referred id as "It" or the "Es".

Ego and superego generally have the aspects of all three levels. Ego is a channel and a checker of Id. It maintains the balance in the psyche by ensuring that id's desires are expressed in a socially acceptable manner. It starts to develop during infancy and is greatly connected to the reality. The id works on pleasure principle while ego operates on reality principle the third part is the superego which acts as a key component in decision making and acting according to the accepted societal standards. It greatly influences one's sense of right and wrong. It conveys moral values and develops as a result of teachings by parents and authorities about values and ethics. These three components influence and interact each other and shapes personality and behavior of a person.

Another important concept put forward by Freud is the psychosexual stages. There are five stages in total. A child can develop these five distinct stages, which are concentrated on source of pleasure. After completing the stages, a child is molded into

a psychologically healthy adult. If a child fails to successfully complete it, he/she might be stagnated in a particular phase, causing mental, behavioral and emotional disorders in adult stage.

Freud's concepts on the interpretation of dreams were another important milestone in psychoanalysis. He believed in the importance of dream. Dreams can provide crucial clue to one's unconscious mind. In his work *The Interpretation of Dreams*, Freud put forward the idea that dreams are the free flowing expression of unconscious mind and it allows individual to explore their problems and wishes which are repressed in that state of mind. He also distinguished the actual dreams and true, hidden meanings behind those dreams in his book. Before Freud, dreams were considered as meaningless and insignificant sights during rest time. After the publication of Freud's work, dreams began to be considered as a topic of importance and interest.

There are many theorists other than Freud in psychoanalysis and psychoanalytic theory. Some of them are Erik Erikson, Anna Freud, Carl Jung, Alfred Alder, Karen Horney and Jacques Lacan. Carl Jung was a student of Freud. They worked together at beginning but later some disagreements between them led to the development of Jung's own school of thought known as analytical psychology. His theory is about collective conscious. According to him, human beings are connected and share a common set of experiences with their ancestors and with each other.

Carl Jung's theory of the shadow is an important concept in his analytical psychology. According to Jung, the shadow represents the parts of ourselves that we don't want to acknowledge or that we deny. It is the unconscious part of our psyche that is often made up of our repressed or suppressed thoughts, feelings, and desires. Jung

believed that the shadow is a fundamental part of the human psyche and that it is necessary to integrate it into our conscious awareness if one wants to become whole and healthy individuals. He also believed that if we don't acknowledge our shadow, it can lead to psychological problems such as depression, anxiety, and addiction.

Jung described the shadow as being made up of both negative and positive aspects of our personality. The negative aspects are the parts of ourselves that we find unacceptable, such as anger, jealousy, and greed. The positive aspects are the parts of ourselves that we have disowned or that we see as being too good for us to embody, such as our creativity, intelligence, and compassion. According to Jung, the process of integrating the shadow involves becoming aware of its existence, acknowledging its presence, and bringing it into conscious awareness. This can be a difficult and sometimes painful process, but it is essential for personal growth and healing. It involves confronting our fears, accepting our imperfections, and embracing our true selves.

Jacques Lacan was a French psychoanalyst. The four core ideas of Lacan's psychoanalysis are the unconscious, the desire, the repetition and the transference. The founder of psychoanalysis, Sigmund Freud, developed the fundamental ideas, but Lacan had the bigger impact on how these ideas were later understood. His "Return to Freud" was an effort to frame psychoanalysis in a new way by revising the fundamental ideas. In Lacan's writings, the unconscious and the desire took on a poststructuralist meaning was connected to language and *socium*- the Big Other, while repetition and transference mirrored the symbolic idea of the new generation psychoanalysis.

According to psychoanalytic theory, a defense mechanism is an unconscious psychological process that guards against anxiety-inducing thoughts and sensations

associated with internal conflicts and external pressures. These psychological techniques may aid individuals in separating themselves from potential dangers or undesirable emotions like guilt or shame. Depending on the situation and how often it is utilized, defense mechanisms can have either helpful or detrimental effects. This idea states that healthy individuals often employ various defence strategies across their lifetime. Only when a defense mechanism is used repeatedly and results in maladaptive behaviour that has a negative impact on the person's physical or mental health is it considered abnormal.

In psychoanalytic theory, repression is the conscious exclusion of painful memories, thoughts, or sensations. These undesired mental contents, which frequently involve cravings for sexual or violent behaviour or unpleasant childhood experiences, are pushed into the unconscious mind. When a forbidden drive or impulse threatens to reach the conscious mind, repression is thought to trigger anxiety and neurotic symptoms. Through free association and analysis of the repressed desires manifested in dreams, psychoanalysis aims to unearth suppressed memories and feelings.

While repression can temporarily numb unpleasant emotions, if it develops into a routine, it can also harm one's mental and emotional health. Shame, anxiety, guilt, insecurity, or cultural expectations are just a few of the causes of these emotions. Psychotherapy can assist people in recognizing and processing repressed feelings, which improves emotional control and overall mental health. Sigmund Freud first developed the concept of repression. Helping his patients recollect suppressed memories was the aim of Freud's psychoanalytic treatment because he thought it could help them find relief from their mental discomfort. These suppressed feelings, emotions

and desires can come out accidentally through processes such as dreams and slip of tongue.

Repressed emotions can occasionally show themselves in a variety of ways, including by developing a "double," a psychological construct. This is a division in a person's identity or sense of self where unconscious or suppressed feelings and thoughts are projected onto another area of their mind, frequently taking the shape of an imagined or symbolic alter ego. This symptom may occasionally result in mental illnesses such dissociative identity disorder or multiple personality disorder.

The uncanny is the psychological perception of something as scary, generally in a strangely familiar sense, rather than just mysterious. It might be used to describe occurrences where a common object or occurrence occurs in a strange, disturbing, or taboo setting. The concept was introduced by Ernst Jentsch and later elaborated by Freud in his essay "Das Unheimliche" (1919). The uncanny, in his view, locates the unusual in the commonplace. Jacques Lacan elaborated on this idea, stating that the uncanny places one in the state where he do not know to differentiate bad from good and pleasure from displeasure. Since then, a wide range of theorists have adopted the idea, including roboticist Masahiro Mori's uncanny valley and Julia Kristeva's concept of abjection.

The term "uncanny" describes something that is both unusual and familiar at the same time, causing discomfort or uneasiness. In the essay, Freud makes the case that the uncanny is connected to objects that were previously familiar but have since become strange or foreign and is a result of repressed childhood memories and experiences. He also says that hidden or camouflaged objects, such human-looking dolls or automatons, are frequently connected to the eerie. A key idea in several

disciplines, including psychology, literature, film, and cultural studies, is the uncanny. The term "uncanny" is used to characterize a wide range of phenomena in these domains, including unsettling experiences, paranormal occurrences, and scientific developments that cast doubt on our perception of reality. Overall, the idea of the eerie emphasizes how familiarity and unfamiliarity have a complex relationship that can cause intense emotional responses and affect how we perceive the environment. These are only a handful of the fundamental ideas found in psychoanalytic thought; there are many others. It is a sophisticated and subtle school of thought that has influenced the growth of numerous schools of psychology as well as industries like literature and movies.

Sigmund Freud and Jacques Lacan's theories are the foundation of the literary theory known as psychoanalytic criticism, which clearly examines a literary work's symbolic meanings, conflicts, and unconscious impulses. This method frequently focuses on examining the psychological motivations of characters and their interactions as well as comprehending how unconscious desires and anxieties are communicated through the story. It also studies the author's own psychological struggles and aspirations that might have influenced the writing of the work. Additionally, they look at how the work reflects larger cultural and social concerns.

The unconscious, the id, ego and superego as well as the Oedipus complex, are some of the fundamental ideas in psychoanalytic criticism. Critics frequently use symbols, archetypes and dream analysis to elucidate hidden meaning in literary works. In general, psychoanalytic criticism offers a distinctive viewpoint of literature that enables readers to delve deeper into the work and learn more about characters and their motivations.

Chapter Two

The Doppelganger Dilemma

The Double: A Petersburg Poem is a novel written by Fyodor Dostoevsky. The work was first published on 30 January 1846 in Russian language. It was revised and republished in 1866 by the author himself. It belongs to the category of fiction and is a classic example of doppelganger literature. *The Double* can be seen as a result of author's obsession towards psychological doubles and he later wrote and published many works depicting such themes.

Fyodor Mikhailovich Dostoevsky is a well known figure in the field of literature. He was a Russian novelist. He also wrote many short stories, essays and journals. His works always portrayed the social, political and spiritual conditions of nineteenth century Russia. They explored a variety of philosophical, religious and psychological themes. His notable works are *Crime and Punishment* (1866), *The Idiot* (1869), *Demons* (1872) and *Notes From Underground* (1864).

The Double is the prominent work of Dostoevsky among his list of works which include 16 novels and novellas, 17 short stories and 5 translations. Main characters in the novel are Yakov Petrovich Golyadkin, Klara Olsufievna Berendeyeva, Andrei Filipovich, Krestyan Ivanovich Rutenspitz, Karolina Ivanovna and Petrushka. The protagonist of the novel is Golyadkin, who is working in a government office in St. Petersburg as a titular councillor. Dostoevsky's works usually explore human condition in a realistic way. The same method is used here in the novel. It is the journey through the life of the central character Golyadkin. Other characters are not given much

importance. Petrushka is Golyadkin's servant. Filipovich is Golyadkin's boss at the office where he work and Rutenspitz is his doctor.

The story takes place in few days in the life of the protagonist. Golyadkin decides to hire a fancy carriage and a livery for Petrushka to bring a desirable change in his life. Then he visits his doctor, who fears for his mental health and antisocial behavior. He was also afraid that he is being watched by his enemies. Doctor suggests him to socialize and to have a cheerful company in order to avoid a mental breakdown.

That evening, he goes to the birthday party of Klara, daughter of a senior civil servant in the office. He was uninvited for the party. So he is not able to enter the main hall. He enters through back door and hides in the cupboard. After some time, he walks to the drawing room and finds Klara and Filipovich there. Golyadkin tries to communicate with them but fails due to his fear and nervousness. Eventually, the servants find him and they expel him from the party. Feeling ashamed, he walks to his home in a snow storm.

On the way, Golyadkin encounters a person who is looking exactly like him, sharing almost all his physical outlook. His double is also named as Golyadkin, often mentioned as Golyadkin Junior. Golyadkin is very much afraid and he runs to his home. But he finds his double entering his home and later sitting in his bed. He allows his double to stay with him. Next day, Golyadkin Junior occupies a space in his office. Golyadkin is very much surprised that none in the office noticing him and his double and for not exclaiming about their similarities.

At first, they both were friends but later turned into enemies as Golyadkin Junior began to take control over Golyadkin's life. Golyadkin Junior has all the social skills and professional skill which Golyadkin lacks. He is very well admired and liked

among his Colleagues and superior officers. At the end, Golyadkin is having a mental breakdown as he began to see his many copies. He is taken to an asylum by Doctor Rutenspitz.

The man who visited Golyadkin was his double, another Golyadkin. They both are alike in all aspects. It actually created a sense of horror in the mind of real Golyadkin. But when he found his double as a harmless and friendly figure, he accepts him and allows to stay with him. As time passes, he began to realize that his fears are slowly becoming true. The double was similar to the protagonist in name as well as occupation too. He was more confident, skillful and powerful than Golyadkin in all aspects. One can notice the difference in the attitude of Golyadkin Junior towards Golyadkin in accordance to the situation. Sometimes he treats Golyadkin as a friend and in some situation, he tries to insult and question his worthiness even in front of others.

As the novel progress, readers can form questions regarding the mental condition of Golyadkin. The answers to these questions are not fully given and they may not be wholly satisfied. At each point of the narrative, readers are felt that he is having schizophrenia, dissociative identity disorder or even a victim of well planned prank. At the end, one can find that he has really become a mentally troubled person after encountering all these situations in his life. The reader is actually getting trapped inside the chaotic and unbalanced mind of him.

The work was originally published in Russian language. It had been translated into English by some translators and most prominent among them are the translations of Hugh Aplin and Constance Garnett. Garnett translated almost all works of fiction by Dostoevsky into English. She also translated works of Leo Tolstoy, Ivan Goncharov and altogether seventy one Russian works into English. She was most probably the

person who popularized Tolstoy and Dostoevsky among English readers. The original text was more or less difficult to comprehend by the common readers due to the complex writing style adopted by Dostoevsky and themes about psychology and doubles which were rare and unpopular during that time. Thus the process of translation was a difficult and Herculean task for the translators.

Golyadkin Junior can be considered as a cunning and traitorous person. He knows how to turn situations on his favour. He takes advantages on the weaknesses of Golyadkin and places him in the state of humiliation. Klara is the daughter of an old benefactor of Golyadkin. Golyadkin has love affection towards Klara but she loves another official. Doctor Rutenspitz appears in the beginning and end of the novel. Karolina was a German woman and Golyadkin once lived in her apartment. Petrushka knows his master very well and he ignores him often.

The notion of 'double' was prevalent even during early ages. Old spiritualists and mystics have considered doubles as demons and potent of doom. The word 'doppelganger' is borrowed from German meaning "double Walker". In myths and fiction, doppelgangers were portrayed as evil ones, ghostly and who brings bad luck. They are also connected with various dimensions of space and time. There are various scientific explanations for this phenomenon which are greatly connected with genetic makeup. There is also a phenomenon called "Polyopic autoscopy" Where a person sees more than one copy of himself or multiple selves. This is happening at the end of the novel where Golyadkin encounters his many selves.

Gothic themes appear frequently in the works of Dostoevsky. Vladimir Nabokov described him as "a much overrated, sentimental, and gothic novelist of the time". These gothic elements can be seen in *The Double* too, especially in the fifth

chapter. The part portrays some conventional gothic scenes. The events happening that night when Golyadkin met his double. He was alone and it was a stormy weather. When he met Golyadkin Junior, he was filled with horror, anxiety and fear. Throughout the novel, he was asking himself whether he is hallucinating or going mad.

The novel is written in third person narrative. It is divided into thirteen chapters. The main theme of the novel is the duality of the self and identity. Golyadkin is plagued by the appearance of his own double, causing him to question his own identity and sanity. Isolation and loneliness can be seen as another major theme in the novel. Protagonist is portrayed as lonely and isolated. He is unable to connect with others, leading him to the state of madness. Another theme is psychological realism. The work presents a vivid portrayal of protagonist's inner mind, showing complexities of human psyche. One can also notice the themes of human existence. The novel touches broader themes of meaning and purpose of human existence, and the search for self-acceptance and understanding. The novel also serves as a critique of the social conventions and expectations of nineteenth century Russian society, especially in terms of treatment of lower classes.

There are many literary devices used by the author in *The Double*. There are several instances where he used irony, such as when Golyadkin's doppelganger is able to gain the respect and appreciation that he himself has always wished for. Symbolism is used through the image of the double. It is the representation of protagonist's internal conflict and split between two levels of his mind. The narrative technique of stream of consciousness is used in the novel, allowing reader to experience protagonist's feelings, emotions and thought processes in real time. The setting of St Petersburg reflects Golyadkin's state of mind and his feeling of alienation.

Many critics have pointed out the relationship between *The Double* and works of Nikolai Vasilyevich Gogol. Many scholars now recognize *The Double* as a response to Gogol's works. A. L. Bem called it as "a unique literary rebuttal" to *The Nose*. It is a satirical short story by Gogol. It is the story of an official whose nose leaves from his body and gain life of its own. However, *The Double* has some new elements which distinguish it from works of previous age. Along with social aspects, Dostoevsky gave importance to psychological aspects and identity of characters, especially the central character. It helped in the development of that character and explored his mental and psychological conditions in detail. A British movie titled "The Double" was released in 2013. It was the adaptation of Dostoevsky's novel. There were also radio adaptations by Jonathan Holloway on BBC Radio. *The Machinist*, a psychological thriller film released in 2004 was influenced by the work.

Concept of duality can be seen in many works before and after the publication of *The Double*. Most of them are connected with universal concept of good and evil. But Dostoevsky's work is special in a way that it is not limited to any one aspect of human being but covers a wide range of human aspects and conditions. Author conveys an idea that everyone can possess their double or multiple selves. One can notice that Golyadkin is actually searching for his identity. The identity is often shaped by society and surrounding conditions. *The Double* is Dostoevsky's second published work. It is a perfect blend of reality and fantasy.

Chapter Three

Depiction of Self as Other in Dostoevsky's

The Double

There is a significant connection between Fyodor Dostoevsky's works and the field of psychoanalysis. Dostoevsky's novels, particularly his major works such as *Crime and Punishment*, *The Idiot*, *The Double* and *The Brothers Karamazov* are known for their profound exploration of human psychology, including the nature of consciousness, guilt, shame, and existential despair. Dostoevsky was known for his keen insight into the human psyche and the complexities of human behavior. While Dostoevsky did not explicitly write about psychoanalysis, his works explore themes that are central to the field.

In many of his works, Dostoevsky portrays characters that are struggling with deep psychological issues, such as existential angst, guilt, and the struggle to find meaning in life. These characters often exhibit behaviors and thought patterns that are characteristic of psychoanalytic concepts, such as repression, sublimation, and the unconscious. Sigmund Freud, the founder of psychoanalysis, was an admirer of Dostoevsky's works, and he often referred to them in his own writing. Freud's theory of the unconscious and the importance of childhood experiences in shaping an individual's personality are evident in Dostoevsky's characters, who often struggle with inner conflicts and unresolved psychological trauma.

Psychoanalytic critics have also compared Dostoevsky's works to other literary works and cultural phenomena. The application of psychoanalytic theory to the study of Dostoevsky's works has provided a rich and nuanced understanding of his novels and characters, and has contributed to the ongoing appreciation and study of his works in

the fields of literature and psychology. His works are often seen as proto-psychoanalytic in nature and continue to be studied and analyzed by scholars in the field of psychology.

The Double by Fyodor Dostoevsky can certainly be interpreted as a psychoanalytic novel, as it deals with themes and motifs that are central to the discipline of psychology. The novel explores the idea of the doppelganger, or the double, which is a common motif in psychological literature. It is a rich and complex novel that incorporates many psychoanalytic elements. The themes of identity, repression, projection, and social pressures are central to the novel, making it a fascinating and thought provoking work of literature.

Fyodor Dostoevsky's novel *The Double* centers around the character of Golyadkin, a government clerk who experiences a series of strange events that ultimately lead to his mental breakdown. Golyadkin's personality is complex, and he embodies many of the anxieties and fears that were prevalent in Russian society during Dostoevsky's time. One of Golyadkin's key personality traits is his insecurity. He is deeply insecure about his lack of social status and is obsessed with his own social standing. This insecurity is fueled by his fear of being ridiculed or rejected by others. Golyadkin constantly worries about what others think of him, and this anxiety manifest itself in his interaction with others.

He is always seeking validation from others and is never satisfied with his own accomplishments. This insecurity leads to a sense of self-doubt and anxiety, which is evident throughout the novel. Despite his insecurities, Golyadkin is also highly ambitious. He dreams of advancing his career and social status, and he sees his work as a government clerk as a stepping stone to greater success. This ambition is at odds with

his insecurity, and it creates a tension within his character that drives the plot of the novel. Golyadkin is willing to do whatever it takes to get ahead, even if it means compromising his values or betraying his colleagues. This ambition is both his greatest strength and his greatest weakness, as it ultimately leads to his downfall.

As the story progresses, Golyadkin becomes increasingly paranoid and isolated. He begins to see conspiracies and enemies everywhere and becomes convinced that there is a doppelganger or "double" of himself that is out to ruin him. This paranoia and delusion cause him to withdraw from society and become increasingly isolated. He loses touch with reality and becomes completely consumed by his own thoughts and fears. This isolation is a manifestation of Golyadkin's deep-seated insecurity and his fear of being rejected by others. Golyadkin's mental condition is not solely a product of his own personality and actions, but is also heavily influenced by the other characters in the story. In fact, the actions and behavior of those around him play a significant role in exacerbating Golyadkin's mental illness and ultimately contribute to his tragic downfall.

One of the key characters that influences Golyadkin's mental state is his boss, Andrey Filippovich. Filippovich is a stern and unyielding authority figure who frequently reprimands Golyadkin for his mistakes and shortcomings at work. This constant criticism and pressure from Filippovich contribute to Golyadkin's growing paranoia and insecurity, as he becomes increasingly convinced that his boss is out to get him.

Another important character in Golyadkin's life is Petrushka. Petrushka's frequent changes of opinion and wavering loyalty leave Golyadkin feeling even more isolated and unsure of himself. Anton Antonovich is portrayed as a supportive and helpful figure in Golyadkin's life, although his advice is not always effective in helping Golyadkin deal with his

psychological issues. Another character who influences Golyadkin's behavior is Klara, a woman whom Golyadkin is infatuated with. She is unattainable to Golyadkin, and her rejection of him only serves to reinforce his feelings of inadequacy and worthlessness. The introduction of Golyadkin's doppelganger, who shares his name and appearance but possesses all of the qualities that Golyadkin lacks, only serves to further exacerbate Golyadkin's mental illness. The appearance of his double leads Golyadkin to question his own identity and sanity, and he becomes increasingly paranoid that his double is out to ruin him.

The novel can be interpreted through a psychoanalytic lens, particularly the concept of repression, which is a central tenet of Sigmund Freud's psychoanalytic theory. Repression refers to the unconscious process of suppressing or pushing down unacceptable or painful thoughts, memories, or emotions, usually stemming from traumatic experiences or conflicts. The main character, Yakov Petrovich Golyadkin, experiences intense psychological distress as a result of his repressed desires and unresolved conflicts. Golyadkin is a civil servant who feels invisible and unimportant, constantly overlooked and humiliated by his colleagues and superiors. He longs for recognition, power, and admiration, but his attempts to assert himself are repeatedly thwarted.

As Golyadkin's mental state deteriorates, he begins to hallucinate and experience a split personality. His double, who looks and acts exactly like him, but possesses all the qualities he lacks, appears to him as a real person. This double represents Golyadkin's repressed desires and conflicts, which he is unable to confront directly. Instead, they manifest as a separate, autonomous entity, threatening to take over Golyadkin's identity and cause him to lose touch with reality. Through the character of Golyadkin, Dostoevsky explores the psychological effects of repression

and the dangers of ignoring one's inner conflicts. Golyadkin's inability to deal with his repressed desires and emotions leads to his ultimate downfall, as his mental state deteriorates and he loses his grip on reality.

Golyadkin's doppelganger possesses all the qualities and skills that Golyadkin lacks. The doppelganger is confident, assertive, and socially adept, in contrast to Golyadkin's passive, anxious, and socially inept nature. The doppelganger is also successful in his professional life, admired by his colleagues and superiors, while Golyadkin struggles to gain recognition and respect. Thus the doppelganger can be seen as a manifestation of Golyadkin's repressed desires and conflicts, representing everything that he wishes he could be but feels unable to achieve. Thus the double represents the "other" within oneself, the darker side of one's personality that is repressed or denied. It is also seen as a symbol of the unconscious, the hidden part of the psyche that is not easily accessible to conscious thought.

There are a few instances from the novel that suggest the doppelganger is a manifestation of Golyadkin's repressed self. The double appears to Golyadkin when he is alone or in situations where he feels powerless or inferior. For example, he first encounters the double in his apartment, where he is alone and vulnerable. Later, the double appears to him in a crowded room, where he feels invisible and insignificant. This suggests that the double is a projection of Golyadkin's own insecurities and fears. The doppelganger is introduced to the reader as a "second self" of Golyadkin. This conveys that the doppelganger is not a completely separate entity but is instead a reflection of Golyadkin's own psyche.

Golyadkin becomes increasingly fixated on the double as the novel progresses, and begins to see him as a rival or enemy. He feels that the double is trying to take over

his life and steal his identity. This suggests that Golyadkin is projecting his own internal conflicts onto the figure of the double. Another instance is that the double is described as having a more confident and assertive personality than Golyadkin himself. This suggests that the double represents the aspects of Golyadkin's personality that he has repressed, such as his desire for power and control.

These all convey that Jung's theory of the shadow is applicable to Dostoevsky's *The Double*. Jung's theory of the shadow suggests that every individual has a dark side or unconscious aspect that they suppress or deny. This repressed side of the self can manifest in various ways, such as in dreams or through projections onto others. In the work, Golyadkin's doppelganger can be seen as his shadow self, representing the parts of himself that he denies and suppresses.

Jung would argue that the only way for Golyadkin to resolve his inner conflict is to confront and integrate his shadow self. This involves acknowledging and accepting the parts of himself that he has been repressing, even if they are uncomfortable or unpleasant to confront. Only then can he achieve a sense of wholeness and balance in his personality. The doppelganger becomes a symbol of the destructive power of the shadow when left unchecked.

The concept of Freud's uncanny can be applied to the life of protagonist in Dostoevsky's *The Double*. The doppelganger is an eerie motif that can take two different forms. First one is the alter ego or identical double of the protagonist who is a victim of identity theft by a supernatural presence and experiencing paranoid hallucinations. Second is the dark half of the protagonist, a monster let loose who acts as the physical manifestation of a dissociated part of the self. In doppelganger stories, the primary character is split into two selves that are either polar opposites of one

another or duplicated in the form of an identical second self. It fuses supernatural horror with psychological questioning regarding identity and depths of human mind.

The concept of the uncanny was first introduced by Sigmund Freud in his 1919 essay "The Uncanny". Freud described the uncanny as "something that is secretly familiar, which has undergone repression and then emerged from it." He believed that the uncanny was related to the fear of death and the fear of castration, and that it was often present in works of literature, art, and culture. The uncanny, or "unheimlich" in German, refers to something that is both familiar and strange, causing a sense of unease or discomfort. In *The Double*, the protagonist, Golyadkin, experiences this uncanny feeling when he meets his doppelganger, or double, who seems to take over his life.

One way in which the uncanny is present in the novel is through the theme of doubling. Golyadkin's double is both similar and different from him, causing him to feel a sense of familiarity and strangeness at the same time. The double's appearance, actions, and speech are almost identical to Golyadkin's, yet he is more confident and successful, which makes Golyadkin feel inferior and threatened. The setting of the novel also contributes to the uncanny feeling. The story takes place in St. Petersburg, a city that is described as dark, gloomy, and oppressive. The streets and buildings seem to be alive, and there is a sense of foreboding that pervades the atmosphere. This contributes to the feeling of unease that the reader experiences throughout the novel.

Another aspect of the uncanny in the novel is the blurring of reality and imagination. Golyadkin's double could be seen as a manifestation of his own psyche, a representation of his repressed desires and fears. This blurring of reality and imagination is also present in the scenes where Golyadkin experiences hallucinations and dreams, which contribute to his sense of disorientation and confusion. Dostoevsky

expertly uses the theme of doubling, the setting, and the blurring of reality and imagination to create a sense of unease and discomfort in the reader, which adds to the psychological depth and complexity of the novel.

Conclusion

Psychoanalytic theory provides a rich and complex framework for understanding the relationship between literature and the workings of the human mind. While not every literary work may contain direct references to psychoanalytic theory, the theory's influence can be seen in the way that literature often reflects deeper psychological states and motivations. Psychoanalytic theory has a significant impact on literary criticism and interpretation, and continues to be an important tool for understanding the psychological elements that shape literary works.

The Double is a haunting and thought-provoking exploration of the human condition, and remains a widely-read and influential work of literature to this day. Dostoevsky's writing style in this work is characterized by its psychological depth and intense emotional realism. The application of psychoanalytic theory in the work contributed to gain new insights into the psychological complexities of the characters and the themes in the novel. By examining the unconscious desires and conflicts of Golyadkin and his double, it is possible to understand the source of their anxieties and delusions, as well as the ways in which their psychological struggles mirror those of the larger society.

Through the concepts of the repression and the uncanny, it became possible to explore the symbolic and metaphorical dimensions of the story, and to appreciate its rich and multi-layered meaning. Ultimately, the project has shown the value of applying psychoanalytic theory to literary works, and how this approach can deepen our understanding and appreciation of these texts, as well as our own selves.

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ANGADIKKADAVU

**"The Vegetarian's Ecological Awakening: A Trickster Tale
of Women's Liberation and Resistance"**

A Project Submitted to Kannur University in Partial Fulfillment of the Requirement
for the Award of Bachelor of Degree

ANUMOL K BENNY

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This is to certify that this project report entitled **“The Vegetarian's Ecological Awakening: A Trickster Tale of Women's Liberation and Resistance”** is a bonafide work of Anumol K Benny, who carried out the project work under my supervision. This project has not been published or submitted either in part or in whole, for any other degree.

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Declaration

I, **Anumol K Benny**, hereby declare that the project work entitled “**The Vegetarian's Ecological Awakening: A Trickster Tale of Women's Liberation and Resistance**” has been prepared by me and submitted to Kannur University in partial fulfillment of the requirement for the award of Bachelor of Arts in English is a record of original work done by me under the supervision of Ms. Sonia Sherin Sebastian of the department of English of Don Bosco Arts and Science College.

I also declare that this project work has not been submitted by me fully or partly for the award of any degree, title or recognition before any authority.

Angadikadavu

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Introduction

“I’m not an animal anymore, sister,” she said, first scanning the empty ward as if about to disclose a momentous secret. “I don’t need to eat, not now. I can live without it. All I need is sunlight.”

(The Vegetarian, 91)

A burning desire to switch to vegetarianism, but it is the last option. Yeong-hye is forced to lead a life similar to that of a plant because it is her sole means of control and, ironically, it reinforces her humanity. Yeong-hye is not a vegetarian by choice; rather, her upbringing prepared her for this change and her refusal to act in this human manner. However, this humanity is expected of each of us. Yeong-hye recognizes herself when she becomes uncomfortable around meat. Yeong-hye adopts vegetarianism because she grants plants the freedom of not being a woman, a person, or sexualized.

Han Kang's book *The Vegetarian* is a fascinating examination of the nuanced interactions between people, animals, and the environment, and it offers a distinctive perspective through which to consider the philosophy of ecofeminism. A multidimensional ideology known as ecofeminism contends that the dominance of one is inextricably linked to the dominance of the other in order to alleviate the intertwined oppressions of women and the natural world.

The capacity to exist in the world without fear of losing one's identity and without the need for dominance or violence; to simply be. *The Vegetarian* portrays vegetarianism as anti-human rather than a religious commandment or a fad among

wealthy first-worlders. It is a statement that confirms that people themselves are the problem, in addition to culture.

The pioneer of ecofeminism, Françoise d'Eaubonne, spoke of the specific relationships between women and nature in culture, economy, religion, politics, literature, and iconography. She also discussed the similarities between the exploitation of nature and the exploitation of women. These similarities include but are not limited to, the view that males are the curators of culture and women are the curators of nature, as well as the dominance of men over women and humans over nature. Ecofeminism emphasizes the importance of respecting both women and the environment.

In patriarchal countries, the female body in particular has been objectified and made into a commodity, undermining the subjectivity of women. Consequently, one essentially wants to take control of her own body and oppose the societal standards and demands imposed on her as a woman through this undertaking, which is called “The Vegetarian's Ecological Awakening: A Trickster Tale of Women's Liberation and Resistance”. The three parts that make up this research are devoted to the book *The Vegetarian* and the ecofeminism idea that it is based on. These chapters explore why the main character violates social expectations for women and takes control of her body.

Chapter One

"Nature's Daughters: Exploring the Intersections of Feminism and Environmentalism"

The goal of the ecofeminism movement is to establish a causal relationship between environmental degradation and the maltreatment and oppression of women. It argues that patriarchal civilizations have treated both women and nature as subhuman and disposable and that the capitalist system is responsible for maintaining and supporting this dominating relationship. Ecofeminism holds that women, who have historically been in charge of taking care of the environment, have unique knowledge and experience that should be included in environmental activism and policy. Ecofeminism aims to build a more equitable and sustainable society by dismantling patriarchal institutions and acknowledging the interdependence of all living creatures and ecosystems. The historical roots of ecofeminism and its fundamental concepts are examined in this chapter. The concept of ecofeminism developed in the 1970s as evidence of the planet's ecological issues increased. It had a strong connection to the feminist movement, which sought to abolish the oppression of women in all spheres of life. Ecofeminism emerged as a result of the realisation that the patriarchal culture of the day had contributed to both the oppression of women and the deterioration of the environment. In the 1970s and 1980s, feminist and environmental campaigners including Susan Griffin, Carolyn Merchant, Rosemary Radford Ruether, and Françoise d'Eaubonne were recognised for their work. Even while it can be challenging to trace the precise beginnings of the idea, the concepts that would eventually come to be known as ecofeminism have been evolving for millennia.

Francoise d'Eaubonne, a French author, first used the phrase "ecofeminism" in her 1974 book *Le Féminisme ou la Mort*. In her essay, d'Eaubonne argued that patriarchal societies were responsible for both the exploitation of women and the devastation of the environment and that a complete feminist movement was necessary to address both issues. The core idea of ecofeminism is that there is a direct correlation between the mistreatment of women and the deterioration of the environment. It recognises that both are outcomes of the control of the natural world by male-dominated political regimes.

The ecofeminism movement was sparked by the escalating environmental crisis and how it was affecting women. Feminists started to link the exploitation of the natural world with the oppression of women as environmental degradation came to be regarded as a result of patriarchal attitudes and practices. These women promoted ecofeminism and brought it to the forefront of political and cultural conversation via their activism, writing, and organisation.

Ecofeminism is a radical, intersectional worldview that combines ecology, feminism, and spirituality. The theory's primary goals are to oppose the current patriarchal society's power structure and promote a more just and sustainable society. It demands an international effort to put an end to all forms of oppression and build a more just and sustainable society. Since then, ecofeminism has grown into a complex and expansive field of study with roots in feminist and environmental activism. It has gained widespread acceptance among authors, artists, and intellectuals and significantly influenced the literary community. Ecofeminist literature frequently examines the connections between gender, the environment, and social inequality and calls on writers to question accepted gender roles, call attention to environmental and human rights abuses, and advocate for a society that is more just and sustainable.

According to d'Eaubonne, patriarchal societies were to blame for both the mistreatment of women and the deterioration of the environment. She argued that these civilizations viewed both women and the environment as inanimate objects that could be used to further their agendas. In this perspective, the mistreatment of women and the devastation of the environment were related issues. d'Eaubonne thought that a broad feminist movement was necessary to address these problems. She said that although conventional feminist groups had focused primarily on women's rights and equality, addressing the underlying causes of environmental degradation and gender disparity required a broader vision. Since d'Eaubonne initially proposed the idea of ecofeminism, it has grown significantly in popularity and impact. Numerous other academics and activists have developed and added to ecofeminist theory, and it continues to influence concerns of gender, the environment, and social justice.

The idea of ecofeminism has gotten a lot of attention and impact in the years since d'Eaubonne originally articulated it. Many other academics and activists have built on ecofeminist ideas, and they continue to influence conversations about gender, the environment, and social justice. Scholars from a range of backgrounds have explored ecofeminism extensively, including ecofeminist authors like Carolyn Merchant, Charlene Spretnak, Andrea Smith, Vandana Shiva, Rosemary Radford Ruether, and Susan Griffin, to mention a few. They have maintained that there is a clear connection between the mistreatment of women and environmental damage. Ecofeminism seeks to end this link by opposing patriarchal systems that have allowed the exploitation of both women and the environment. It contends that environmental liberation is likewise necessary for the freedom of women. Ecofeminism has two objectives: protecting the environment and defending women's rights.

The most well-known book by Carolyn Merchant is *The Death of Nature: Women, Ecology, and the Scientific Revolution* (1980). In this book, Merchant makes the case that during the Scientific Revolution, when people came to perceive the world more mechanistically and less holistically, both women and the natural environment were subjected to persecution. The parallels between the exploitation of nature and the subjugation of women are still a theme in Merchant's subsequent writing. She specifically criticises how industrial capitalism has considered both nature and women as tools to be used for control and manipulation. She also claims that women's historical responsibilities for protecting the environment have been minimized and disregarded. The theoretical underpinnings of ecofeminism have been influenced by Merchant's work, which focuses on the relationships between gender, environment, and technology. Additionally, ecofeminism is discussed in Spretnak's writing, with an emphasis on the movement's spiritual components.

The advancement of the philosophy of ecofeminism has also been greatly influenced by the work of Native American studies expert Andrea Smith. Smith draws on her experience as an indigenous woman to analyze how gender, racism, and environmental justice connect. Her research on how environmental issues disproportionately impact women and people of color has made a significant contribution to the ecofeminist movement. As an activist, Vandana Shiva addressed several ecofeminist concerns, including resource depletion, the need for sustainable agriculture, and the exploitation of both natural and human resources. She has authored many works on the issue, including *Ecofeminism* (1989) and *Staying Alive: Women, Ecology and Development*. (1993). She criticizes the exploitation of women's work and the clearing of forests in staying alive, and in ecofeminism, she pushes for a link between the ecological degradation of the earth and the oppression of women.

Because women are “the primary creators and protectors of nature,” (34, Shiva, Vandana) in Shiva's words, “women are the link between the devastation of the environment and the oppression of women” (59). Thus, in Shiva's opinion, the exploitation of women and environmental degradation are inextricably intertwined, and the fight for women's rights must be joined with the fight for environmental justice.

The creator of ecofeminism is generally considered the prominent American theologian and academic Rosemary Radford Ruether. She saw ecofeminism as a means of tying the patriarchal systems of exploitation and oppression of women and the environment together. Ruether maintained that both men and women were involved in the devastation of the natural world and that the repressive systems of capitalism and patriarchy had their roots in Judeo-Christian thought. She also stated that ecofeminism was about addressing this vulnerability since women are more susceptible to the repercussions of environmental damage. Ruether urged the development of an ecofeminist theology that recognized the bonds separating people from the environment and sought to mend them. In her book *Woman and Environment* (1978), Susan Griffin makes the case that ecofeminism theory is a means of comprehending how women and nature are intertwined. She contends that the conventional conceptions of nature, which see it as a resource to be conquered and exploited, are founded in the same mentalities that uphold the sexism of women. She thinks we can start to repair the harm done to both women and the environment by realizing this relationship. Griffin contends that acknowledging the power of the feminine and her capacity to build a society that is balanced and sustainable is the key to finding a solution. Each of these authors has significantly influenced the growth and comprehension of ecofeminism theory. Their work had a significant role in the

development of the ecofeminist movement and served as a crucial lens through which to examine the intricate connections between gender, racism, and environmental justice.

Ecofeminist literature frequently discusses nature, the environment, and women's experiences of oppression and exploitation. In works like Margaret Atwood's *The Handmaid's Tale*, Ursula K. Le Guin's *The Dispossessed*, and Octavia Butler's *Dawn*, women's bodies and the natural environment are linked because both are seen as resources that may be controlled and utilized by those in positions of power. These essays demonstrate how environmental and gender exploitation are intertwined and the need for a fundamental change in how society views and addresses both.

Ecofeminist literature may both challenge conventional gender norms and the representations of women in literature. For instance, by depicting a woman who is a smart and creative scientist, Mary Shelley's *Frankenstein* defies stereotypes about gender roles. Conventional notions of femininity are also called into question in Alice Walker's *The Color Purple*, which centers on a black woman who defies patriarchal expectations and establishes her independence. In addition to addressing these issues and challenges, ecofeminist literature may serve as a call to action by urging readers to critically analyze how patriarchal structures harm women and the environment and inspire individuals to fight toward a more equitable and sustainable society. Ecofeminist books like *Unbowed* by Wangari Maathai and *Silent Spring* by Rachel Carson inspire readers to take up arms and fight for a more moral and ecologically conscious society.

One of the key factors driving the rise of ecofeminism in literature is the rising awareness of environmental deterioration and the negative impacts of human activity on the natural world. As concerns about the status of the planet have risen,

ecofeminism has provided authors and artists with a strong foundation for tackling these subjects in their work. By connecting the exploitation of the natural world with social inequality, ecofeminism has brought attention to the ways that poor populations, such as women and people of color, are disproportionately harmed by environmental destruction. Growing awareness of the importance of intersectionality is another element influencing the popularity of ecofeminism in literature. As the feminist and environmental movements have expanded, academics and activists have realized the significance of tackling the interconnectedness of social and environmental concerns. Due to its recognition of the connections between environmental degradation and other types of social inequality, such as racial, class, and gender inequality, ecofeminism has been particularly beneficial in this area.

The emergence of ecofeminism in literature has also been influenced by the growth of feminist and gender studies as academic disciplines. Ecofeminism has developed into a strong theoretical framework for studying the relationships between gender and the environment as these subjects have matured, providing academics and authors with a platform to do so. The literature on several social and environmental concerns, including gender-based violence, climate change, and resource exploitation, has been impacted by ecofeminism. Ecofeminism is important because it recognizes the connections between social injustice and environmental degradation. It argues that issues of gender, racism, class, and other forms of social injustice are inextricably linked to the exploitation of the natural world and highlights how oppressed groups, such as women and people of color, are disproportionately impacted by environmental destruction. This comprehension of the connections between environmental and socioeconomic issues is necessary to address the complex and interconnected issues confronting the globe today. Because it addresses how gender affects how we interact

with the natural world, ecofeminism is important. It argues that patriarchal attitudes and actions that support social inequality also have a negative impact on the environment, and it underlines the significance of resolving these actions to create a more equitable and sustainable society. By focusing on the linkages between gender, racism, and other forms of social injustice and environmental degradation, ecofeminism provides a powerful paradigm for confronting and changing the social, economic, and political structures that contribute to environmental harm.

The fact that ecofeminism acknowledges the influence of women and other oppressed groups on the natural world makes it important as well. By enabling women and other oppressed groups to take action on environmental challenges, ecofeminism offers a potent weapon for building a more sustainable and equitable future. Additionally, ecofeminism emphasizes the need of incorporating these viewpoints into environmental decision-making processes and acknowledges the value of indigenous and local knowledge and practices. Ecofeminism is a relevant and important concept in today's culture because it stresses the connections between the oppression of women and the degradation of the environment. In a society with numerous environmental and social issues, the ecofeminist approach offers a thorough and inclusive framework for understanding and tackling these issues.

One of the key benefits of ecofeminism is the recognition of the interconnectedness of all life. Ecofeminists hold that all living things are interrelated and that everyone's well-being depends on that of all other living things. Understanding how our activities impact the environment and society requires this perspective of view. It also helps us to understand how our activities can have both favorable and unfavorable effects on the world we live in. Ecofeminism also stresses the significance of diversity and inclusion in creating a more just and sustainable

society. It recognizes the links between gender inequality and environmental destruction as well as the disproportionate impact these issues have on disadvantaged populations including the poor, people of color, and women. By giving diversity and inclusion a high priority, ecofeminism works to guarantee that these populations, perspectives and experiences are taken into account while addressing environmental and social concerns.

The prevailing institutions and structures that have led to the exploitation of both women and the environment may be seen critically via the perspective of ecofeminism. By opposing patriarchal norms and the exploitation of the natural world, ecofeminism strives to build a more equitable and sustainable society that honors and respects both women and the environment. Finally, yet importantly, ecofeminism offers a fundamental framework for tackling the complex and interwoven environmental and social issues of our day. Understanding the connections between environmental degradation and social injustice, the influence of gender on how we relate to the natural world, and the agency of women and other oppressed groups makes ecofeminism a powerful tool for creating a more sustainable and equitable society. Whether in the context of environmental activism, policy-making, or creative expression, ecofeminism is a crucial paradigm for addressing the difficulties confronting the world today.

Chapter Two

"The Corporeal Politics of Vegetarianism in Han Kang's Novella"

Han Kang is the daughter of novelist Han Seung-won. She was born in Gwangju and relocated to Suyuri (where she speaks fondly of in her book *Greek Lessons*) in Seoul when she was ten years old. At Yonsei University, she majored in Korean literature. Han Dong Rim, her brother, is also an author. Five of her poems, including "Winter in Seoul," were included in the Winter 1993 edition of the quarterly *Literature and Society*, which marked the start of her career as a published author. The following year, when her short tale *The Scarlet Anchorwon* the Seoul Shinmun Spring Literary Contest, she made her writing debut. She then went on to take home the Today's Young Artist Award, the Korean Literature Novel Award, and the Yi Sang Literary Prize (2005). Han is now working on her sixth novel and has taught creative writing at the Seoul Institute of the Arts.

A Love of Yeosu, Han's first book, was released in 1995 and received praise for its deft and neatly structured structure. Han authored *The Vegetarian* and its sibling, *Mongolian Mark*, by hand since her wrist had been injured from using a computer keyboard too often. According to rumors, Han grew fixated on the words "I believe that people should be plants" (*The Private Life of Plants*, 112) in a poem by Korean modernist poet Yi Sang during her undergraduate years. She saw Yi's remark as implying a defensive posture against the brutality of Korea's colonial history under Japanese rule, and she used it as inspiration to compose *The Vegetarian*, her most well-known piece. While Han had already gained international notoriety by the time Deborah Smith translated *The Vegetarian* into English, it was her first book to be

translated into English. The translation of the book has generated significant debate since academics have found errors in it. Among other problems, there is the worry that Smith may have assigned part of the conversation to the wrong characters. For each of them, the translated book took home the 2016 Man Booker International Award. She is the first nominee from Korea for the honor. The book was also recognised by the NY Times Book Review as one of "The 10 Best Books of 2016." *The White Book*, Han's third book, made the 2018 International Booker Prize shortlist.

The novel *The Vegetarian* tackles topics of identity, individual freedom, and social pressure. It is thought-provoking and melancholy. The plot centers on Yeong-hye, an unremarkable lady who suddenly decides to quit eating meat and ultimately turns vegetarian. Her relationships, identity, and role in society are all put into question as a result of her choice. The novel poses significant concerns regarding the nature of human choice and the degree to which people may rebel against cultural norms and expectations through Yeong-change. hye's In this examination, we will dive into the book's topics and consider how Han Kang utilizes Yeong-trip hye's to highlight the tensions between societal pressure, individual freedom, and identity.

Mr. Cheong, a man who resides in Seoul, South Korea, with his wife Yeong-hye, serves as the narrator of *The Vegetarian's* first chapter, *The Vegetarian*. Their bond is commonplace and ordinary. Yeong-hye is a quiet woman who mostly enjoys reading. She cooks and takes care of the house. She does not always enjoy wearing a bra, and despite Mr. Cheong's demand that she do so, she has admitted to him that wearing bras makes her uncomfortable. Yeong-hye begins to lose weight and stop having sex with her husband over the following few months, claiming that his body "smells of meat(24)." She has trouble falling asleep. The couple had dinner with a number of Mr. Cheong's coworkers, including his boss, one evening. Yeong-hye

draws attention from his coworkers by not wearing a bra to the meal. Also, she won't eat any of the meat at the dinner table, so she is unable to partake in the most of the 12 dishes that are served family-style. The other diners make disparaging remarks about her vegetarianism and eventually cease interacting with her. Mr. Cheong is horrified by how his wife is acting.

In an effort to persuade Yeong-hye to abandon her vegetarianism, Mr. Cheong decides to phone both her mother and sister In-hye. They both find Yeong-hye's to defy her husband shocking, but they are unable to persuade her to start eating meat once more. Yeong-hye's refusal to engage in sexual activity also irritates Mr. Cheong, who repeatedly holds her down and rapes her as a result. Yeong-hye also starts stripping off when she is cooking by herself at home. She just responds that she is hot when he wonders why she does this. Yeong-hye is still having terrible, deadly nightmares, and she is also still losing weight. At In-apartment, Yeong-hye's family—which also includes her brother Yeong-ho, mother, father, In-hye, and In-husband—assembles Yeong-hye for a supper. In an effort to convince Yeong-hye to eat meat, Yeong-hye's mother has even put chunks of pork to her lips. When that doesn't work, her father snaps, orders Mr. Cheong and Yeong-ho to restrain Yeong-hye, Yeong-hye smacks her, and shoves a piece of pork into her mouth. Yeong-hye spits out the pork right away and then uses a knife to sever her wrist out of desperation. As soon as possible, Mr. Cheong and Yeong-hye's brother-in-law accompany her to the hospital. Yeong-hye's wound is sewn up in the hospital, but before she is let out, she vanishes from her room. She had taken off her medical robe and is discovered sitting on a bench holding a dead white bird with bloody bite marks on it.

Two years after the first segment, the second half, Mongolian Mark, is told from the viewpoint of Yeong-hye's brother-in-law (In-spouse). Yeong-hye's brother-in-law is

a video artist, and his wife, who is the family's main provider, is a cosmetics shop manager. The brother-in-law's relationship with In-hye is strained, and he is drawn to Yeong-hye more. The brother-in-law recently developed an obsession with pictures of men and women having sex while being covered in painted flowers. This fascination started when In-hye noted that Yeong-hye still had a Mongolian mark when bathing their little son Ji-woo. The brother-in-law fantasises about filming the two of them having sex together. Yeong-hye resided with In-hye and the brother-in-law for a while after being released from the hospital since Mr. Cheong had abandoned her, but she now lives alone. When the brother-in-law asks Yeong-hye whether she would be a model for him, he says that he plans to decorate her body with flowers and film her while she is completely naked. She gives her consent subtly, and the brother-in-law starts to lust after her. He had sex with In-hye for the first time in months after being overtaken by desire. He covers her mouth while imagining she is Yeong-hye. She sobs after he's done, but he immediately nods out, and they don't talk about what happened after that.

Yeong-hye enters the brother-in-law's studio and casually takes off her clothes. While filming her in various postures, he paints enormous flowers all over her body. They go out to supper after that. She responds that he wouldn't understand if he asked her why she doesn't eat meat. The brother-in-law leaves for his film studio that evening, prompting In-hye to leave for home early in order to monitor Ji-woo. He watches the recordings there and edits them into a movie, but he still wants to get more footage. He asks J, a friend who is also an artist, to pose with Yeong-hye. Yeong-hye, who hasn't removed the paint, receives a call from him asking her to come back and model once more, but this time with a different man. She concurs and J and Yeong-hye visit the studio the following day. After painting J with flowers, the

brother-in-law poses with him and Yeong-hye as Yeong-hye does things like craning her neck around J's, petting him, and straddling him without being asked. When J feels excited, the brother-in-law inquires about having actual intercourse. J declines right away and then quickly departs. Yeong-hye admits that she wanted to have sex with J because of the flowers on his body as she gets dressed. Then, as Yeong-hye waits in the studio, the brother-in-law drives off after having another artist buddy paint flowers on him. Without thinking to get his camcorder, the brother-in-law forcibly had sex with Yeong-hye after laying her down. Yeong-hye massages the flowers on his chest once they are done, then he switches on the camera and records himself having intercourse with her from behind. Yeong-hye starts crying, and he turns the camera off. She screams at him to stop during their last few minutes of sexual contact. The two then share a sleepover in the studio. Yeong-hye is still asleep when the brother-in-law awakens, but the camera has vanished. In-hye is in the studio when he goes to look for it. She explains to him that she had come looking for him, had seen the movie, and had already phoned for help for him. Yeong-hye suddenly wakes up and makes her way to the veranda, where she exposes her her body to the sun. The brother-in-law considers jumping from the railing.

Two years later, In-hye narrates the third portion, Flaming Trees. Yeong-hye is currently residing in a mental health facility and is completely refusing to eat. In-hye is informed by a doctor that if she is unable to encourage Yeong-hye to eat, they would attempt a strategy that has worked in the past: feeding her gruel through a tube put in her nose. In the event that this is unsuccessful, she will have to be sent to a general hospital for a challenging procedure that will enable them to connect an IV to her arteries and keep her alive. In-hye flits between a number of recollections from the previous two years. She talks about a time when Yeong-hye escaped and was

discovered behaving like a tree in the mountains. Yeong-hye had later revealed to her that to her, every tree was like a sibling. She informs In-hye that she no longer need food, only sunshine and water. On a previous visit, In-hye had questioned Yeong-hye about if she believed she had changed into a tree and how a tree could speak. Yeong-hye concurs with this reasoning, claiming that her words and ideas will soon vanish. In-hye also reflects about her spouse, recalling how she had wanted to care for him but had never been completely certain of her feelings for him or that he felt the same way. Instead, she was aware that he was passionate about his profession. She had always believed that she could not understand him. He attempted to jump over the railing when she reported him to the police but was saved by a paramedic.

Afterwards, after being imprisoned for a while, he had to demonstrate that he was not mentally sick. Following then, he disappeared, and In-hye never saw him again, despite the fact that he had phoned to ask about Ji-woo. In-hye feels bad about Yeong-hye and considers what she might have done to stop it. But, In-hye is also a little envious of Yeong-hye's to "shuck off societal restraints"(121) Ji-woo, in her opinion, is the only thing keeping her connected to the real world. Even when she was still married, she frequently considered methods to hurt or kill herself. Once, she set off for the mountains with the intention of leaving her family behind entirely, but she later changed her mind and came back. In-hye is struggling to get Yeong-hye to eat right now. The doctor then attempts to place the tube in Yeong-hye's after transporting her to another unit. Yeong-hye gets agitated and declares that she doesn't want to eat. She then attempts to fight back against their pressure. In-hye observes as the tube is safely inserted, but when doctors remove a tranquillizer to prevent Yeong-hye from vomiting the meal, In-hye rushes in and attacks a ward caretaker who attempts to hold her back. Yeong-hye must be sent right away to a main hospital after

struggling and vomiting blood."It's your body, you may treat it whatever you wish,"(162)In-hye muses as they go. In-hye admits to Yeong-hye that she has dreams too, but that eventually one needs to wake up in the ambulance on the way to the main hospital. In-hye notices a grove of trees glistening in the sunshine as they go. She gives them a "waiting for a response" expression. as though in opposition to something.

Many themes and concerns permeate *The Vegetarian*, A mongolian mark, which is a representation of innocence, is the first and most significant motif. By age five or six, this little "blue" area is expected to go gone. In-husband hye's becomes fixated on that uncommon fusion of innocence and sensuality when he learns that his sister-in-law could still possess it. The picture of men and women having sex got mysteriously linked up with a Mongolian mark on her bottom. The blue spot on a kid is a sign of innocence, but the same blue spot on an adult woman or man is connected with sex, thus the guy doesn't have "such great sexual yearning" (47) when he sees the blue mark on his son's buttocks. The vegetarians talk about despair and desperation as their second subject. Each member of Yeong-family Hye's goes through various levels of sorrow and desperation. When Yeong-Hye starts having vivid, violent nightmares, she immediately feels desolate. She starts to isolate herself from her family and all facets of life on a mental, emotional, and social level. The terrible solitude she experiences quickly gives way to desperation as she attempts to explain herself to her family and explain why she is doing things the way she is. As her father's effort to force-feed her results in a suicide attempt, Yeong-level Hye's of misery hits an all-time high. The reason Yeong-brother-in-law Hye's is desolate is because he is unhappy in his marriage and turns to sexual art to satiate the needs that his marriage is unable to satisfy. His obsession and personal loneliness drive him to

have an affair with Yeong-Hye, which ruins his marriage and relationships with his wife and family. In-Hye, Yeong-sister, Hye's is frantically trying to contain her sister's craziness and stop it from spreading. She tries to stop their father from forcing feeding Yeong-Hye despite the fact that she is unable to completely comprehend her sister's insane state. Her husband's adultery and betrayal, as well as the necessity of "corralling" her sister into normalcy, are the causes of her loneliness.

The novel's third recurrent major issue is the morality of meat consumption. The morality of consuming meat has given rise to several debates and even caused division between two groups of people. The first does not believe that people should cease eating meat because of the suffering of animals. We are predators, thus not eating meat might be harmful to people's health, according to some. The second group raises issues such as the harm that animal agriculture does to the environment, the rights of animals, and even the unfitness of meat for human consumption. Yeong-choice hye's to cease consuming animal products is wholly motivated by ethical considerations. She experiences bloody nightmares and loses awareness of reality since it is based on animal brutality and environmental ruin. Yeong-desire hye's to become a tree, which has the power to do no harm, is not an accident. A brilliant piece of fiction using a variety of literary devices is *The Vegetarian*. The employment of several viewpoints is one of *The Vegetarian's* most remarkable elements. Three distinct characters—Yeong-husband, hye's brother-in-law, and sister—take turns narrating each of the novel's three sections. Han Kang enables the reader to understand the experiences and views of the many characters as well as how their own battles with identity and wants effect Yeong-tale hye's by telling Yeong-story hye's from several points of view. This strategy gives the main character a nuanced representation and gives the book more depth and complexity.

Symbolism is another literary device employed in the book. Throughout the book, the idea of vegetarianism is utilised to symbolise Yeong-yearning hye's for autonomy, her defiance of traditional norms, and her final spiral into lunacy. The author depicts the different symbols, like flowers and birds, that are utilised to represent these thoughts and ideas using colourful and beautiful imagery. The work is made richer and deeper by the use of symbolism, which also aids in effectively expressing the book's underlying meanings. Another noteworthy literary device utilized in the book is the author's use of imagery. The reader has a visceral reading experience as a result of Han Kang's utilization of startling and vivid images. The imagery throughout the book is frequently strong and unnerving, ranging from Yeong-odd hye's visions to the detailed depictions of violence and sexual abuse. This strategy brings the reader farther into the world of the novel and helps them develop an emotional connection with the plot.

In conclusion, *The Vegetarian* by Han Kang is a potent piece of fiction that explores the themes of identity, societal expectations, and mental illness through a variety of literary styles. The novel's effect is enhanced by the use of numerous points of view, symbolism, imagery, and an open-ended finale, all of which make it a complex and thought-provoking piece of writing. The novel's use of several perspectives allows Yeong-hye, the main character, to be portrayed in a variety of ways and offers insight into the experiences and viewpoints of the other characters. The usage of symbolism throughout the book gives it complexity and depth, and the reader is given a visceral reading experience because of the startling and vivid imagery. Finally, the novel's open-ended finale leaves the reader with a strong impression and encourages them to continue thinking about the themes and concepts long after they have finished reading the book. Ultimately, *The Vegetarian* is a

frightening and potent book that leaves the reader with strong feelings. Its superb use of literary devices and treatment of topical and timeless issues like identity, societal expectations, and mental illness make it highly recommended. A book will have a lasting impact on readers and rewards diligent reading and thought.

Chapter Three

"From Flesh to Leaves: The Vegetarian and the Radical Reclamation of the Self"

The body is not only a physical thing; it is also a social construct that is intricately linked to oppression based on gender, race, class, and other factors. In patriarchal countries, the female body in particular has been objectified and made into a commodity, undermining the subjectivity of women. Exploring ecofeminist viewpoints on the body and subjectivity via literature is one method to do this. Han Kang's book *The Vegetarian* gives a distinctive viewpoint on the rejection of meat as a form of defiance against patriarchal forces that trample on and commercialise the bodies of women and the environment. The story emphasises how cultural standards and expectations may be repressive and restrict women's physical autonomy through the protagonist's refusal of meat. Exploring the ideas of the body and subjectivity is made possible by the strong lens provided by ecofeminism. Ecofeminism is a paradigm for opposing patriarchal norms and working towards a more equitable and sustainable society by understanding the interdependence of social and environmental justice.

According to the first section of the novella, vegetarianism is not widely accepted in South Korea's social structure. Other characters are introduced to us by the author who uses them specifically in the storyline to argue against being a vegetarian. The protagonist and his wife attend a party at his boss' house at a specific scene in the story. The other characters in the scenario begin speculating or making comments on the act of being/becoming a vegetarian after learning that the protagonist's wife is a vegetarian. In addition to highlighting the trend of being on a

diet where ladies like to eat veggies, they added a religious undertone. While they came up with various implications, they all agreed that vegetarianism makes individuals weak. The protagonist himself expresses a similar opinion when he mentions the woman's discernible cheekbones at regular intervals throughout the tale. A similar point of view can be found in William Smellie's *Philosophy of Natural History* 2, which he wrote in 1790. Due to their vegetarian diet, he called Indians a "meager, diseased, and frail people"(39, Smellie, William). The protagonist gives us a horrifying account of an illness that his wife eventually succumbs to after being vegetarian. There is a belief that being a vegetarian makes one weak and ill. In contrast, the protagonist's wife in this narrative develops into a strong character as a result of her dreams, which inspire her to switch to vegetarianism. She is a passive doer who exemplifies perseverance in the first half of the story and never raises her voice since she is not aware of the possibility of making a decision.

Only after discovering her unconscious fantasies does she realise she has the power to choose and defy tradition. She begins to wonder about everything that has occurred to her so far or is still happening. She recalls an instance when she saw her father viciously murder a puppy. While she felt uncomfortable after seeing how the dog was tormented and killed, the knowledge that something was wrong with the dog's treatment hit her consciousness after the nightmares. In accordance with Freud, dreams are a product of our unconscious mind that communicate with our conscious mind while we are asleep. She was roused from the sleep of passivity and endurance by the fantasies that her unconscious mind had conjured up. According to Freud's theory in *Analysis of Dreams*, our suppressed urges are pushed into our unconscious mind and then resurface when we are asleep. It is possible to interpret her resistance to violence as a suppressed yearning that has been trampled by patriarchal social

rules. She has been treated as a domesticated object her whole life and has never been allowed the chance to express her desires. It becomes very evident that for a woman to speak her thoughts and make her own choices is still seen as shameful and stigmatising in traditional Korean culture. She forfeits her family's safety and respect the instant she attempts to emerge from her interiority. Thus, her closet is the only place where she can express her suppressed passions. For this reason, the dream sequence Yeong is a weapon for empowerment since she can think and behave anyway she wants without having to follow the dictates of her culture. Because of this, she finds the contrast between reality and her fantasy to be much more unpleasant. In contrast to her dreams, where she is the only one with the right to voice an opinion, in real life, she must endure several acts of physical violence in order to put her beliefs into effect. In contrast to how the animal appears in her nightmares as the victim of shocking brutality and she is left as a bystander, in reality she is changed into the animal and society assumes the role of the bystander.

Although she can be categorised as domesticated in the first half of the story, she subsequently breaches the domestication barrier and asserts her rights to her body and sexuality, unlike animals. She actively avoids not only eating meat but also having sex with her spouse, which may indicate that she did not feel at ease in their marital connection. She commits marital rape as a result of doing so. She attempts to fight back and resists, but she is unable to save herself. But, she makes her husband feel bad and recognise his error through her gestures. She finally asserts her right to her own body by grabbing a knife and slitting her nerves when someone tries to shove a piece of pork into her mouth. This confident and forceful Yeong-hye turns becomes a source of disillusionment and ire for her spouse. He fails to acknowledge the reality of a woman's selfhood, a self that is independent of her husband's wishes and does not

just revolve around them. She opposes the strict binaries of subject-object position by rejecting the normative ideals of the (patriarchal) society she lives in, which includes her father, her husband, and the culture in which she was raised.

The novella also offers a critique of a culture that allows for a woman's personal enjoyment and independence of the body in modern society, which is compared very little or nearly nonexistent. Her unconventional attitude challenges the dominant stereotype of a woman that men in her culture revere, according to which a woman is only deserving of respect if she is gentle, timid, and obedient to her husband's wishes. Her spouse claims, "I truly didn't have a clue when it comes to this woman," when she wants to express the freedom of her body or pleasure herself. (*The Vegetarian*, 21).

The unattractive body is transformed into an object of love by changing the perspective of the spectator (her husband only sees the body as the "skeletal frame of an invalid"(18) but her brother-in-law finds it to be an attractive characteristic). According to this viewpoint, the body's metamorphosis reveals its vulnerability and its capacity to mutate. This easily altered body seeks to expel the meat inside by refraining from eating it, reducing weight, and dressing it in flowers (a sequence of the process of becoming a plant). Yeong-effort hye's to transform into a tree instills great anxiety since it signifies a place that can never be understood. Her voice is more mistaken for that of a wild animal rather than a person, the more she attempts to take on a plant-like appearance.

The relationship between women and plants has a very long history, with the analogy between a woman's attractiveness and a flower inspiring many literary and creative expressions throughout the years. The movement of forms between vegetarians and people has long been shown using metaphors, symbolism, and

allegories, and books record instances of humans completely transforming into plants. Ovid's *Metamorphoses*, which has more than twenty episodes dealing with it in characters like Myrrha, Narcissus, Daphne, and more, is probably one of the most well-known literary grounds for the transformation of people into plants. The specifics of Yeong-metamorphosis Hye's into a woman who is in charge of her own body and defies conventional standards and expectations for women are the subject of this essay. Kang provides several examples and incidents that demonstrate Yeong Hye's resistance to and revolt against the repressive patriarchy.

First and foremost, Yeong Hye's choice to go vegetarian is a tremendous act of defiance. The consumption of meat is an integral element of South Korean society, and abstaining from it is seen as odd and frequently mocked. Nonetheless, Yeong Hye's choice to give up meat is a symbolic rejection of the expectations that have been put on her as a woman by the traditional gender norms. Yeong Hye is, in a sense, taking charge of her own body by selecting the foods she wants to consume and avoid. This choice serves as a spark for the subsequent actions, which see Yeong Hye's opposition to conventional standards and expectations grow stronger.

The second key act of resistance is Yeong Hye's denial of her husband's approaches on a sexual level. Mr. Cheong, her husband, is a perfect example of the typical patriarchal attitudes that rule Korean culture. He wants Yeong Hye to follow his wishes and is emotionally cold and domineering. Nonetheless, Yeong Hye's denial of his approaches and subsequent breakup with him show her independence and defiance of the patriarchal expectations that limit her as a woman.

Another act of resistance is Yeong Hye's performance art piece, in which she covers her body with flowers and displays it to the public. Female nudity is frowned

upon in Korean culture, and Yeong Hye's performance work directly challenges this. She is taking back control of her body and sexuality from the patriarchal culture that attempts to control it by displaying it as a piece of art.

The final act of resistance is Yeong Hye's determination to starve herself to death. Yeong Hye's self-inflicted malnutrition is a potent protest against the expectations put on her as a woman in a culture where women are expected to be subservient and obedient. Despite the brutality and persecution she endured throughout her life, she may regain control over her body and her existence via death.

In conclusion, it is evident from the study of *The Vegetarian* by Han Kang utilising ecofeminism theory that the book is a potent reflection on how the body and subjectivity relate to one another and to the natural world. Since she takes control of her body and defies the patriarchal expectations imposed on her as a woman, Yeong Hye's persona is a representation of the ecofeminist movement. The interdependence of people and environment is emphasised by ecofeminism theory, which also highlights how one might abuse the other. The characters in *The Vegetarian* see meat consumption in a way that reflects society beliefs of power and control over nature. Nonetheless, Yeong Hye's choice to give up meat and other animal products is a symbolic rejection of this exploitative connection since it reflects her desire to appreciate and revere nature. Moreover, Yeong Hye's attachment to nature is entwined with her path towards subjectivity. She uses performance art to underscore the connection between her body and the natural world by covering herself in flowers. Yeong Hye is recovering her connection to nature while also taking back control of her body from the patriarchal culture that attempts to control it via her work. The link between the body, subjectivity, and the natural environment is the overall theme of

The Vegetarian, which conveys a strong message. The character of Yeong Hye, who rejects patriarchal norms and values and reclaims her body and relationship to nature, is clearly a symbol of the ecofeminist movement when the novel is examined using ecofeminism theory.

Conclusion

Han Kang's novel *The Vegetarian* is a haunting portrayal of a woman, Yeong Hye, who takes control of her own body and resists the societal norms and expectations placed on her as a woman. Through Yeong Hye's journey, Kang exposes the oppressive structures and expectations that limit women's agency in Korean society. By the end of the novel, Yeong Hye's actions not only challenge these structures but also open up new possibilities for freedom and resistance.

From the beginning of the novel, Yeong Hye's decision to become a vegetarian is met with disbelief and hostility from her family and husband. In Korean culture, meat is seen as essential for strength and vitality, and Yeong Hye's refusal to eat it is interpreted as a sign of weakness and deviance. Her husband, in particular, sees her vegetarianism as a personal affront to his masculinity and control over her body. He attempts to force-feed her meat, rape her, and ultimately divorces her, all in an effort to reassert his power over her. However, Yeong Hye's vegetarianism is not just a rejection of meat, but a rejection of the cultural expectations and gender roles that have been imposed on her.

As the novel progresses, Yeong Hye's resistance to societal norms intensifies, and she becomes increasingly fixated on becoming a tree. Her transformation is both physical and psychological, and she embraces it fully, even when it means alienating herself from her family and society. Yeong Hye's determination to become a tree is an act of self-determination and a rejection of the limited possibilities available to her as a woman in Korean society.

Through Yeong Hye's journey, Kang exposes the ways in which societal expectations limit women's agency and self-expression. Yeong Hye's family and

husband are unable to accept her transformation because it challenges their understanding of what a woman should be. She is seen as mad, insane, and dangerous, and is institutionalised against her will. However, Yeong Hye's transformation is not a sign of madness, but rather a refusal to accept the limited possibilities available to her as a woman. As she says, "My life is such that all I have left is this body, so I'm trying to die within my body" (178).

Yeong Hye's transformation is ultimately successful, and she becomes a tree. However, her transformation is not just an individual act of resistance but a challenge to the oppressive structures and expectations that limit women's agency. Through her transformation, Yeong Hye shows that there are other possibilities for women beyond the constraints of societal expectations. She becomes a symbol of resistance and hope, challenging the patriarchal norms and structures that have been imposed on women.

In conclusion, *The Vegetarianism* a powerful novel that exposes the oppressive structures and expectations that limit women's agency in Korean society. Through Yeong Hye's journey, Kang shows that resistance is possible and that there are other possibilities for women beyond the constraints of societal expectations. Yeong Hye's determination to take control of her own body and become a tree is a powerful act of self-determination and a rejection of the limited possibilities available to her as a woman. By the end of the novel, Yeong Hye becomes a symbol of resistance and hope, challenging the patriarchal norms and structures that have been imposed on women.

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DON BOSCO ARTS AND SCIENCE COLLEGE

ANGADIKKADAVU

**Tracing elements of postcolonial feminism in *The Mother I
Never Knew***

A Project Submitted to Kannur University in Partial Fulfillment of the Requirement
for the Award of Bachelor of Degree

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Register No: DB20AEGR032

DEPARTMENT OF ENGLISH

Project Supervisor: Mrs. Deepa Kuruvilla

March 2023

KANNUR UNIVERSITY

Bonafide Certificate

This is to certify that this project report entitled “**Tracing elements of postcolonial feminism in *The Mother I Never Knew***” is a bonafide work of Adithya A P, who carried out the project work under my supervision. This project has not been published or submitted either in part or in whole, for any other degree.

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Declaration

I, Adithya A P, hereby declare that the project work entitled “**Tracing elements of postcolonial feminism in *The Mother I Never Knew***” has been prepared by me and submitted to Kannur University in partial fulfillment of the requirement for the award of Bachelor of Arts in English is a record of original work done by me under the supervision of Mrs.Deepa Kuruvilla of the department of English of Don Bosco Arts and Science College.

I also declare that this project work has not been submitted by me fully or partly for the award of any degree, title or recognition before any authority.

Angadikadavu

31-03-2023

Adithya A P

DB20AEGR032

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Adithya A P

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Introduction

Sudhamurthy was born on 19 August in 1951 and she is an Indian educator author a philanthropist who is chairperson of the Infosys foundation. She is married to the co-founder of Infosys, N. R. Narayana murthy. Murthy was awarded the Padma shri, the fourth highest civilian award in India for social work by the government of India in 2006. Sudhamurthy began her professional carrier in computer science and engineering. She is the chairperson of the infosys foundation and a member of public health care initiatives of the gate foundation. She has founded several orphanages Participated in rural development efforts supported the movement to provide all Karnataka government school with computer and library facilities and established murthy classical library of India at Harvard university. She is also a columnist for English and Kannada newspapers.

In this novel Sudha Murthy's theory was applied is postmodern feminism. The term feminism can be used to describe political cultural or economic. Feminism and feminist writers have made remarkable strides in the field of literature. Feminism provides multi dimensional vision about women who are treated as the other sex or weaker sex and awareness and awakening in ameliorating their condition.

This project is an analysis of the famous feminist novels of the renowned writer Sudha Murthy. The feminist movement is clearly understood as a social movement that seeks equal right for women and feminism is nothing but a revolt against the unequal treatment given to women.

Feminism is a range of social movement political movement and ideologies that aim to define and establish the political economic personal and social equality of

the sexes. And feminist have also worked to ensure access to legal abortion and social integration and to protect women.

Since the late 20th century many newer forms of feminism have emerged some forms of feminism have emerged some forms of feminism have been criticized for taking into account only white middle class college educated heterosexual or cisgender perspectives and although men and women are equally important for the coordination of human existence women have been exploited and dominated by men. This project is an attempt to interpret the text written by Sudhamurthy.

This project has two stories and they based on completely different backgrounds and both the stories deals with family values and maintaining the relationship with the family to be difficult. In this novel tells about the two persons are venkatesh and mukesh. And in this novel both family problems are included

And first novel talks about Venkatesh and he is a banker with his wife and Two children and they are lived in Bangalore and his wife is concerned with gaining health. Ravi and gauri were their daughters of venkatesh and takes his father and support him in all his decision and her father Venkatesh was transffered to Hubli and he would not have minded going to a place nearby like kanakpura kolar or mysore and end of summer was pleasantly warm in Bangalore. Venkatesh family was healthy and financially sound. And his wife shantha ran the house efficiently and handled the family finances better than the investment banker. When one day Venkatesh saw her wife, he noticed she had coloured her hair and got a facial and applied make up.

And the 2nd novel about mukesh he is a young man and he is shocked to realize after his father's death and that he was actually adopted. He set out to found his biological mother on discovering the truth behind his birth and adoption and he

finds himself in a dilemma but finally decides that was her real mother that brought him up and has always and he travels to north India still he is haunted by his allegiance to his foster mother and at last it's going to be a mystery cracker.

Chapter One

Decolonizing Feminism: Unveiling the Intersectionality of Postcolonial Feminism

Feminism is a movement that support the equal rights for men and women and women are entitled to same political social and intellectual rights as women.

Postcolonial feminism is a form of feminism that developed as a response to the fact that feminism seemed to focus slowly on the experience of women in western cultures. Postcolonial feminism theory is primarily concerned with the representation of women in once colonised countries and in western location.

Postcolonial feminism is relatively new stream of thought and developing primarily work of the postcolonial theorists who concerned developing with how different colonial and imperial relation throughout the nineteenth century have impacted the way in which the particular culture viewed themselves.

Postcolonial feminism argues that using by the term women as a universal group. Women's are the only one defined by the gender and not also social class, race, ethnicity, and sexual preferences. Postcolonial. Feminism does not agree that women are a universal group and reject the ideas of a global sisterhood.

Postcolonial feminism is a form of feminism that developed as a response to feminism focusing solely on the experience of women in western culture and former colonies postcolonial feminist also work to incorporate the ideas of indigenous and other third world feminist movement into mainstream western feminism. The term post feminism is sometimes confused with subsequent feminism such as fourth wave feminism and xenofeminism.

Postcolonial is the critical analysis of the history, culture, literature and modes of discourse that are specific to the former colonies of England, Spain, France and other European imperial powers. These studies have focused especially on the third world countries in Africa Asia the Caribbean islands, and South America. Postcolonial feminist do not agree that women are a universal group and reject the idea of a global sisterhood.

Postcolonial feminism, black feminism and other racially conscious strands of feminism have struggled to add racial and ethnic differences among women to the feminist dialogue. Postcolonial feminism is sometimes criticized mostly as a response from mainstream feminism women's writing from the former colonies often embody feminist concerns. Both black feminist and postcolonial feminist argues that mainstream western feminism fails to adequately account for racial differences.

Postcolonial feminists argues that colonialism and the ongoing effects of colonialism have had a profound impact on the lives of women in postcolonial societies and that these effects must be acknowledged and addressed in any discussion of women's Right and gender equality. Postcolonial feminism is a form of feminist thought that critiques both colonialism and western centric forms of feminism and seeks to address the unique experiences and oppression faced by women in postcolonial societies

The theories and practices of postcolonial feminism inform activism advocacy and academic scholarship on issues related to gender and social justice in a global context, and seeks to challenge and resist the ongoing impacts of colonialism, imperialism and neo colonialism on the lives of women of colour

Postcolonial feminism is sometimes criticized by mainstream feminism, which argues that postcolonial feminism weakens the wider feminist movement by dividing it is also often criticized for its western bias. Postcolonial feminists seek to tackle the ethnic conflict and racism that still exist and aims to bring these issues into feminist discourse.

In the past mainstream western feminism has largely avoided the issues of race, relegating it to a secondary issues behind patriarchy and somewhat separate from feminism. Until more recent discourse race was not seen as an issue that white women needed to address.

The concept of colonisation occupies many different spaces within postcolonial feminist theory. It can refer to the literal act of acquiring lands or to forms of social discursive, political and economic enslavement in a society.

In Audre Lorde's foundational essay, the master's Tools will never dismantle the master's House, lorde uses the metaphor of the master's tool and the master house to explain that western feminism is failing to make positive change for third world women by using the same tools used by the patriarchy to oppress women. The difference between women, Lorde asserts, should be used as strength to create a community in which women use their different strengths to support each other.

Postcolonial feminism originated in the 1980s as a critique of feminist theorists in developed countries pointing out the universalizing tendencies of mainstream feminist ideas and argues that women living in non-western countries are misrepresented.

Postcolonial feminism has strong ties with indigenous movement and wider postcolonial theory. It is also closely affiliated with black feminism because both

black feminist and postcolonial feminists argues that mainstream western feminism fails to adequately account for social racial differences. Racism has a major role to play in the discussion of postcolonial feminism.

Postcolonial feminism is sometimes criticized by mainstream feminism, which argues that postcolonial feminism weakens the wider feminist movement by dividing it. It is also often criticized for its Western bias. Another aspects of postcolonial feminist theory has been interrogation of historiographic both imperial and nationalist postcolonial feminist scholars have been analysing how the women's question was resolved by nationalism. One of the major issues of postcolonial feminist theory has been the interrogation of nationalism as another mode of subjugation of women.

One another issue to be understood is the critically of location in postcolonial feminist criticism. As while postcolonial feminist criticism places itself in opposition to all that is mainstream in the literary establishment of the west, when viewed from the non western world US and British based postcolonial feminist critical theory is readily associated with other western feminism and postmodernism.

Postcolonial feminism is a theoretical approach that emerged in the 1980s and 1990s, which seeks to examine how gender race and colonialism intersect to shape women s experience in postcolonial societies. It challenges the Eurocentric and Universalists assumption of feminism and highlights the unique challenges faced by women in the non-western contexts. Postcolonial feminism also highlight's the ways in which Western feminist movement have often been complicit in colonialism and imperialism and ignored or dismissed the experience of women from non-western contexts. Postcolonial feminism is a multifaceted theoretical approach that emerged in

the 1980 and 1990 and it is associated with the work of a range of scholars from different disciplines some of the main proponent of postcolonial feminism.

It emerged in the 1980s and 1990s as a response to the shortcoming of western feminist theory and activism. It developed out of a broader movement of postcolonial studies, which sought to examine the legacies of colonialism and imperialism on culture politics and society. Postcolonial feminism is a multifaceted theoretical approach that emerged in the 1980s and 1990, and is associated with the work of range of scholars from different disciplines. Some of the main proponents of postcolonial feminism and their contribution.

Chandra Talpade Mohanty is one of the leading figures in postcolonial feminism. In her influential essay "Under Western Eyes: feminist scholarship and colonial Discourses" (1986), Mohanty critiques the tendency of western feminist to treat the experience of women from the non-western contexts as homogeneous and static. Mohanty calls for a more nuanced and context specific approach to feminist scholarship that takes into account the historical and cultural context of different societies.

Another important figure in postcolonial feminism is bell hooks. In her book "feminist theory: from margin to center" (1984), hooks argues that feminist theory and activism must be inclusive of women of color, working class women, and women from non-western contexts. The work of feminist scholars such as Chandra Talpade Mohanty, gayatri chakravorty spivak, and bell hooks was particularly influential in shaping the development of postcolonial feminism.

Overall, the emergence of postcolonial feminism was a response to the limitations of western feminist theory and activism, and the growing recognition of

the complex intersections of gender race, class and colonialism in shaping women's experience around the world. Another important contribution of postcolonial feminism is its recognition of the diversities of women's experience. Postcolonial feminism is also relevant in its critique of the legacies of colonialism and imperialism. The relevance of postcolonial feminism lies in its ability to provide a critical and intersectional perspective on the ways in which gender; race, class, and colonialism intersect to shape social and political structures. As the world continues to grapple with issues of global inequality and social justice, postcolonial feminism provides an important framework for understanding and challenging these structures of power.

It mainly seeks to explore the dynamic relation between post colonialism and post feminism. It will approach to both of them as fields in which there is not only a production of intellectual knowledge but also critical poisoning toward the hegemonic structure by considering both fields as a product based on a historical line, this paper aim to discover the ground on which they came side by side. Another aim of this study will be to recognize the features of the ground, which is characterised by several critics and contribution.

Chapter Two

"Rediscovering Roots: A Journey of Self-Discovery in '*The Mother I Never Knew*' by Sudha Murthy"

The mother I never knew novel by Sudhamurthy. She was a writer on the background of Indian English literature. She writes about the people of her surroundings and about the social challenges makes the world to amend it from time to time. And this novel was 1st published in the year 17 July 2014. The stories deal with common people's life and she is famous for her views on donation and realisation but this novel portrays her loyalty as a woman and a mother and also a writer. This is a fictional novel. And in this novel the mainly the themes were telling us about the human behaviour, poverty, ambience, adoption, unjustified, disclosed. The book comprises the two novellas that explore quests by two men each searching for her mother they never knew I had deceptional and injustice to the women were the main central themes of the novel.

And in the novel is about two individuals Venkatesh and Mukesh. And it is two novellas is a poignant tale of Two men and both are very happy and settled in their respective lives they come across a shocking truth. Venkatesh and mukesh as they set out a journey to find out *the mother i never knew*. Venkatesh and mukesh have their own problems about their family life Venkatesh was a bank manager stumbles upon his look like one fine day when he probes further, he discovers his father's hidden past and he is determined to make amends to his impoverished stepmother. And he was terribly upset when he found out that the had been transferred to Hubli his and he started driving towards his house in jayanagar. And he knew that he did not really need a job and his family was healthy and financially sound. His

colleagues often remarked that had they been in his shoes. But Venkatesh did not like to be idle. Venkatesh has wife and children wife name was Shantha and daughter name Gauri. And Shantha's parents lived nearby in Jayanagar and she had asked to come and live with her they had not agreed and were adamant about staying at their own place. His daughter was tall, thin, dusky, and attractive. She was a quiet and intelligent girl and Venkatesh loved her with all his heart and the daughter told him she had been transferred to Hubli and Gauri was an eternal optimist and she could make anyone feel better and another daughter is Ravi he was now in America he had foreseen the business possibilities in computer and majored in computer science after his engineering studies he had immediately found a software job and the company had sent him to the USA. And his son told to his mother times have changed and who wants to stay in America and I will work here for two years and then I will start my business company in India.

Gauri had completed her MBBS and was now in the first year of her MD in gynaecology but her mother was disappointed with her choice of her profession and with her intelligence and patience ability to remain calm in any situation. She was very successful.

Murthy emphasizes the pleasant ambience in front of the readers she focuses on the food eaten by the Karnataka people. The various places of Karnataka and how people address to one another like Amma. Rural life is juxtaposed in the novel. The book has two different stories and each having strong emotional appeal in both the stories the sons are quite unaware of surprise that fate has kept from them until everything is before them and they realise and this is all about in the novel *the mother I never knew*.

And another character is Mukesh is a young man and shocked the sudden news death of his father and moved to India. And he sets to find out find his biological mother he gets about where his loyalties should lie. With the mother who gave birth to him or with the mother who brought him up. And the story of Mukesh life starting with mid-march and almost end of the skiing seasons in Lausanne. When he was younger, he had accompanied his father on business trips to Switzerland many times. While Appa was busy with his meetings mukesh could explore his surroundings. His mind wandered to his father Krishna Rao a self-made and soft-spoken gentleman known as Rao Saheb to others. Rao Saheb owned a huge garment export house called mukesh export in Bangalore.

Mukesh's parents had wanted him to join the family business but he did not they were surprised when he had studied history language and art and had become programme executive in BBC in London. After Mukesh's employment in London his older sister Neeraja and her husband Satish a litigation lawyer in Bangalore, had helped Rao Saheb with export business.

The central conflict in Venkatesh story is resolved so unbelievably effortlessly, that it amounted almost to a deus ex machina. I felt cheated by it. It takes ten chapters for Venkatesh to search for, find and confirm the validity of his second mother's claim, and one chapter for him to discuss it with his wife and children, get repulsed by the selfishness to the wife and son, and feel redeemed by his daughter's selflessness. Mukesh story has the same flaws-a rambling off into meaningless territory. Here, his search for his biological mother is complicated by the fact that he was adopted twice in a row-so he has not two but three contenders for the title of 'mother.' There is also a brother in-law who is lawyer, who behaves like a cad when it comes to Mukesh's

father's will and his last rites. This intriguing thread was left dangling away, and never addressed beyond a single line that expresses his adoptive mother's unconditional support towards his right as 'heir' to the family.

The summer season has ended and it was the month of shravana the rain has washed the muddy. And Venkatesh was set out for Shiggaon with Anant Patil it was an hour's journey from Hubli. Shiggaon and is located near the old hospital. *Bannabhata's* house is also close to it the shop belongs to Krishna Chari. Venkatesh was confused. In this novel mainly about the 2 characters are Venkatesh and Mukesh. And her own life experience we can see in this novel. Both female and male characters are here. And after Venkatesh walked further and that when he realized that all the shops were located on one long street it is in Brigade Road in Bangalore. Within a few minutes he found a shop and it was tiny and handwritten board displayed outside *Shri Vishwakarma Namah*, Sneha Jewellers Proprietor Krishnachari. He entered the shop there was an old desk in a corner an old carpet on the floor and a weighing scale in a glass box standing on the counter. The word's 'Shubha Labha and a swastika mark displayed on the wall and a framed cross. After a few weeks ago he visits to Shiggaon, Vijayabai insisted on taking Venkatesh to the mutt in Sonda. The Sonda Vadiraja mutt is one of the eight mutts of Udipi it is the only mutt located close to Hubli. And another person is Anant Patil and he is agreed to his wife's request and the three of them started for Sonda on a Saturday and there was a lush green everywhere and they stopped to see the bakula flower and Elaichi bananas in Yellapura and the Marikamba temple in Sirsi.

And in this novel Sudha Murthy *the mother I never knew* two persons life was telling main important characters are Venkatesh and Mukesh. And also, so many other

female characters of Venkatesh and Mukesh wife's and their daughter. And in this story two men are searching for her own mothers they never knew they had the main central theme of in this story deception and injustice to the women. The stories in the book are about the familial relationship, highlighting their values in the contemporary life. *The mother I never knew* provides a short and sweet read and can be read in one go. Venkatesh was a bank manager who lives in Bangalore with his wife and two children and their daughters are Ravi and Gauri. He probes on and finds his step mother after listening to her sad story he is moved and decides to alone for the injustice done to his half- brother and step mother.

Venkatesh, Anant Patil and Vijayabai took a Room in the mutt they washed and changed and then seated themselves in the large hall where there was already a long queue for lunch. Patil and Vijayabai met some family friends and Venkatesh found himself alone. he went and sat down there was an old woman next to him who asked when did you come here, Shankar Venkatesh wasn't surprised by the mistaken identity any more. He replied I am not Shankar. Iam manda aunty from hulgur. Shankar, I know that we are meeting after a long time he said once I am telling the truth I am not Shankar she stared at him but you look just like him his mother bhagava and I are good friends and he ask what the Shankar is doing and she told he is a primary school teacher and works in Shishunal. And he has three daughters they are Mandakini, Alakananda and Sarayu. and Shankar's mother Bhagavva, is old and lives in Shi Shunal with her son while Mangalabai-shankars wife- lives in Hubli with her children. The second and third daughters are in collage while the oldest daughter Mandakini stays at home and takes tuitions at peoples houses. Shankar was the only earning member of the family. They have no land and barely any money. His daughter Mandakini was born in mulanakshatra her horoscope advises that she should be

wedded into house without a father- in-law shankar is finding it difficult to find a suitable match since he can't afford to pay dowry either Shankar had come here pray to for Mandakini. Perhaps that's Mangalabai; Venkatesh thought he pushed the door open and walked through a small veranda leading to a main hall. Venkatesh sat down and looked around the only other room was a kitchen there were unmistakable signs of poverty everywhere- minimal cheap furniture and faded photographs of children were displayed in broken photo- frames. Suddenly the door opened an attractive and fair skinned girl walked in she was around Gauri's age but fairer she almost looked like Gauri when she smiled it took for a few seconds to realize his mistake Venkatesh spoke immediately I am not your father. My name is Venkatesh s and iam a manager in state bank of India. and she told sorry and told her u look like my father for that moment. And her tuition sir told I have passed my bachelor of science with a first class these days I have gone to peoples houses and teach children. and Shankar also sat down and wiped his sweaty forehead he told my father's name is Setu Rao and my mother's name is Bhagavva. I have never seen my father. in fact, I don't even have a picture of him he died when I was still in my mother's womb. but I know that both my parents didn't have any siblings and I am their only child and he asked what about ur sir and he told iam the only child too said Venkatesh my father's name is Madhav Rao and my mother's name is Indiramma we will never visit this part of Karnataka and we don't have any relatives here either.

In the novel the novelist has given all priorities and luxurious life to Venkatesh and on the other side made to suffer Shankar whose father was also same but her mother was deserted and had to undergo only sufferance. The novel discourses that setu was the same person Venkatesh father Madhav Rao who has changed his name from Setu Madhav Rao to Setu He had missed the train and the

train committed an accident and it was a second chance to of life to him the present novel is not only a subjective picture of wife desertion but it also emphasizes that one must not believe on other without proper investigating the real c condition of our owns.

Its semantics the complexity of the two stories the theme of injustice done to women; their tragedies are the most prominent features of the novel . In *the mother I never knew* the psychological crises of her character, are treated to a greater length It also focuses on how women rights are sur suppressed and neglected by man. *The mother I never Knew* by Sudha Murthy is a beautiful story exploring human relation and which touches our heart strings and the author handles all the complex human emotion with ease in his book and u actually starts to feel the protagonist's pain.

And the author Manifested that no one supports a women delinquency she also highlights that how human relationship changes according to the condition and how a woman feels aliented in male dominated society. In this Novel Sudha Murthy exhibits the different roles played by different mother. Bhagavva, Nirmala, Kumari, and Sumanthi are not only great women but they are fantastic and adorable mother who are oppressed and are not given their rights in the male dominated society. This novel is of deception and injustice done by the patriarchal world Sudha Murthy accentuates that the society hurts the mother, does injustice with her, and also dominates her but for her kid she is always right and loyal maybe she biological mother or an adoptive mother.

Chapter Three

"Deconstructing Patriarchy and Colonialism: Applying Postcolonial Feminism in Sudha Murthy's '*The Mother I Never Knew*'"

The powerful novel "*The Mother I Never Knew*" investigates the complexities of family relationships, identity, culture, and postcolonial feminism. Sudha Murthy is the main character, a young woman who has always felt disconnected from her Pakistani mother. As she digs further into her family's ancestry, she finds difficult bits of insight about her mom's past and the effect of imperialism on their lives. In response to the early proponents of postcolonial theory and the men who were preoccupied with nation-building following empire, postcolonial feminism emerged. And indigenous people's history had been wiped out by colonialism. It criticizes colonial power as well as the hegemonic power that indigenous men established following the empire. It aims to explain how non-white, non-western women in postcolonial societies are affected by racism and the long-lasting political, economic, and cultural effects of colonialism. As per the principal novella, the natural guardians made no fuss over how their child's brain research and feelings as a little youngster would influence him. In addition, as the story progresses, it becomes clear once more that the protagonist was given to Sumati and Rao Saheb twice: once to his biological mother and once to the parent who had him for two years.

Nirmala was depicted by Sudha Murthy as an adolescent mother, a tenth-grade student, and the single daughter of Zamindar, overprotected by his authoritarian father, who makes a mistake in her life. Zamindar wanted his daughter to marry into an influential family. The clever sped up the excursion of Munna's dad, Mukesh, or Munna, who moved toward the Sumati family, and Rumindar presented her as his

little girl. Sudha Murthy demonstrated that women's infractions are not supported. She also emphasizes how women feel alienated in a society dominated by men and how human relationships change depending on the circumstances. Sudha Murthy depicts the various roles played by various mothers in the novel.

Not only are Bhagavva, Nirmala, Kumari Rumindar, and Sumanti outstanding women, but they are also fantastic mothers who are belittled and denied their rights in a society dominated by men. Through her artistic perception and fresh perspective, Sudha Murthy brought to light the hidden flaws of society that permeate our culture and are supported by power. The patriarchal society's deception and injustice are the subject of the novel. All of the mothers portrayed in the book didn't have it easy. The novel is cool, the paragraphs are short, and the male characters generally overpower the female characters. Sudha Murthy emphasizes that while society oppresses and abuses the mother, she is always right and loyal to her child. Perhaps her natural mother or an assenting mother —salute to all moms! In the years following India's independence, a number of English-language fiction authors from India attempted to investigate and present Indian reality. They try to assess the sociological impact on their characters' psyches as they become increasingly psychologically oriented. Marriage is a significant event in Hinduism—a promise. This marriage union is regarded as a serious commitment to love and companionship in both good and bad times. It is necessary for humanity's transmission. When looking at the female characters in Sudha Murthy's *The Mother I Never Knew*, she shows how women suffered in medieval times and how brave women are now.

In a patriarchal society, a wife is thought to be a slave to her husband, and as such, she must endure all of his ills. However, nowadays, women are willing to let their consciences dictate their lives. A wife must be determined to live without her

husband if the circumstances demand it, as the novel depicts. She should have the resolve to raise her youngsters with certainty. The novel is the literary form that most accurately portrays contemporary social conditions. The status of women has been rapidly changing, and the novelists capture this transition in their novels. This attitude toward women in society and the author's response to it also govern the portrayal of women in novels. Throughout his life, Swami Vivekananda worked to improve the situation of women, particularly Indian women. "Unless the condition of women is improved, there is no chance for the welfare of the world," he asserts.

Murty's novels show that she is a great feminist who advocates for women's liberties and rights. Her fiction reveals a keen awareness of her gender identity and concern for issues affecting women. She depicts the real world and raises serious concerns regarding contemporary attitudes toward marriage, men, and women. She examines the genuine social and emotional ties that women share. They learn to navigate the currents of heritage and modernity while confronting a society that values tradition. In most of the novel by Sudha Murty, the protagonist is shown as willing to accept any change in their lifestyle. She is able to convey the psychological and emotional imbalances of these women by reading their inner thoughts. All of her books discuss the significance of one's identity, with a particular emphasis on women's identities. It shows how a woman makes a lot of sacrifices for her family but is not treated with the same respect or importance as men. It teaches that every woman should be treated equally and independently and that they are neither superior nor inferior. One of Sudha Murthy's important points is that there is a limit to being submissive and obedient, but once that limit is crossed, the individual's happiness becomes more important.

The protagonists leave the family not because they want to make more money but because she needs space and respect for herself. Indian women are well-known for their steadfastness and extreme patience. Despite the fact that there is an ionic equilibrium between faith and disbelief, they are all, in fact, guided by the spirit. Murty is unquestionably a writer with a goal. Sudha Murty delivered a significant message: "Make sure your feet are always grounded, even as you reach the sky." You should have had some challenges in your life because continuous success makes one arrogant, continuous failure makes one insecure, and occasional failures and some success make one more mature. As a result, you must face challenges, feel helpless, observe others, and feel empathy for them. This makes an individual extremely full-grown. She finds fulfillment in these acts of selflessness and likens herself to a tree that does not keep its fruits for itself. Sudha Murty, a restrained essayist, never distorted the force of opportunity on her heroes, such as having extramarital associations with others and lesbian encounters with her mates.

In her novels, Murty makes it abundantly clear that modern women have come to the realization that they are independent and not helpless. They believe that a woman is just as skilled as a man. Today, a woman is not only limited to household work; she is also a direct money earner. The novels demonstrate that women always cultivate self-esteem by overcoming hardships, expressing their individuality, and aspiring to independence through education. They are clever for being self-sufficient and leading independent lives. Her female characters break all of the rules and customs that bind them to their problems and limit their rights and freedoms in order to find their own unique identity. They are not opposed to the social system as a whole or its values, but they are unable to accept them as they are. Her female characters are contemporary, stout, and brave, and they make bold choices to stay in

society. Her status as a feminist novelist in literature is secured by this. She has presented the new perspective of a married woman in her novels. They work hard when they have a chance to find happiness. As per Sudha Murty, ladies all around the world should balance family and work. The patriarchy oppresses her novels' female protagonists. They overcome obstacles and emerge as victorious women by asserting themselves as individuals and choosing to live their own lives in difficult circumstances.

The female protagonist in the novel *The Mother I Never Knew* by Sudha Murty finds herself in a challenging circumstance. Sumati, the main character, is torn between her desire to learn more about her biological mother and her loyalty to her adoptive mother. Sumati's adoptive mother is overprotective and expects her to stay at home, whereas Sumati's biological mother is an enigmatic individual who abandoned her when she was born and has since vanished.

Obstacles abound in Sumati's journey of self-discovery and search for her biological mother. Her adoptive mother is against her research and maintains that her biological mother was a "bad" woman who abandoned her child. Additionally, Sumati's husband is unsupportive and demands that she concentrate on her duties as a wife and mother.

Sumati asserts her independence and chooses to pursue her own goals despite these challenges. She goes in search of her biological mother to a remote village, where she encounters even more obstacles in the form of gender roles and conservative social norms. Due to her past, Sumati's mother has become a social outcast and initially resists reconnecting with her daughter. Sumati, on the other hand, eventually discovers the truth about her mother's past and the circumstances surrounding her abandonment thanks to her persistence and determination.

Women all over the world can learn a lot from Sumati's journey of self-discovery and her decision to stand up for herself. The oppression that women face in patriarchal societies is brought to light in Murty's novel, but it also demonstrates women's agency and resilience in the face of adversity. The story of Sumati exemplifies the fact that women can triumph over adversity and emerge as empowered individuals.

In Sudha Murty's song *The Mother I Never Knew* is a powerful illustration of her message to women all over the world. Women should find a way to work and raise a family without being restricted by societal expectations. Women can triumph over challenges and lead fulfilling lives by asserting themselves and making their own decisions. The story of Sumati is a powerful example of how women can overcome adversity and remain strong. examine the ways in which patriarchal societies oppress women and the power dynamics that exist between the genders. The novel *The Mother I Never Knew* by Sudha Murty examines how patriarchal societies oppress women and the power dynamics between the genders. The novel *The Mother I Never Knew* by Sudha Murty explores feminist themes and issues that are important to women everywhere.

First and foremost, the novel draws attention to the restrictions that patriarchal societies impose on women's freedoms and choices. The protagonist of the book, Sumati, is caught between her own desire to learn more about her biological mother and the expectations of her adoptive mother, who wants her to stay at home and be a good wife and mother. Sumati's significant other likewise supports man centric standards, demanding that she focus on her homegrown obligations over her own longings.

Besides, the novel additionally investigates the encounters of ladies who are underestimated and excluded by society. Due to her past, Sumati's biological mother is a social outcast in her village. In the novel, the villagers' prejudices and discriminatory attitudes are a constant source of tension.

On the other hand, the novel also shows how women can resist and challenge patriarchal norms. Despite the challenges she faces, Sumati defies expectations and sets out on a journey of self-discovery. She also shows compassion and understanding for her mother, who is socially excluded and is dealing with the effects of patriarchal oppression.

Last but not least, the novel stresses the significance of women working together to support and empower one another. Despite adhering to patriarchal norms, Sumati's adoptive mother ultimately supports her daughter's self-discovery journey. In a similar vein, Sumati's biological mother eventually reunites with her daughter, and the two women assist one another in their efforts to defy societal norms.

In general, *The Mother I Never Knew* provides a nuanced look at feminist themes, focusing on how patriarchal societies constrain women, how marginalized women feel, and how women can resist and challenge patriarchal norms. Additionally, the novel demonstrates that when women support one another, they are able to overcome challenges and lead fulfilling lives, underscoring the significance of solidarity and empowerment among women.

Conclusion

Sudha Murthy's novel *The Mother I Never Knew* portrays the struggles of mothers in a patriarchal world, where injustice and deception are rampant. The novel depicts how the human relationships are influenced by the social conditions and how women feel alienated in a male-dominated society. In this project, the theory of Postcolonial Feminism was applied to understand the themes and issues raised in the novel.

Postcolonial feminism is a theory that critiques the impacts of colonialism and imperialism on the lives of women in colonized societies. It explores the intersectionality of gender, race, class, and culture, and how they shape women's experiences in the world. The theory also emphasizes the need for women's voices and perspectives to be included in the discourse on development, politics, and culture.

In the novel, the mothers are depicted as victims of the patriarchal system. They are subject to social and cultural norms that restrict their agency and freedom. They are forced to conform to gender roles that limit their opportunities and potential. The novel highlights how women's lives are shaped by their relationships with men, and how their autonomy is compromised in these relationships.

The character of Anasuyamma, the protagonist's biological mother, is a prime example of the challenges faced by women in a patriarchal society. She is a victim of sexual violence and deception by a man who promises to marry her but abandons her after she becomes pregnant. Anasuyamma's life is a constant struggle to provide for her child and to maintain her dignity in a society that stigmatizes unmarried mothers.

Anasuyamma's experiences reflect the wider social and cultural norms that impact women's lives in India. These norms are rooted in the country's colonial past,

where British colonialists imposed patriarchal values and practices on Indian society. The legacy of colonialism continues to shape women's lives in India, as they continue to face discrimination and violence in both the public and private spheres.

The novel also highlights how women's experiences are shaped by their class and caste identities. The character of Venkat, the protagonist's adoptive father, is a Brahmin priest who reinforces caste and gender hierarchies in his family. He expects his wife and daughter to conform to traditional gender roles and to uphold Brahminical values. The novel shows how Venkat's privilege as a Brahmin priest allows him to exercise power over his wife and daughter, and how this power dynamic reinforces gender and caste hierarchies.

The novel also explores the theme of motherhood and how it is shaped by social and cultural norms. The character of Sharda, the protagonist's adoptive mother, is a victim of the pressure to conform to the norms of motherhood. She is unable to conceive a child and is constantly reminded of her failure to fulfil her role as a mother. Sharda's experiences reflect the wider social and cultural expectations of motherhood in India, where women are expected to be selfless caregivers and to sacrifice their own desires and ambitions for the sake of their children.

In conclusion, Sudha Murthy's novel *The Mother I Never Knew* provides a powerful critique of the patriarchal system and its impact on women's lives in India. The novel highlights the importance of understanding the intersectionalities of gender, race, class, and culture in analysing women's experiences in the world. The theory of Postcolonial Feminism provides a valuable lens through which to understand the themes and issues raised in the novel, and to explore the wider social and historical contexts that shape women's lives in India.

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DON BOSCO ARTS AND SCIENCE COLLEGE
ANGADIKKADAVU

Tracing Elements of Trauma in Rahul Sadasivan's
Bhoothakaalam

A Project Submitted to Kannur University in Partial Fulfillment of the
Requirement for the Award of Bachelor of Degree

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May2023

KANNUR UNIVERSITY

Bonafide Certificate

This is to certify that this project report entitled “**Tracing Elements of Trauma in Rahul Sadasivan’s *Bhoothakaalam***” is a bonafide work of Lithiya Sojan, who carried out the project work under my supervision. This project has not been published or submitted either in part or in whole, for any other degree.

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Declaration

I, **Lithiya Sojan**, hereby declare that the project work entitled “**Tracing Elements of Trauma in Rahul Sadasivan’s *Bhoothakaalam***” has been prepared by me and submitted to Kannur University in partial fulfillment of the requirement for the award of Bachelor of Arts in English is a record of original work done by me under the supervision of Fr. Jaison Anthikkat of the department of English of Don Bosco Arts and Science College.

I also declare that this project work has not been submitted by me fully or partly for the award of any degree, title or recognition before any authority.

Angadikadavu

31-3-2023

Lithiya Sojan

DB20AEGR045

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Introduction

Trauma is perceived as being a wound. Children may experience psychological traumas such as neglect, abandonment, sexual abuse, and physical abuse, to name a few. These incidents can have detrimental, long-lasting implications on health and wellness, including anti-social behaviours, attention deficit, hyperactivity disorder, and sleep difficulties. They can have significant psychological and societal effects. A traumatic experience is one that is frightful or violent. When we experience or see an urgent threat to oneself or a loved one, and it is frequently followed by major damage or harm, the incident can be traumatic.

Despite some pacing flaws, *Bhoothakaalam* is a smart mash-up of the horror and psychological thriller genres that is a must-watch because of the performances of its two protagonists and an incredibly terrifying final act that will leave you speechless. The research paper attempts to point out the portrayal of trauma present in the movie *Bhoothakaalam* directed by Rahul Sadasivan. The horror element and the mental illness element in *Bhoothakaalam* just don't work together. The disparity between the film's genre and its themes is deliberately obvious since one component of the work is greater than the other. *Bhoothakaalam* is two-thirds a well written and directed drama about the dysfunctional relationship between a clinically depressed mother and her problematic son, and one-third a tedious and conventional haunted house film.

Psychology is the scientific study of actual people. Literature, on the other hand, is the study of people as imagined characters. This project work focuses on the traumatic experiences of the characters in the movie *Bhoothakaalam*, a psychological thriller by Rahul Sadasivan. Vinu, the protagonist, also experiences trauma in the early stage of his life and most of the scenes has a relation to his life.

Three chapters make up the whole chapter. This chapter aims to provide readers a

clear image of the idea of trauma and related ideas. This section also includes research that connects to the idea. The classic trauma model was developed by Cathy Caruth, even though Sigmund Freud was the one who initially investigated it. Trauma is said to be a traumatic occurrence that shatters awareness and precludes direct language expression. The approach emphasises the degree of suffering by arguing that the traumatic event permanently harms the mind and obliterates identity. We will learn more about trauma in this chapter and how it impacts Vinu(the son) and Asha's life.

Bhoothakaalam, a fantastic movie by Rahul Sadasivan that is included in the second section, was built on notions that weren't fully developed. Vinu and his mother Asha are the main characters in the novel. A teacher named Asha is now receiving treatment for serious depression. Vinu is a young man without a job who is having a hard time right now. Vinu was experiencing mental confusion following the death of Asha's mother when he first began to hear noises coming from one of their home's rooms. We witness in *Bhoothakaalam* the cause of the noises and Vinu's response to the whole thing.

The third part will use Rahul Sadasivan's film *Bhoothakaalam* to apply trauma theory. Additionally, it will offer a better understanding of the lives of Asha (the mother) and Vinu (the son), who are subjected to painful circumstances, and critically analyses the characters' and their lives. With the use of trauma theory, it also illustrates the suffering of the victims and possible triggers that turned them into violent offenders.

Chapter One

An Introduction to Trauma Studies

The Greek word "traumatós," which means "wound," is the origin of the term "trauma." Originally used to describe physical wounds and injuries, the phrase has grown to apply to a wider variety of events that might be harmful to one's mental and emotional health. The term "trauma" is used today to describe a profoundly upsetting or unpleasant event that has a long-lasting effect on a person's feelings, thoughts, and behavior. The term 'Trauma theory' refers to the study of the psychological and cultural impact of traumatic experiences. The theory encompasses a wide range of disciplines, including psychology, sociology and anthropology. It provides a framework for understanding the effect of traumatic events on mental health and wellbeing. Trauma theory is a body of knowledge and study that aims to explain and comprehend the complexities of trauma and its effects on people and society.

The study of trauma theory focuses on the psychological and cultural impacts of traumatic experiences, including how people and groups cope with trauma and how it affects their long-term mental health and wellbeing. English literature has used trauma theory to better understand how authors portray traumatic events and their aftereffects in their works. It looks at how writers depict traumatic situations in their works as well as how trauma affects characters and their relationships. Additionally, trauma theory in English literature investigates how sociological, historical, and cultural influences shape how trauma is portrayed in literature. For instance, war-related literature frequently illustrates the physical and mental impacts of trauma on both troops and civilians. It is possible to examine how these experiences are depicted using trauma theory. The trauma theory can also be used to analyze literature depicting other traumatic situations, such as natural disasters, sexual assault and domestic violence.

The origins of trauma theory may be found in the late 19th and early 20th centuries, when psychologists and medical professionals first started looking into the psychological impacts of traumatic experiences like war and other types of violence. In the years following World War I, medical professionals noticed that troops were experiencing a variety of psychological symptoms, including sadness, anxiety, and flashbacks, which came to be known as "shell shock." As a result, the long-term impacts of traumatic experiences on mental health and wellbeing have become better understood.

In the decades that followed, the discipline of trauma studies kept expanding and changing as academics and medical professionals worked to comprehend the psychological and cultural influences on how people react to trauma. The idea of post-traumatic stress disorder (PTSD) was first proposed in the 1980s and 1990s, and it provided a framework for comprehending the long-term impact of trauma on mental health. Psychology, sociology, and anthropology are just a few of the academic and clinical fields that include trauma theory today. It continues to be essential to our comprehension of how traumatic events affect people and societies.

The study of how traumatic experiences affect people and how they are portrayed in writing is known as "trauma theory" in literature. This hypothesis has its roots in psychology's knowledge of how trauma affects both mental health and behaviour. According to psychologists, a traumatic event is one that is so upsetting or stressful that it overwhelms a person's capacity for coping. Combat, natural catastrophes, physical or sexual abuse, and tragic accidents are a few examples of stressful occurrences. Anxiety, sadness, post-traumatic stress disorder (PTSD), and a wide range of other undesirable outcomes are just a few of the long-lasting effects that trauma may have on a person.

Trauma theory looks at how authors portray people who have experienced traumatic occurrences in literature. Symptoms like flashbacks, avoidance, and numbing

can be depicted in this way, and the long-term psychological and emotional ramifications of trauma can also be explored. To address the complicated and challenging issue of trauma and to give voice to the experiences of people who have been affected by trauma, many writers turn to fiction.

The idea of trauma as a substance for transformation is one of the major themes trauma theory has examined in literature. Numerous authors utilize fiction to explore how people can overcome the effects of trauma and how they can find meaning and purpose in their lives after experiencing trauma. This can involve showing how someone develops personally, how they become resilient, and how they build new relationships and support networks.

The depiction of the connection between trauma and memory is a key component of trauma theory in literature. Many authors use fiction to explore how traumatic memories are processed and how those memories can affect people over time. This can involve the portrayal of jumbled memories, the repression of unpleasant memories, and the investigation of how memories can affect a person's life and define a person's sense of identity and self.

A useful lens for evaluating the effects of traumatic events on people and how those experiences are portrayed in writing is trauma theory in literature. Trauma theory examines themes such as metamorphosis, memory, and the depiction of symptoms to shed light on the complex and frequently challenging subject of trauma and its consequences on people. Literature can help foster awareness, understanding, and healing for those who have been affected by trauma by giving voice to the stories of those who have experienced terrible events.

The core claim of modern literary trauma theory holds that trauma produces a silent dread that separates or destroys identity. This is the foundation of a broader theory

that contends trauma passed down through generations' shapes identity. A broad dependence on a single psychological theory of trauma leads to a homogenous understanding of the trauma novel's many representations and the interaction between language, experience, memory, and place. In light of the various traumatization theories, the memory depicted in the trauma emphasizes the importance of geography in representing the consequences of trauma through metaphor and tangible objects. The individual is positioned in relation to a geographic description of the traumatic event and memory. Detailed descriptions of the physical location of traumatic experiences and memories position the person in reference to a broader cultural environment that contains societal values that affect how the incident is remembered and how the self is reconfigured.

In the trauma novel, bonds are shown to be disrupted by stressful events. According to this trauma concept, suffering is unrepresentable. The supposed incommunicability of trauma was swiftly followed by a more pluralistic model of trauma, which contends that it is not the defining characteristic of trauma but rather one of many reactions to traumatic events. The notion that a traumatic event pushes the boundaries of language shatters the psyche and even disagreement totally creates the field's basic constraints and influences of the critical debate long after alternative techniques replace it.

The psychology of Sigmund Freud and Pierre Janet, who were among the first to explore the effects of traumatic experiences on mental health, is where trauma theory in literature finds its origins. The works of a number of significant authors and theorists are, however, most directly linked to trauma theory in the field of literary studies. Our understanding of how traumatic events are depicted in literature and how they affect

people and communities has been greatly influenced by writers, who have also had a significant impact on the area of trauma theory in literature.

One of the pioneers of trauma theory is Cathy Caruth, a literary scholar and cultural critic who is well known in her field. Caruth is a cultural critic and literary scholar who is well known for being one of the pioneers of trauma theory. In her well known work, "Unclaimed Experience: Trauma, Narrative, and History," she examines the literary representations of trauma and the function of narrative in the healing process. Caruth contends that trauma is not just an occurrence but also a reaction to an occurrence, and that the process of healing from trauma entails the development of a story that gives the experience context. These authors have made a significant contribution to raising awareness, understanding, and healing by giving voice to the stories of those who have experienced horrific situations.

Dominick LaCapra is a key figure in trauma theory. LaCapra is a literary critic and cultural historian who has significantly advanced the field of research on trauma in literature. He is renowned for his attention to the connection between trauma and history as well as for his investigation of the ways in which people might start to recover from the effects of traumatic experiences.

Another Nobel Prize winner whose writing has had a significant impact on the growth of trauma theory in literature is Toni Morrison. Her works are renowned for their examination of the effects of slavery and racial violence on African American communities, including "Beloved" and "Sula." Morrison's writings are famous for their investigation of the intricate connections between trauma, memory, and identity as well as their depiction of the ways in which trauma may alter the lives of both individuals and groups. These authors have contributed to shedding light on the complex and sometimes challenging subject matter of trauma and its repercussions on individuals and

communities through their examination of the impact of traumatic events on individuals and the portrayal of those experiences in literature.

Incorporating trauma theory into film and media studies has made it possible to more fully explain the power and complexity of the connections between tragic historical events, media objects and networks, spectator positioning, and mental processes. This has been made possible due to the field-shaping influence of psychoanalytically informed film theory.

The representation of traumatic events in film is examined by trauma theory. The effects of trauma on people and communities are frequently shown in films in a variety of ways. The portrayal of catastrophic events and their aftermath is one of the major themes. Filmmakers have used the cinematic medium to advance traumatic stress awareness and comprehension. The depiction of traumatic events and their aftereffects is one of the major subjects of trauma theory in film. Filmmakers frequently employ a variety of tactics, such as flashbacks, nightmares, and dissociative states, to depict the effects of trauma on individuals and society. These methods are employed to evoke an emotional depth and realism that allow viewers to more fully and powerfully experience the consequences of tragic events.

The depiction of trauma and its connection to memory is a key component of trauma theory in film. Filmmakers frequently use this relationship to examine the ways in which trauma may change a person's sense of self and relationship to the outside world. Traumatic experiences can have a dramatic influence on a person's memory. Filmmakers, for instance, use the manipulation of memory as a prominent topic in movies like "Memento" and "Eternal Sunshine of the Spotless Mind" to examine the effects of trauma on people and how memory may affect the healing process. Additionally, filmmakers have used the cinematic medium to advance knowledge and

comprehension of trauma and its effects on both individuals and communities. The effects of sexual abuse and violence on survivors, as well as the ways in which they are frequently marginalised and denied justice, are explored in documentaries like "The Invisible War" and "Surviving R. Kelly." By showing the enduring effects of trauma on people and communities and giving voice to survivors, these videos hope to increase awareness and encourage change.

The effects of sexual abuse and violence on survivors are examined in documentaries like "The Invisible War" and "Surviving R. Kelly." The function of resiliency and healing in the recovery from trauma has been explored in film theory. To sum up, trauma theory in film is a complicated and varied topic that examines how traumatic events are portrayed and how they affect both individuals and communities. The application of trauma theory in film has also been utilised to examine how healing and resilience play a part in trauma recovery. Movies like "The Fault in Our Stars" and "Me Before You" look at how people may rediscover meaning and purpose after tragedy.

The portrayal of catastrophic incidents and their effects on people and communities Trauma theory in film has the ability to advance knowledge, understanding, and healing via its examination of the effects of trauma, the connection between trauma and memory, and the role resilience and healing play in the healing process. Filmmakers have made significant contributions to the study of trauma theory by giving voice to the perspectives of those who have experienced traumatic events and by fostering a culture that is more sympathetic and understanding. Studying the psychological and cultural impacts of traumatic experiences is known as "trauma theory." It looks at how communities and people deal with trauma and how it might affect their relationships, emotions, and beliefs.

The use of trauma theory in the context of Mollywood, or the film industry of the Indian state of Kerala, might offer a better understanding of how trauma is portrayed in movies and how it affects viewers. It might also look at how Mollywood movies depict real-life traumatic situations, including natural disasters or political conflicts, and how this affects societal views towards trauma. In the film "*Bhoothakaalam*," the use of trauma theory could be explored in several ways. For example, the film may depict the main character's response to a traumatic event. The film may also explore how fear and horror, which are central themes in the horror genre, can be considered a form of psychological trauma for the audience.

The movie "*Bhoothakaalam*," which examines the effects of a traumatic occurrence on its main character, performed by Shane Nigam, has a crucial significance for trauma theory. In the movie, a young man's experiences and relationships in the present are described as being shaped by the recollections of a tragic event from his past that haunts him. This film tackles important topics and ideas from trauma theory throughout the whole movie, including the effects of trauma on memory, the connection between trauma and mental health, and the value of healing and resilience in surviving terrible situations. For instance, the movie shows how the character struggles to understand how the trauma still affects his relationships and sense of self. It also shows how the trauma continues to influence the character's recollections of the terrible incident through his contemporary experiences. The trauma theory could be used to examine the film's depiction of the aftermath of terrible events as well as its reflection of societal views on trauma. "*Bhoothakaalam*" can shed light on how traumatic events are processed and comprehended in the context of Mollywood films and Indian culture when seen through this lens.

To sum up, trauma theory in English literature offers a framework for comprehending how traumatic events are portrayed in literary works. It clarifies the linguistic strategies employed by authors to depict the psychological and emotional effects of trauma on individuals and their relationships. Applying trauma theory can help us understand how cultural attitudes and societal conventions impact how trauma is portrayed in literature and how that representation may affect how we understand and react to traumatic experiences in our own lives. Through the study of traumatic events in literature, trauma theory assists us in comprehending the complexities of trauma and its consequences on people and society. Trauma theory is the study of how traumatic experiences influence people psychologically and culturally, including how individuals and communities deal with trauma and how it affects their long-term mental health and welfare.

Chapter Two

A Review Analysis on *Bhoothakaalam* Movie

The mythology and folklore of Kerala, where Malayalam is widely spoken, include the concept of *Bhoothakaalam*. The Sanskrit term "Bhootha" means "ghost" or "spectre," while the word "Kalam" means "time" or "period." Therefore, the term "*Bhoothakaalam*" is frequently used to describe a paranormal or ghostly presence connected to a particular period, place or location.

Bhoothakaalam is frequently represented in popular culture as menacing or evil beings that hurt the living. However, according to conventional beliefs, they might also be viewed as benevolent or even beneficial creatures who provide protection or direction. *Bhoothakaalam* is a concept that has a strong foundation in the region's rich cultural legacy and continues to play a significant role in Keralan folklore and religious beliefs.

A haunted setting can be one of the most basic yet intriguing aspects of a psychological thriller today. The idea of *Bhoothakaalam* is presented in Hindu mythology and spiritual practices. The phrase describes a season when supernatural beings, such as ghosts, demons, and other evil spirits, are said to be more active and potent. This is sometimes linked to the notion of a period when the lines between the realms of the living and the dead are muddled and the evil forces have more power to affect the living. Characters are removed from a more populated area in this setting, creating an atmosphere of isolation and suspense.

Watching a psychological thriller that takes place in a haunted house is nonetheless captivating. *Bhoothakaalam*, directed by Rahul Sadasivan, limits its protagonists to ominous nighttime settings on and off to explore a number of psychological and non-psychological challenges that they are dealing with. Additionally,

it enables more imaginative applications of light and shadow to intensify the scene's emotions. The Sony Live OTT platform hosted the movie's January 21 release.

For instance, the house of the protagonist is represented as being situated in a dark which heightens the suspense and dread as the tale goes on. As the protagonists are separated from the security of a more crowded location, this sort of setting is sometimes employed to evoke a sense of isolation and tension. According to trauma theory, this kind of location may be used to elicit strong emotional reactions from the audience.

Bhoothakaalam is frequently connected to the Hindu festival of Navaratri, which is observed in honour of the goddess Durga in Hinduism. On this occasion, it is said that the goddess is very strong and can shield her followers from harm. *Bhoothakaalam* is associated with dread and despair, yet it is also viewed as a period of opportunity for spiritual development. It is said that one can reach a higher state of awareness and spiritual enlightenment by facing their fears and the powers of darkness.

A horror drama that defies categorization as either a psychological or a paranormal thriller, *Bhoothakaalam* is as clever as it is frightful. Depending on how you want to look at it, it can be either or both. The title and the last sentence don't offer a pre-made response. The main characters of Rahul Sadasivan's film *Bhoothakaalam*, which he also wrote and directed, are a mother and son who share a home in urban Kerala and are plagued by both the ghosts of their troubled past and the turmoil of their present. In order to treat her clinical depression, Asha, a teacher, is receiving medical attention. Graduate Vinu is dissatisfied and unemployed.

Bhoothakaalam is a Malayalam word for "past." The word has "bhootha" in it, which means "ghost." It makes for an apt title for this movie, as it revolves around the ghosts of the past. In the first scene of *Bhoothakaalam*, family members are seen

overcoming the difficulties of providing care for the elderly and unwell, while there is an unsettling stillness throughout the scene.

Don't be fooled by the movie's initial impression that it will follow to well-worn scary movie tropes like loud music and sudden movements. The suspense in *Bhoothakaalam* gradually increases as the story picks up steam, and hints about what might be happening are scattered throughout the story until the dramatic intermission, after which chills pile up on chills, all building up to the shocking conclusion.

Even when the camera gets so close to her that it seems like it's going to pierce her skin, Revathy has such mastery over her craft that she makes her fears entirely our fears and doesn't seem to strain a single extra nerve. It is a great loss for the Malayalam film industry that, despite its outward appearance of progressivism, it gives this wonderful actor so few roles due to its obsession with men's stories that marginalise young women.

Unfortunately, Revathy's name appears after the young male lead, Shane Nigam, in the closing credits of this movie. It's unclear whether this has anything to do with *Bhoothakaalam* being co-produced by his production company or whether it results from an innate inclination. *Bhoothakaalam* also relies on a formula from Indian film in how it treats Vinu's girlfriend Priya (Athira Patel), portraying their relationship mostly through the course of a single song that is played over images of their numerous interactions. It doesn't bother to give her character depth by doing this, as so many Indian movies do. Little is done for Patel by *Bhoothakaalam*. However, it makes a good addition to Shane's filmography. *Bhoothakaalam* is a multidimensional and complicated idea that has long played a significant role in Hindu spiritual practises and beliefs. Despite being linked to dread and anxiety, it is also viewed as a period of spiritual development and emancipation and is still a significant element of Hindu spiritual traditions today.

Even now, the most straightforward yet seductive element of a psychological thriller can be a haunted environment. *Bhoothakaalam*, directed by Rahul Sadasivan, locks its characters away in ominous nighttime settings on and off to explore a number of psychological and non-psychological problems they are dealing with. The protagonist Vinu, a recent D.Pharmgraduate searching for employment, resides with his mother and grandmother, who both have health issues. The loss of the grandma worsens the already-strained mother-son relationship and causes both of them to experience despair. Even worse, the house where they all reside begins to fall apart all of a sudden. The jump scares, self-moving furniture, creepy wailing noises, the strange and terrible components that run amok, the handed-down horror and insanity tales, the dark and spooky rooms, the wide-open eyes, or the menacing black silhouettes are all things we have seen before. Many aspects of the story can be characterised as being unfinished, old by contemporary standards and cliché filled.

Even though it contains the standard features of a horror movie, Revathy and Shane Nigam's performances keep the audience interested until the very end to see how this family's dire situation is resolved. More than the events occurring around them, their expressive power is what gives the audience the nightmare-inducing consequences of the supernatural story. The film also raises the question of whether it is up to the viewers to determine whether the home's unhappy occupants are experiencing hallucinations of the weirdness they see around them. Although the jump scares are intriguing, occasionally they become boring and even predictable. Additionally, the conclusion should have been improved, since the current one leaves the audience wondering why this wasn't realised earlier. You should consider seeing this film if you appreciate the suffocated feeling produced by stories that give you goosebumps through mysterious sounds.

The horror element and the mental illness element just don't work together in *Bhoothakaalam*. One component of the movie is more compelling than another, which makes the contradiction between the genre and the issues it addresses deliberately obvious. Two-thirds of *Bhoothakaalam* are about a severely depressed mother's broken connection with her troublesome son, and one-third of the film is a boring and clichéd haunted house movie.

This is a movie about a mother and her son, not just a typical horror movie. You can identify with them because the residence of our protagonist has been portrayed numerous times. The climax contains the majority of the horror components, which will undoubtedly frighten you. I adored how real frights and exciting were created with minimum sound effects and lighting, particularly shadows. Revathi gives an outstanding performance as the devoted but sometimes pushy mother who tries to let her son take flight and become independent. With his skillfully shifting attitudes and manner to meet the many situations his character encounters, Shane Nigam offers an effective counterpoint to the seasoned actress.

Bhoothakaalam portrays itself as a mental health drama, but when it transforms into a full-fledged horror film, it excels. Despite some clear influences, Rahul Sadasivan's debut film is utterly captivating. On the one hand, it depicts the son's and mother's terrible lives as their mental health starts to worsen. Vinu struggles to obtain employment, consumes alcohol excessively and in the words of a friend is "a weakling." this means a person who is physically weak. His mother, Asha, suffers from serious depression and frequently loses it, sobbing uncontrollably every night. The subtlety and danger of the human mind are enormous. We are truly out of control once we reach the last part.

Because every parent and child relationship in Kerala is probably like this, director Rahul Sadasivan successfully captures the disturbed minds of a mother and son by displaying their tense relationship and setting the scenes inside a home in natural settings. As a result, we feel like we are a part of the story. Even if bitterness and unhappiness are always present on the surface, the link and love for a mother never fade. It is not like an old horror movie where the ghost is trying to kill the public. But because there is no ghost in this film, it is not a thriller-type horror movie; instead, it is a psychological horror movie. It likewise holds true for our brains.

Bhoothakaalam is a thoughtful mashup of the horror and psychological thriller genres that, despite some pacing errors. This is a must watch outstanding to the performances of its two protagonists and a very terrifying final act that will leave you speechless. The movie engages your deepest emotions by taking you into the homes and minds of the characters and then invoking in you all of the emotions and feelings that they portray or experience and that's just too horrifying. Using aspects of trauma theory, the movie *Bhoothakaalam* portrays characters, which have gone through terrible situations as well as the effects those events have had on their lives.

Chapter Three

Unlocking the Potential of Trauma Theory in Malayalam Movie

Bhoothakaalam

The original meaning of the Greek words for trauma is "wound," but they can also mean "pain" or "defeat", which are signs of the effects of the harm. As we worked with the authors, a number of aspects of what we call "scar formation" emerged. A few examples of the frequently urgent but in some ways imperfect restorative role of cinema include the creation of something new by separating an event from its memory, its impact on the self and society, and formal issues. As a result, we felt it was necessary to take into account the possible difference between techniques that focus on scars and wounds for future research in this field. To begin this process, we will first examine Caruth's "structure" of trauma. To begin this process, we will first examine Caruth's "structure" of trauma. Craps and others who advocate for an orientation that is less Western-centric have reevaluated Caruth's work, as was mentioned earlier and even more recently by Joshua Pederson.

Doctor says, "Asha, you have clinical depression. It's a disorder and it doesn't get cured like flu. You stopped your medication abruptly; you are facing this issue now. Is there anyone in your family with a similar medical history? My mother"

(Bhoothakaalam). The psychological effects of traumatic experiences on individuals are the primary focus of the study of trauma theory. It aims to comprehend how people react to traumatic situations, how trauma affects their mental and emotional well-being, and how trauma can be overcome. Trauma can be caused by a variety of things, including abuse, violence, accidents, natural disasters, war, and so on.

According to the trauma theory, traumatic experiences exceed a person's capacity for coping and interfere with their ability to function normally. A person's relationships, ability to function in society, and mental and physical health can all be negatively impacted by trauma for many years to come. A few typical symptoms of trauma include anxiety, despair, nightmares, flashbacks, hyper vigilance, and behaviours of avoidance.

Trauma theory says that, overcoming a traumatic experience means processing it and incorporating it into one's life story in a way that enables the person to move on. Therapy, support groups, self-care, and other restorative techniques can all help with this. The significance of fostering a secure and supportive atmosphere for people who have suffered trauma, as well as acknowledging their experiences and feelings, is also emphasised by trauma theory. Ultimately, trauma theory offers a framework for assisting those who have suffered trauma in their healing and recovery as well as an understanding of the effects of traumatic events on people.

While watching the movie, viewers may experience intense emotions and an immersive experience. A film's narrative structure, audio effects, and visual elements all influence how trauma is experienced. It may be therapeutic or gratifying for some moviegoers to watch a film that speaks to their own experiences because of the potential effects that distressing films may have on viewers, particularly on those who may have already experienced horrors that are comparable. When writing an essay about disturbing movies, a delicate and nuanced approach is generally required. By looking at how movies can affect viewers and express pain, we can gain a better understanding of how art can affect our emotional and psychological experiences.

Rahul Sadasivan is the director and writer of *Bhoothakaalam*. In an interview, he talked about adding a psychological element to his own film and listed '*Raat*' as one of

his favourite horror flicks. The characters in Rahul Sadasivan's Malayalam horror film "Boothakam," which he wrote and directed, go through a variety of unpleasant experiences. The movie's plot revolves around a group of friends visiting a haunted house. They start to see ghostly things as they stay in the cottage, like the ghost of a woman who was killed there. Without giving away too many details, some of the horrible things the characters go through in the movie include being attacked by the ghost, being locked in a room, seeing terrifying visions and hallucinations, and having to deal with their own personal demons and traumas from the past. The characters' horrific experiences add to the terror and suspense of the plot, and the movie is known for its dramatic and terrifying scenes overall.

Indian Malayalam horror film "Boothakaalam." However, as soon as they arrive, strange and terrifying events begin, and they quickly realize that their past is coming back to haunt them. The movie explores themes of retaliation, family secrets, and the supernatural. A haunting setting may still be the most straightforward yet captivating aspect of a psychological thriller today. Rahul Sadasivan's *Bhoothakaalam* explores a variety of psychological and non-psychological issues by periodically confining its protagonists to weird nighttime settings.

We've seen jump scares, self-moving furniture, creepy wailing noises, strange and horrible elements that run rampant, horror and insanity tales passed down from generation to generation, dimly lit rooms, wide-open eyes, and menacing black shadows before. The narrative may be described as incomplete, archaic by modern standards, and full of cliches in many ways. The performances of Revathy and Shane Nigam keep the audience interested until the very end to find out how this family's dire situation is resolved, despite having the typical characteristics of a horror film. Their expressive

skills are what give the audience the nightmare-inducing outcomes of the supernatural story, more so than the happenings around them. The movie also asks if it is up to the audience to figure out if the unhappy residents of the house are hallucinating the strange things they see around them. Despite their intrigue, the jump scares occasionally become repetitive and even predictable. Also, the ending should have been better because it makes the reader wonder why this wasn't realised sooner.

The two leads, Revathy and Shane Nigam, provide outstanding support for this character-driven film. As they discreetly deal with the paranormal activity, the film places a significant emphasis on their expressive faces. As the tense, anxious son, Shane provides excellent support for her. Although *Bhoothakaalam* excels in its realistic settings, uncomplicated interiors, spectacular camera movements, and appropriate background soundtrack, it has the drawback of an unresolved conclusion that may not be satisfying to all viewers. Rahul leaves a lot of room for interpretation and keeps the audience in the dark throughout the entire film. However, it may appear to be a movie that never happened to those who were expecting their usual dose of horror. Even though the conclusion could have been better, *Bhoothakaalam* deserves to be seen for its premise, plot, and performances.

Neighbor says, "Sir, don't stand there alone for a long time. Why? Something about that house isn't right. What did you say about that house? Everyone who lived there has faced some problem." (*Bhoothakaalam*) Without a horrifying, deformed ghost, a creepy soundtrack, and quick cuts, a horror movie wouldn't be the same. With a "holding back" style, *Bhoothakaalam* advances as a psychological, spooky movie. The movie conveys terror without resorting to loud screams, which is unusual for this type of film and entirely dependent on its two outstanding lead performances. Despite scoring

well in its authentic locations, simple interiors, spectacular camera movements, and appropriate background soundtrack, *Bhoothakaalam* suffers from an open ending that may not be appreciated by many. The director leaves a lot of room for interpretation and keeps the audience in the dark throughout the entire film. However, it may appear to be a movie that never happened to those who were expecting their usual dose of horror. Even though the conclusion could have been better, *Bhoothakaalam* deserves to be seen for its premise, plot, and performances. Give it a fair chance.

Mother says, “What is it, Vinu? What? The glass moved. What? What is it? (Both scream) mom! mom!” The house, which from the outside appears normal, becomes cramped and gloomy as you enter it. By carefully integrating cinematography and sound design, Rahul Sadasivan was able to use the limited space to his advantage, despite the fact that it wasn't easy. Despite the assistance of a strong storyboard, the main challenges were avoiding scene repetitions and making the most of the limited space for the plot. Because the camera was mostly still, we were able to make the audience feel like they were in a confined space. We were able to give the house a personality because we rarely showed its exterior in the first half and only showed it when the mystery began to be solved. You start to see the house from a different perspective after that. The lighting reflects the characters' states of mind.

A visual narrative structure has been our primary focus. In the majority of situations, there are rarely any conversations, but they are not dramatic. We devised a floor plan, divided the shots into multiple groups, and regularly communicated with the sound design team and cinematographer Shehnad Jalal regarding the various sounds and movements that would occur once the location was selected. We had a well-defined plan, even though the sounds they were accompanied by were significant.

“Isn't it better than being bedridden? Be at peace that her passing is for the better.”(*Bhoothakaalam*). In the movie's opening scene, the elderly woman played by Valsala Menon drags herself around with snow-white hair trailing behind her. She wakes her grandson by sitting down next to his bed. The hazy eyes of the grandmother flicker and then suddenly focus, rendering her naive and unnerving at the same time. Asha truly cares about her mother and performs her duties as a daughter without hesitation, despite Vinu's perception that she is a burden. Because of this idea, he evolved into the person he is today. Despite having lost her memory, the grandmother seems to sense his rage. Since Vinu wonders why they have to change her diaper so frequently during the day, he finds it unpleasant when Asha and Vinu do so. His eyes briefly meet hers, but he quickly turns away, possibly regretting his actions. He was depressed by the exhausting work.

Shortly thereafter, the grandmother passes away; Vinu begins to disintegrate as soon as she appears to die naturally, but just before she does, her eyes focus on someone or something, allowing for a variety of interpretations. They experienced a sense of significance as the grandmother focused her gaze intently. He is about to be freed when he is again confined by a presence he perceives in the house.

Bhoothakaalam covers psychiatric disorder-related topics and their implications. Despite the fact that the film appears to be a horror film, it also serves as a metaphor for loss, traumatic events, severe depression, and the fact that the protagonist is gradually losing his mind. The movie follows a pattern of tying frightening dreams to mental illness. Through the portrayal of characters who suffer from mental illnesses like clinical depression and drug use, a serious reality check on the significance of such mental illnesses is provided. As a metaphor for the mother and son who live there, the director has used the house's unsettling appearance. When his mother suffers from severe

depression, the son exhibits similar characteristics. Asha, a state of mind that suffocates as she struggles to take her medications, and Vinu is dependent on alcohol and drugs as a means of coping with his crippling sadness and lack of sleep.

Vinu asks, "Can I sleep with you tonight? I don't want to sleep in my room. I told you it's that lady." In horror films, the concept of a haunted house is a common one, and typically the family pet, mother, or child finds out something is wrong. Especially the existence of the spirit, which mother was completely unaware in the first time, she found his son as facing problems of mental shock. This could be because of the gendered assumption that men are less likely to be around bad or evil people. During a shift in *Bhoothakaalam*, Vinu a young man is the first to recognize the revealing signs of another person's presence. Like his grandmother, his mother, who has been diagnosed with clinical depression, begins to worry more and more about his outbursts and strange behavior. As they both begin to observe paranormal activity in the house they share, their terror turns into reality in their imaginations. Insanity is portrayed in the movie as a form of paralyzing terror with the ability to distort and alter reality. This could be brought on by a variety of underlying psychic issues. Vinu's grandmother, as well as his mother, exhibits the same signs of trauma.

Bhoothakaalam received positive reviews from critics. The film has been praised for its writing, which offers the opportunity for multiple interpretations. The critics also praised the acting of the main actors, Shane Nigam and Revathi. The film is described as a thriller and family drama that deals with mental health issues. *Bhoothakaalam* deals with topics of mental health and family conflict. Critics praised the film for its depiction of grief, trauma, and clinical depression. The film is about a mother and her son who experience mysterious events following the death of a family member. These events

distort their sense of reality and cause them to doubt their sanity. Revathi, the lead actress, has been praised for her ability to convey decades of emotional trauma and hardship with just a look or a word.

Bhoothakaalam describes trauma by depicting grief, clinical depression, and family conflict. The film is about a mother and her son who experience mysterious events following the death of a family member. These events distort their sense of reality and cause them to doubt their sanity. The script takes time to build up each character's trauma. Lead actor Shane Nigam talked about his difficult role in the film, in which he played a character who was traumatised in the past.

Vinusa says, "There is something there. You know... I haven't slept for four days. When I think of something, I can't understand what is happening to me." In his depictions of grief, severe depression, and family strife, *Bhoothakaalam* depicts trauma. In the film, a woman and a child experience strange things when their parents die. These experiences distort their perception of reality and make them question their sanity. The screenplay of the film spends time developing each individual's tragedy. The film's star, Shane Nigam, talked about playing a guy who has to deal with his past trauma in his difficult role. Critics also praised the performances of lead actors Shane Nigam and Revathi for conveying decades of trauma and hardship with just a look or a word. The lead actress, Revathi, has received rave reviews for her ability to convey emotional anguish and grief over the years with just a look or a word.

In the film, trauma can be represented by bereavement, severe depression, and family conflict. *Bhoothakaalam* explores concerns around mental health and family conflict, illustrating trauma through these themes. The film was recognised for its profound depiction of drug addiction and mental illness on screen. Critics praised the

lead actors, Shane Nigam and Revathi, for successfully portraying years of suffering and mental adversity with a single look or a sentence.

According to commentators, "we are living in a trauma culture, in which extremity and survival are privileged markers of identity" (Luckhurst). Psychological theories of trauma have described how people can suffer from physical pain or conditions that threaten their lives. Today, the most vivid depictions of violence and calamity are frequently seen in film, television, and online media. This can lead to behavioural and memory issues over extended periods of time. The majority of people seem to be able to deal with images of extreme violence without experiencing any obvious psychological effects, despite the fact that media studies have long been concerned about the effects of these representations. Media exposure is insufficient on its own traumatic element. Nevertheless, this vulnerability may have a significant financial impact. Trauma theory and disorder investigate how trauma's temporality defines an event that is always displaced in space and time, as well as "psychic numbing," a symptom of post-traumatic stress disorder. Trauma may go unnoticed at the time it occurs, but it frequently resurfaces in the form of disturbing memories, nightmares, obsessive behaviour, flashbacks, and other symptoms. Caruth describes trauma as "a symptom of history." "Trauma results in It produces "new subjects" or "new ways of identifying politically based on a variety of common pain and victimisation experiences," according to film theorist E. Ann Kaplan. According to the Freudian concept of trauma, however, repressed violence is demonstrated to be the foundation of both individual and community identity.

The terrifying terror with the ability to bend and change its surroundings, this could be a sign of a number of underlying mental health issues, like depression or

substance abuse. The spooky atmosphere and dread of the strange and unknown are created by the story's slow pace, as is an unexpected but welcome element of mystery. By playing with psychological settings and perspectives, the idea of the paranormal is brought together. Additionally, the prevalent worry of emotional desire and isolation is discussed. Grief is another factor. The main characters are doomed as a result of the event's personal and relatable level of distress.

Conclusion

Literature has had an impact on our lives. It demonstrates the inner life of a man by employing powerful language. Recollections, reflections, forebodings, flashbacks, and terrible memories that have been tainted by trauma, suffering, and scars are all welcome. It covers psychiatric disorders-related topics and their implications. The film *Bhoothakaalam*, which tries to be scary, is more of a metaphor for loss, traumatic events, severe depression, and the way the main character is losing his mind over time. The film follows a pattern that links terrifying imagination to trauma. As a peaceful reminder of the seriousness of these issues, the movie also features people who are battling mental illnesses like severe depression and drug abuse.

Bhoothakaalam is a compelling look at the breakdown of a mother-son relationship plagued by the ghosts of their shared history. Shane plays the son, who has to deal with the difficulties of not having a job and living with his mother in the house, where there are hints that he was once an alcoholic. Asha's mother, played by Revathy, suffers from clinical depression. Additionally, there are indications that he may have these tendencies and that his father committed suicide.

The darkness that permeates this entire house makes the problems worse. The thinking about people's issues, mental health, emotions of abandonment, and what moving on means to various people This should be at the top of your list if you're looking for anything creepy this week since it's straightforward yet quite effective. The film shows the doubts, fears, and visions of a family's life. Not only is this the main plot of the film, but it also tells about the condition of society and the social calamities.

The intense drama *Bhoothakaalam* centers on the development of a woman's connection with her mother and her son. It also serves as a reflection on how many people still treat atypical behavior with insensitivity and contempt, and how mental

health is still viewed as taboo. The protagonist has gone through a lot of traumatic things. Traumatic events have a negative and frequently traumatic impact on awareness and memory, preventing the past from being absorbed into a person's life story. The agony brought on by an outside force that alters the mind inside and permanently alters identity is emphasised in this film.

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TRAUMA:AN IMPERATIVE NOTION IN *ME BEFORE YOU*

A Project Submitted to Kannur University in Partial Fulfillment of the Requirement
for the Award of Bachelor of Degree

DEVDUTH

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DEPARTMENT OF ENGLISH

Project Supervisor: Ms. Anu P Thomas

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KANNUR UNIVERSITY**Bonafide Certificate**

This is to certify that this project report entitled **TRAUMA:AN IMPERATIVE NOTION IN *ME BEFORE YOU*** is a bonafide work of Devduth, who carried out the project work under my supervision. This project has not been published or submitted either in part or in whole, for any other degree.

Fr.Jaison Anthikkat**Head of Department****Ms. Anu P Thomas****Project Supervisor**

DECLARATION

I, **Devduth** , hereby declare that the project work entitled **TRAUMA:AN IMPERATIVE NOTION IN *ME BEFORE YOU*** has been prepared by me and submitted to Kannur University in partial fulfillment of the requirement for the award of Bachelor of Arts in English is a record of original work done by me under the supervision of Mrs. Anu P Thomas of the department of English of Don Bosco Arts and Science College.

I also declare that this project work has not been submitted by me fully or partly for the award of any degree, title or recognition before any authority.

Angadikadavu

31-03-2023

Devduth

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INTRODUCTION

Trauma is frequently defined as a particularly bad incident. Children may experience psychological traumas such as neglect, abandonment, sexual abuse, and physical abuse, to name a few. Antisocial behaviors, attention deficit, hyperactivity problems, and sleep issues are just a few of the negative, long-term effects that these episodes may have on one's health and wellbeing. They may have important societal and psychological impacts. An eerie or violent event qualifies as traumatic. Traumatic incidents can occur when we feel or see an immediate threat to ourselves or a loved one, especially when it is regularly followed by significant damage or harm.

This project focuses on the traumatic experiences of the characters in the movie *Me Before You*. One of the main characters, Will Traynor, also experiences trauma in the early stages of his life, and most of the scenes have some relation to his life and how desperately he is affected by the accident. The central theme of the movie *Me Before You* is the importance of embracing and appreciating life to the fullest. Will Traynor, who no longer sees the value in his own life due to his health conditions, decides to end his life through assisted suicide, but sees light in Lou Clark during their time together and encourages her to value hers.

The main plot conflict of the movie is Will Traynor's disability after the accident. Since he is a quadriplegic, it has disabled him from doing many of the things he used to love, and he can no longer experience life as he could before. Three chapters make up the whole project. The first chapter aims to provide readers with a clear image of the idea of trauma and related ideas. This section also includes research that relates to the idea. Also, there is research related to the concept in this section. Even though Sigmund Freud was the one who first looked into it, Cathy Caruth was

the one who created the traditional trauma model. Trauma is said to be a traumatic occurrence that shatters awareness and precludes direct language expression. The approach emphasizes the degree of suffering by arguing that the traumatic event permanently harms the mind and immobilizes identity.

The first chapter also explains the basic concepts of trauma theory. This section also includes research that connects to the idea and helps in the basic understanding of the concepts' theory, which will also help in having a common ground in understanding the character's mental state.

The second chapter highlights the movie's descriptive information, including its summary and all related details, and how the characters in the movie *Me Before You* are built and how traumatic incidents have paved the way for Will Traynor, the male protagonist, to reach a state of desperation, which also gives a glimpse of the third chapter.

The third and final chapter will use the film *Me Before You* by Thea Sharrock to apply trauma theory and show how desperation has affected the characters. Additionally, it will offer a better understanding of the life of Will Traynor and those around him. With the use of trauma theory, it also illustrates the suffering of the victims and sheds light on the incidents that turned them into violent offenders or changed them into a totally new persona.

CHAPTER 1

TRAUMA THEORY

The name "trauma" derives from the Greek word "traumatós," which means "wound." The expression, which was first used to describe physical wounds and traumas, has expanded to refer to a wider range of situations that could be detrimental to one's mental and emotional health. Nowadays, a deeply distressing or unpleasant incident that has a lasting impact on a person's feelings, ideas, or behaviour is referred to as a "trauma." The study of the psychological and cultural effects of traumatic experiences is known as "trauma theory." The hypothesis is applicable to several academic fields, including psychology, sociology, and anthropology. It offers a framework for comprehending how traumatic experiences affect mental health and wellness. Trauma theory is a collection of research and knowledge. According to Sandor Ferenczi, traumatic impressions are registered in the following order: first, sense impressions; then emotions and attendant bodily sensations; and finally, mental states that embody the trauma itself.

Trauma theory is the study of how traumatic experiences influence people psychologically and culturally, including how individuals and groups deal with trauma and how it affects their long-term mental health and welfare. The trauma hypothesis has been used in English literature to better understand how authors depict traumatic experiences and their impact in their works. The study examines how trauma is portrayed in literary works as well as how trauma impacts characters and interpersonal relationships. The study of sociological, historical, and cultural impacts on how trauma is depicted in literature is another aspect of trauma theory in English

literature. For instance, writing about war usually depicts the psychological and physical effects of trauma on both soldiers and civilians.

Using trauma theory, it is feasible to look at how these experiences are portrayed. Literature about other traumatic events, like natural catastrophes, sexual assault, and domestic violence, can be analysed using the trauma theory. When psychologists and other medical experts first began examining the psychological effects of traumatic situations like war and other forms of violence in the late 19th and early 20th centuries, they may have laid the foundations for trauma theory. Medical specialists began to observe that soldiers were exhibiting a range of psychiatric symptoms in the years following World War I, including melancholy, anxiety, and flashbacks, which became known as "shell shock." This has led to a greater understanding of the long-term effects of traumatic experiences on mental health and wellness.

In the years that followed, as researchers and medical experts attempted to understand the psychological and cultural factors that affect how people react to trauma, the field of trauma studies continued to grow and change. In the 1980s and 1990s, the concept of post-traumatic stress disorder (PTSD) was initially put forth, and it offered a conceptual framework for understanding the long-term effects of trauma on mental health. Today, trauma theory is used in a variety of academic and clinical domains, including psychology, sociology, and anthropology. It is still crucial to our understanding of how traumatic events impact individuals and societies. Literature's "trauma theory" is the study of how traumatic events impact people and how they are depicted in writing.

The psychological understanding of how trauma impacts behaviour and mental health is the basis of this hypothesis. A traumatic incident, according to psychologists, is one

that is so distressing or stressful that it exceeds a person's capacity for coping. A few stressful situations include battles, natural disasters, physical or sexual abuse, and terrible accidents. A person's long-term reactions to trauma may include anxiety, melancholy, post-traumatic stress disorder (PTSD), and a wide range of other unfavourable results.

Trauma theory examines how writers of literature represent individuals who have gone through traumatic events. This allows for the depiction of symptoms like flashbacks, avoidance, and numbing as well as the exploration of the long-term psychological and emotional effects of trauma. Many authors use fiction to address the complex and difficult subject of trauma and give voice to the experiences of those who have been affected by it. One of the main issues trauma theory has looked at in literature is the idea of trauma as a substance for transformation. Many writers use fiction to examine how victims of trauma might recover from their experiences and how they can go on to find meaning and purpose in their lives. This may entail demonstrating a person's growth.

One important aspect of the literature on trauma theory is the representation of the relationship between trauma and memory. Numerous writers use fiction to examine how traumatic memories are processed and how they can change people over time. The portrayal of jumbled memories, the suppression of painful memories, and the examination of how memories impact a person's life and shape their sense of identity and self are some examples of this.

Trauma theory in literature serves as a useful tool for analysing the consequences of traumatic events on people and how those experiences are depicted in writing. Trauma theory investigates concepts like transformation, memory, and the portrayal

of symptoms to illuminate the intricate and usually difficult subject of trauma and its effects on individuals. By giving voice to those who have endured horrible occurrences, literature can support awareness, understanding, and healing for those who have been affected by trauma. The central thesis of contemporary literary trauma theory is that trauma results in a quiet fear that divides or obliterates identity.

Trauma studies in the 1990s, which drew on Freudian philosophy, developed a model of trauma that envisions an extreme event that tests the limits of language and even ruptures meaning entirely. This trauma notion states that suffering is unrepresentable. A more pluralistic model of trauma, which maintains that it is just one of many responses to catastrophic events rather than the defining trait of trauma, quickly followed the alleged incommensurability of trauma. Long after alternative methods have replaced it, the fundamental constraints and impacts of the critical discussion are still created by the idea that a traumatic event strains the limits of language, shattering the psyche and even influencing debates.

The central thesis of contemporary literary trauma theory is that trauma results in a quiet fear that divides or obliterates identity. This is the basis of a more comprehensive theory which claims that trauma passed down through generations affects identity. The multiple representations of the trauma novel and the interactions between language, experience, memory, and geography are all understood uniformly when there is a heavy reliance on a particular psychological theory of trauma. The memory of the trauma highlights the significance of geography in conveying the effects of trauma through metaphor and concrete objects in light of the many traumatization theories. A geographic description of the traumatic incident and recollection is used to situate the person.

Bonds are shown to be broken by stressful circumstances in the trauma novel. Trauma studies in the 1990s, which drew on Freudian philosophy, developed a model of trauma that envisions an extreme event that tests the limits of language and even ruptures meaning entirely. This trauma notion states that suffering is unrepresentable. A more pluralistic model of trauma, which maintains that it is just one of many responses to catastrophic events rather than the defining trait of trauma, quickly followed the alleged incommensurability of trauma.

Long after alternative methods have replaced it, the fundamental constraints and impacts of the critical discussion are still created by the idea that a traumatic event strains the limits of language, shattering the psyche and even influencing debates. Trauma theory in literature has its roots in the psychology of Sigmund Freud and Pierre Janet, who were among the first to investigate the consequences of traumatic experiences on mental health. Nonetheless, in the subject of literary studies, the works of a number of notable authors and theorists are most closely related to trauma theory. Writers, who have also had a big impact on the field of literature, have considerably influenced our understanding of how traumatic events are depicted in writing and how they affect people and communities.

Cathy Caruth, a renowned literary scholar and cultural critic, is regarded as one of the founders of trauma theory. As one of the founders of trauma theory, Caruth is a renowned cultural critic and literary researcher. She investigates literary depictions of trauma and the role of narrative in the healing process in her well-known book, "Unclaimed Experience: Trauma, Narrative, and History." According to Caruth, trauma is not only an event but also a response to an event, and the process of

recovering from trauma necessitates the creation of a narrative that places the experience in perspective.

By putting people's horrible experiences into words, these authors have significantly contributed to increasing awareness, understanding, and healing. A significant figure in trauma theory is Dominick LaCapra. LaCapra is a cultural historian and literary critic who has made significant contributions to the study of trauma in literature. He is well known for his focus on the relationship between trauma and history as well as his research into the potential avenues for a person's recovery from the impact of traumatic experiences. Toni Morrison is a different Nobel Prize recipient whose writing has significantly contributed to the development of trauma theory in literature. Her works, such as "Beloved" and "Sula," are renowned for their investigations of the repercussions of enslavement and racial violence on African American communities. Morrison is renowned for his writings because they explore the complex relationships between trauma, memory, and identity and show how trauma can change the lives of both individuals and groups. By examining the effects of traumatic events on people and how those experiences are portrayed in literature, these authors have helped to shed light on the complicated and occasionally difficult subject matter of trauma and its effects on individuals and communities.

It is now feasible to more thoroughly understand the significance and complexity of the linkages between tragic historical events, media objects and networks, spectator positioning, and mental processes by incorporating trauma theory into film and media studies. This is made possible by the psychoanalytically informed film theory's field-shaping influence. Trauma theory looks at how horrific situations are shown in movies. Films typically depict the repercussions of trauma on individuals and society

in a number of ways. One of the main themes is the depiction of catastrophic catastrophes and their aftermath. The cinematic medium has been employed by filmmakers to increase understanding and awareness of traumatic stress.

One of the main topics of trauma theory in film is the representation of traumatic experiences and their effects. Flashbacks, nightmares, and dissociative states are just a few of the techniques that are regularly used by filmmakers to show how trauma affects both individuals and society. These techniques are used to generate a level of realism and emotional depth that enables viewers to more fully and powerfully experience the effects of terrible occurrences. A crucial element of trauma theory in film is the representation of trauma and its relationship to memory. This connection is commonly used by filmmakers to explore how trauma can alter a person's sense of self and relationship to the outer world.

A person's memory can be dramatically affected by traumatic events. In films like "Memento" and "Eternal Sunshine of the Spotless Mind," for example, memory manipulation is a major theme that explores the consequences of trauma on individuals and how memory could influence the healing process. The cinematic medium has also been used by filmmakers to increase understanding of trauma and its consequences for both individuals and communities. Documentaries like "The Invisible War" and "Surviving R. Kelly" address the impact of sexual abuse and violence on survivors as well as the manner in which they are frequently marginalised and denied justice. These videos aim to raise awareness and promote change by demonstrating the long-lasting impacts of trauma on individuals and communities and by giving survivors a voice.

Documentaries like "The Invisible War" and "Surviving R. Kelly" analyse the repercussions of sexual abuse and violence on survivors. Film theory has looked into the role of resilience and healing in the process of getting over trauma. In conclusion, trauma theory in film examines how traumatic events are portrayed and how they affect both individuals and communities. It is a complex and wide-ranging subject. The use of trauma theory in film has also been used to study the roles that resilience and healing play in the recovery from trauma. Films like "The Fault in Our Stars" and *Me Before You* explore the possibility of finding meaning and purpose again after adversity.

The depiction of tragic events and how they affect people and communities Through its exploration of the impacts of trauma, the relationship between trauma and memory, and the roles that resilience and healing play in the healing process, trauma theory in film has the potential to promote knowledge, understanding, and healing. By giving voice to the viewpoints of people who have suffered traumatic experiences and by developing a culture that is more understanding and compassionate, filmmakers have made substantial contributions to the study of trauma theory. "Trauma theory" is the study of the psychological and societal effects of traumatic experiences. It looks at how communities and people deal with trauma and how it might affect their relationships, emotions, and beliefs. The use of trauma theory in the context of Mollywood, or the film industry of the Indian state of Kerala, might offer a better understanding of how trauma is portrayed in movies and how it affects viewers. It might also look at how Mollywood movies depict real-life traumatic situations, including natural disasters or political conflicts, and how this affects societal views towards trauma. In the film "Bhoothakaalam," the use of trauma theory could be

explored in several ways. For example, the film may depict the main character's response to a traumatic event.

The movie might also look at how the viewer can experience psychological trauma as a result of experiencing fear and horror, two key elements of the horror subgenre. Trauma theory greatly benefits from the movie "Bhoothakaalam," which explores the impact of a traumatic event on its lead character, played by Shane Nigam. In the film, it is stated that a young man's memories of a sad event from his past, which haunt him, impact his experiences and relationships in the present. The entire movie addresses key concepts and issues from trauma theory, such as how trauma affects memory, how trauma and mental health are related, and how vital it is to heal from trauma and be resilient in the face of adversity.

The movie, for example, depicts the character's struggle to comprehend how the trauma still affects his relationships and sense of self. It also demonstrates how the trauma is still having an impact on how the character remembers the terrible incident through his current experiences. The trauma theory could be used to analyse how the movie portrays the fallout from terrible events and how it reflects societal perceptions of trauma. When viewed from this perspective, "*Bhoothakaalam*" can illuminate how traumatic events are thought about and processed within the context of Bollywood movies and Indian culture.

Finally, trauma theory in English literature provides a framework for understanding how traumatic experiences are depicted in literary works. It makes authors' language techniques for describing the psychological and emotional repercussions of trauma on people and their relationships more clear. The use of trauma theory can help us comprehend how societal norms and cultural attitudes influence how trauma is

depicted in literature and how that representation may influence how we comprehend and respond to traumatic experiences in our own lives. Trauma theory helps us better understand the intricacies of trauma and its effects on individuals and society through the study of catastrophic events in literature.

Trauma theory is the study of how traumatic experiences influence people psychologically and culturally, including how individuals and communities deal with trauma and how it affects their long-term mental health and welfare.

CHAPTER 2

A STORY OF SACRIFICE AND LOVE

Me Before You is a 2016 romantic drama movie that author Jojo Moyes adapted from her 2012 book of the same name. It was directed by Thea Sharrock in her feature film debut. Emilia Clarke, Sam Claflin, Janet McTeer, Charles Dance, and Brendan Coyle are the movie's stars. The movie was filmed in a number of iconic locations in the UK, including Chenies Manor House in Buckinghamshire, England, and Pembroke Castle in Wales. The movie, which debuted on June 3rd in the UK and North America, earned \$208 million worldwide despite receiving mixed reviews.

Me Before You is a 2016 romantic drama film based on the novel of the same name by Jojo Moyes. The film is directed by Thea Sharrock and stars Emilia Clarke as Louisa Clark, a young woman who takes a job as a carer for Will Traynor, a wealthy quadriplegic man played by Sam Claflin. The movie follows the story of Louisa and Will as they develop a complicated relationship. Initially, Will is bitter and closed off due to his disability, but Louisa's cheerful and quirky personality slowly begins to break down his walls. As they spend more time together, they fall in love, but their relationship is complicated by Will's desire to end his life through assisted suicide.

One of the strengths of *Me Before You* is the performances of the lead actors. Emilia Clarke and Sam Claflin both give powerful and nuanced performances that bring depth and complexity to their characters. The chemistry between them is palpable, and their performances make the emotional highs and lows of the story feel genuine and impactful.

The film also deals with important themes and issues, particularly regarding disability and the right to die. Will's character is presented as someone who has lost his identity and sense of purpose due to his disability, and his desire to end his life is portrayed as a difficult but ultimately valid choice. The film explores the ethical and emotional complexities of assisted suicide in a thoughtful and respectful way. However, some critics have argued that the film's portrayal of disability is problematic. Will's disability is often used as a plot device, and his character is defined primarily by his disability rather than his personality or interests. Additionally, the film has been criticised for not casting a disabled actor in the role of Will.

Overall, *Me Before You* is a well-crafted romantic drama with strong performances and important themes. However, its portrayal of disability has been controversial, and some viewers may find the film's treatment of assisted suicide difficult to reconcile with their own beliefs and values.

In terms of the film's technical aspects, *Me Before You* is visually stunning with beautiful cinematography and a memorable score. The film is set in picturesque locations in England, and the cinematography captures the beauty of the countryside and urban landscapes.

The film's pacing is well-balanced, with a mix of lighthearted and emotional moments. The wit and charm of Louisa's character provide a nice counterbalance to the heavier themes of the film, such as disability and assisted suicide.

One of the major criticisms of the film is that it perpetuates the idea that people with disabilities are unable to live fulfilling lives. The film presents Will's desire to end his

life as a result of his disability, rather than exploring the societal and cultural factors that contribute to the marginalisation and oppression of people with disabilities.

Additionally, the film has been criticised for its lack of diversity, with the majority of the characters being white and affluent. This reinforces the idea that disability is primarily a problem that affects privileged individuals, rather than a social issue that affects a diverse range of people.

In conclusion, *Me Before You* is a well-made romantic drama with strong performances and important themes. While the film has been criticised for its portrayal of disability and lack of diversity, it is still an enjoyable and emotionally resonant movie that will leave a lasting impression on viewers.

Another point of discussion in *Me Before You* is the portrayal of the relationship between Louisa and Will. While the chemistry between the two leads is palpable, some viewers have criticised the film for perpetuating the trope of the "manic pixie dream girl." Louisa is presented as a quirky and bubbly character who exists primarily to bring joy and meaning into Will's life.

Furthermore, some viewers have argued that the film perpetuates the idea that romantic love is the ultimate goal of life and that a disabled person's life is incomplete without it. This reinforces the notion that people with disabilities are seen as incomplete or less desirable without a romantic partner, which can be harmful and perpetuate stigmatisation.

Despite these criticisms, the film does offer a nuanced portrayal of the complexities involved in end-of-life decision-making and the importance of respecting a person's autonomy and right to make decisions about their own body. The film also highlights

the importance of human connection and the impact that a caring and compassionate carer can have on a person's life.

In conclusion, *Me Before You* is a thought-provoking film that raises important questions about disability, autonomy, and the right to die. The film has been criticised for perpetuating certain harmful stereotypes and tropes.

In the past, William "Will" Traynor was a successful banker and sports enthusiast. Nevertheless, when he is unintentionally struck by a motorcycle while walking to work, his life is forever altered. Following the accident, Louisa "Lou" Clark is hired to care for Will, who is now a tetraplegic. Will is initially chilly towards Lou, despite Will's mother's hopes that her cheerful attitude will help cheer up his downcast and pessimistic disposition. When Will's ex-girlfriend Alicia visits, she announces that she is getting married to Rupert, who was once Will's best buddy. Will and Lou persevere, and as a result of their time together, they start to get more intimate. In contrast to the humble life she leads with her parents or her lover, Patrick, she discovers that he is intellectual and well-traveled.

Lou overhears a fight between Will's parents and discovers that Will has agreed to wait six months before travelling to Dignitas in Switzerland for assisted suicide. This is because Will is unable to accept a disabled life, which is very different from the active, vibrant lifestyle he led prior to the accident. Lou decides to try and persuade him otherwise by planning excursions and adventures to prove to him that life is still worthwhile. In the meantime, Patrick's resentment of Lou's time spent with Will grows to the point where he and Lou break up.

As Will invites Lou to Alicia's wedding, they begin to fall in love. Will reveals to Lou during a lavish vacation to Mauritius that he still plans to commit assisted suicide because he prefers for her to enjoy a full life without him rather than a half-life with him. Lou, who was devastated, resigns as Will's carer and forbids communication. When Lou's father comes to see her, he persuades her to talk to Will, but when she does, she learns that he has already gone for Switzerland. She goes after him to be there for him in his last moments.

Several weeks after Will's passing, Lou sits in his preferred Paris café and reads a letter he left for her. In it, he promises to leave her enough money to pursue her goals and exhorts her to enjoy life to the fullest. A few weeks after Will's passing, Lou reads a letter he wrote her from his favourite Parisian café. In it, he promises to leave her enough money to pursue her goals and exhorts her to enjoy life to the fullest.

It was revealed in July 2014 that the movie would be released on August 21, 2015. The movie's release date was pushed back to June 3, 2016, in May 2015. The movie's initial release date, set for November 2015, was moved up to March 4 before being postponed once more, this time until June 3, 2016.

It was revealed that Thea Sharrock would helm the picture on April 2, 2014. As she stated, "That's just kind of an interesting combination I hadn't read before," Emilia Clarke was aware that she wanted to audition for this role before it was cast. Sam Claflin and Emilia Clarke were added to the cast on September 2, 2014. Jenna Coleman and Charles Dance were cast on April 2, 2015, and Stephen Peacocke was cast on March 24. Brendan Coyle, Matthew Lewis, Samantha Spiro, Vanessa Kirby, and Ben Lloyd-Hughes joined the cast the following day after Janet McTeer, who

joined on April 9, 2015. "This was definitely the most physically demanding thing that I've ever done," Sam Claflin said after the filming.

The principle shooting commenced on April 29, 2015, and it concluded on June 26, 2015. The film was shot in various locations in the United Kingdom, including Pembroke Castle in Pembroke, Wales (the Traynors' estate); Wytham Abbey in Oxfordshire, England (the Traynors' home within the castle walls); Sandown Park in Esher, Surrey, England (horse race and airport check-in scenes); Harrow, London (Lou's family home); and Chenies Manor House in Chenies, Buckinghamshire, England (wedding scenes), while Mallorca, Spain, stands in for Mauritius.

Lou has these "leprechaun" shoes, so we had to find some unusual shoes, according to costume designer Jill Taylor, who believed Lou would have a more "quirky" wardrobe based on the book. We stumbled onto these incredible Irregular Choice shoes while browsing a store, and I instantly thought, "Oh my Goodness, that's Lou!" Overnight, they formed the foundation of her shoe collection. Will's attire was more representative of his life prior to the accident because he wore expensive suits.

Me Before You made \$208.3 million worldwide against a \$20 million budget, including \$56.2 million in North America and over \$152 million in other countries. *Me Before You* debuted in North America on June 3, 2016, alongside *Teenage Mutant Ninja Turtles: Out of the Shadows* and *Popstar: Never Stop Never Stopping*. It was projected to earn around \$15 million from 2,704 theatres in its first weekend. The movie made \$1.4 million from previews on Thursday night and \$7.8 million on its opening day. The movie made \$18.3 million in its first weekend, placing third at the

box office behind *X-Men: Apocalypse* (\$22.3 million) and *Teenage Mutant Ninja Turtles: Out of the Shadows* (\$35.3 million).

Based on 180 reviews, the movie has a 54% approval rating on Rotten Tomatoes, with an overall rating of 5.5/10. *Me Before You* benefits from Emilia Clarke and Sam Claflin's seductive chemistry, but it isn't enough to make up for the film's awkward handling of a delicate subject, according to the site's critical consensus. The movie received "mixed or average reviews," according to Metacritic, which gave it a score of 51 out of 100 based on 36 reviews. On a scale from A+ to F, the movie received an average "A" from viewers surveyed by CinemaScore.

It received a B+ from Chris Nashawaty of *Entertainment Weekly* and was described as "evidence that sometimes one or two hankies is more than enough to get the job done," even though it didn't quite reach the stature of a traditional three-hankie tearjerker.

Several in the disability rights movement have criticised the movie, alleging that it promotes the idea that it is preferable to be dead than to have a disability and that those who have it are a burden on their families and carers. They interpret the video as supporting suicide so that their loved ones can "live boldly." Others criticised the film for exploiting the disability community by appealing to viewers' emotions without genuinely helping handicapped people through accurate portrayal or employment in acting roles, and they called attention to the casting of non-disabled actors as characters with disabilities.

Celebrities with disabilities, such as Liz Carr, Penny Pepper, Mik Scarlet, Cherylee Houston, and Emily Ladau [40] in the United Kingdom and Dominick Evans and

Emily Ladau [40] in the United States, as well as campaigners from Not Dead Yet in both nations, spearheaded the #MeBeforeEuthanasia opposition. Los Angeles, New York City, Boston, Hartford, Denver, Atlanta, Chicago, Baltimore, and Philadelphia were just a few of the US cities that saw protests. Protests also took place in Australia.

In response to criticism, author Jojo Moyes claimed that the novel was influenced by both a true-life account of a quadriplegic man who persuaded his parents to take him to an assisted suicide facility and by her own family, where members needed round-the-clock care. She stated the following regarding Traynor's choice: "It's simply about one character; it's nothing more than that." "The fact is, in the film as in the novel, nobody else agrees with what he decides to do."

CHAPTER 3

TRAUMA: AN IMPERATIVE NOTION IN *ME BEFORE YOU*

The movie *Me Before You* (2016) is a romantic drama that tells the story of Louisa Clark, a cheerful and quirky young woman who takes a job as a caregiver for a wealthy quadriplegic man named Will Traynor. Will is bitter and depressed following a motorcycle accident that left him paralyzed from the neck down, and he has made the decision to end his life through assisted suicide. As Louisa tries to change his mind, the two form a deep connection and fall in love.

Trauma theory can be applied to the character of Will Traynor in the movie. Trauma theory suggests that when a person experiences a traumatic event, it can have lasting effects on their psychological and emotional wellbeing. Will's motorcycle accident and resulting paralysis is a traumatic event that has had a profound impact on his life. He is struggling to come to terms with his new reality and the loss of his former life, including his career, hobbies, and physical abilities.

Will exhibits several symptoms of trauma in the movie. He is withdrawn, irritable, and has frequent nightmares. He also experiences feelings of hopelessness and helplessness, which are common symptoms of depression. Will's decision to end his life through assisted suicide can also be seen as a way of coping with his trauma. He may feel that his life is no longer worth living and that he cannot cope with the ongoing difficulties and challenges of his disability.

Louisa's role as a caregiver is also significant in the context of trauma theory. Caregivers play an important role in helping individuals who have experienced trauma to cope with their experiences and move towards healing. Louisa's cheerful

and optimistic presence provides a stark contrast to Will's despair, and her efforts to engage him in new activities and experiences help to challenge his feelings of hopelessness and isolation.

Overall, *Me Before You* portrays the effects of trauma on an individual's life and the role that caregivers can play in the healing process. Will's story highlights the importance of providing support and empathy to individuals who have experienced traumatic events, and the need to recognize the ongoing struggles that they may face as they try to navigate their new reality.

In addition to the symptoms of trauma that Will exhibits, his behavior can also be seen as a form of avoidance coping. Avoidance coping is a common response to trauma, in which individuals try to avoid thinking or talking about the traumatic event in order to protect themselves from the emotional pain associated with it. Will's decision to withdraw from his friends and family, as well as his reluctance to engage in new activities, can be seen as a form of avoidance coping.

The theme of loss is also central to the movie and is closely related to trauma theory. Will has experienced a profound loss of his former life, including his physical abilities and his sense of independence. He is grieving for the person he used to be and the life that he can no longer have. Louisa's efforts to engage him in new experiences and help him to find new meaning in his life can be seen as a way of facilitating the grieving process and helping him to move towards acceptance of his new reality.

The movie also highlights the importance of social support in the context of trauma. Will's family and friends struggle to understand his feelings and experiences, and their

attempts to help him often fall short. Louisa's role as a caregiver provides a new source of social support for Will, and her empathetic and compassionate approach helps him to feel understood and valued. This underscores the importance of providing social support to individuals who have experienced trauma, and the need for caregivers to be sensitive to their unique needs and experiences.

Overall, *Me Before You* provides a poignant portrayal of the impact of trauma on an individual's life and the role that caregivers and social support can play in helping them to cope and heal. The movie raises important questions about the ethics of assisted suicide and the value of life, while also emphasizing the importance of empathy, compassion, and understanding in the face of trauma and loss.

At its core, *Me before You* is a film that centers around the theme of loss and the ways in which individuals cope with traumatic life events. The main character, Will Traynor, is a successful businessman who becomes quadriplegic after a motorcycle accident. The film follows his journey as he struggles to come to terms with his disability and the loss of his former life, and his relationship with his caregiver, Louisa Clark, who helps him rediscover his passion for life.

Using trauma theory as a lens to analyze the film, this thesis will explore how the film portrays Will's experience of trauma and the ways in which his trauma is depicted as a catalyst for personal growth and transformation. The thesis will also examine the role that Louisa plays in Will's process of recovery and how her own experiences of trauma and loss inform her relationship with him.

Through this analysis, this thesis aims to contribute to the growing body of research on the use of trauma theory in film studies, and to provide insights into the ways in which popular media can be used to explore complex psychological and emotional themes. Ultimately, by examining the application of trauma theory to *Me before You*, this thesis aims to deepen our understanding of the ways in which individuals cope with traumatic life events and the potential for personal growth and transformation in the face of adversity.

The analysis of *Me before You* through the lens of trauma theory will involve an examination of key concepts in the field, such as the nature of trauma, the ways in which individuals cope with traumatic events, and the potential for post-traumatic growth. The thesis will consider how these concepts are represented in the film and the extent to which the film's portrayal of trauma aligns with current understandings of trauma theory.

In addition to the theoretical analysis, this thesis will also involve a close reading of the film itself, examining the ways in which the film's narrative, characters, and visual elements contribute to its depiction of trauma and its aftermath. This will include an exploration of the film's use of visual imagery and symbolism to convey Will's emotional state, as well as an analysis of the film's soundtrack and how it contributes to the emotional impact of the story.

Overall, this thesis aims to demonstrate the value of applying trauma theory to the analysis of popular films, and to provide a deeper understanding of the ways in which trauma can shape an individual's life and identity. Through its examination of *Me before You*, this thesis will shed light on the potential for popular media to contribute to our understanding of complex psychological and emotional themes, and to spark

conversations about the impact of trauma on individuals and society. The movie *Me Before You* tells us about a man who is desperate about his life after he got a serious accident which make him paralyzed. Portrayal of desperation on how he lived his life after he was diagnosed quadriplegic due to motorcycle accident and how it affected the ones around him could be the basic issue of this study. His desperation can be illustrated by his thinking and attitude which begins to be rude and plans to end his life through Dignitas, an organization which manages assisted suicide. Thus, the feeling that you have when you are in such a bad situation that you are willing to take risks in order to change it . It can happen because of the trauma which has happened to a person in his past, thus making him feel hopeless and sad in sustainable. Those who feel desperate may lead to think for hurting themselves, to do bad things, and the most severe of desperation can cause depression. The term desperation is the act of despairing or the state of being desperate, or it can be defined as a human state of being despair or hopeless. Despair feeling affects on how human thinking and doing, because it distracted by stress condition. People may stress because of their failure or mistake that they have done in the past or it could be due to a protracted feeling of regret. From that condition, people may give up their hope and goals for their future if they cannot solve their own stress. It would be more dangerous in such a serious condition, if they cannot handle themselves for doing bad things such as separating themselves from the crowd, isolating from social life, even it can cause depression. In the most serious condition, it can lead desire to commit suicide.

Every human life has to build their self-confidence and look for their own strength in order to avoid desperation. Desperation itself have found in social psychologists can be correlated

with other psychological variables within individuals. In sports, desperation plays as an important factor for the athletes in performing their game or match. Their desperation could be because of their failure in a match which they have done before. It makes them feel despair and decreases their motivation to achieve more than their previous achievements. In these circumstances, they could just be lazy to practice and even degrade the quality of their game performance in the next game. Even in some cases, in order to stay fit in the game, even though their body is not very good because they practice for the match rarely, some use doping to support their performance in the game. In other side such as education, studies which focus on education found that many students easily get despair because of their less achievement. As in some Asian countries which implement very strict

educational system, they emphasize more on academic value than non-academic. Students will be competing even start from the new school year to get high ranking and grades in school. At the end of the school year, they also have to compete to get the best university they want too. Because of this heavy pressure, many students are willing to end their lives through suicide because their desperation which cannot achieve what they want.

Related to the phenomena above, desperation is a psychological aspect. In the eight stages of psychosocial development according to Erik Erikson, he mentions despair in the last stage of the course of human life: Stage VIII: Ego Integrity versus Despair (final adulthood, 65 years and above), at this stage, the last is the stage of the elderly, they can feel and remember the past, see the meaning, tranquility of life and integrity, they also begin to reflect on their past with peace and integrate their life goals, if a person passes this stage easily, they will feel satisfied with themselves and what they have

achieved in the past. In the other side, if they feel that they fail to pass through this stage, they will feel despair and regret of what they have done in the past.

Trauma theory can be applied to the film in several ways. At its core, trauma theory is concerned with the ways in which individuals respond to and cope with traumatic experiences. In the case of Will Traynor, his accident and resulting disability can be seen as a traumatic experience that has a profound impact on his life and the lives of those around him.

One way trauma theory can be applied to the film is through the concept of post-traumatic growth. This is the idea that, in some cases, individuals who experience trauma can actually emerge from the experience with a greater sense of resilience and personal growth. In the film, we see this concept play out in the relationship between Louisa and Will. Through their interactions, Will is able to rediscover his love of life and find new meaning and purpose, even in the face of his disability.

Another way trauma theory can be applied to the film is through the concept of coping mechanisms. Coping mechanisms are the strategies individuals use to deal with the emotional and psychological effects of trauma. In the film, we see Will struggle with feelings of hopelessness and despair following his accident. He copes with these feelings by isolating himself from others and rejecting the help of his caregivers. Louisa, on the other hand, uses her sense of humor and her ability to connect with others to help her cope with the challenges of caring for someone with a disability.

Overall, the application of trauma theory to *Me Before You* can help us better understand the ways in which individuals respond to traumatic experiences, and the

importance of social support and coping mechanisms in helping them to overcome the challenges they face.

Another way that trauma theory can be applied to *Me Before You* is through the concept of grief and loss. Grief and loss are common experiences following traumatic events, and the film portrays the various ways in which the characters are impacted by the loss of Will's former life and abilities. Will's parents, for example, are struggling to come to terms with the fact that their son will never be the same again, and they are grieving the loss of the future they had imagined for him. Louisa, too, is impacted by the loss of Will's former self, as she mourns the loss of the vibrant, adventurous man he once was.

The film also touches on the concept of complex trauma, which refers to the experience of multiple or prolonged traumatic events. Will's accident and subsequent disability can be seen as a single traumatic event, but the film also explores the ways in which his disability has impacted his relationships and the various challenges he faces as a result of his condition. For example, he experiences social isolation and struggles to find meaning and purpose in his life.

Finally, the film also touches on the concept of resilience, which refers to an individual's ability to recover from traumatic experiences and adapt to new circumstances. Through his relationship with Louisa, we see Will begin to develop a sense of resilience and a willingness to explore new opportunities and experiences, despite the challenges he faces.

Overall, the application of trauma theory to *Me Before You* can help us to better understand the various ways in which individuals respond to traumatic experiences,

the importance of social support and coping mechanisms in recovery, and the role of resilience in adapting to new circumstances.

The idea of psychological trauma is another way that *Me Before You* might be analysed using trauma theory. A distressing event or series of events that exceed a person's capacity for coping might result in psychological trauma. Will's injury and subsequent disability are shown to have a significant negative effect on his mental and emotional health in the movie, causing him to experience feelings of depression, hopelessness, and despair.

The film also explores the concept of survivor guilt, which is a common experience among individuals who have survived traumatic events. Will's sister Georgina, for example, struggles with feelings of guilt and responsibility for her brother's accident, and she feels that she should have done more to prevent it from happening.

Furthermore, the film portrays the concept of retraumatization, which refers to the experience of being re-exposed to a traumatic event or reminder of the trauma. For example, seeing other individuals with disabilities can be triggering for Will, and he often experiences flashbacks and intense emotional reactions when confronted with reminders of his accident.

Overall, the application of trauma theory to *Me Before You* can help us to better understand the ways in which psychological trauma can impact an individual's mental and emotional well-being, the experience of survivor guilt and retraumatization, and the importance of providing support and resources to individuals who have experienced trauma.

Intergenerational trauma is another aspect of trauma theory that can be used to analyse *Me Before You*. Intergenerational trauma is the term used to describe the passing of trauma from one generation to the next, frequently via familial or cultural structures. In the movie, we see how Will's injury and disability affect his family and how their experiences are influenced by their respective familial and cultural histories.

For example, Will's mother is a high-powered executive who struggles to balance her professional responsibilities with her role as a caregiver. Her own upbringing and experiences as a working mother may be contributing to her sense of guilt and responsibility for her son's accident.

The film also touches on the concept of cultural trauma, which refers to the way in which traumatic events can impact entire communities or cultural groups. Will's accident, for example, may be seen as a symbol of the fragility of life and the importance of cherishing every moment, not just for his family, but for society as a whole.

Finally, the film explores the concept of healing and recovery, which is a central theme in trauma theory. Healing and recovery involve a process of rebuilding trust, restoring a sense of safety and security, and finding new meaning and purpose in life. Through their relationship, Louisa and Will are able to support each other in this process of healing and recovery, and we see how their love and connection help them to find hope and meaning in the face of significant challenges.

Overall, the application of trauma theory to *Me Before You* can help us to better understand the various ways in which trauma can impact individuals and communities, the importance of intergenerational and cultural contexts in shaping our

experiences of trauma, and the role of healing and recovery in the process of moving forward after a traumatic event.

The idea of vicarious trauma or secondary trauma is another part of trauma theory that can be used to analyse *Me Before You*. When someone experiences the trauma of another person, such as a caregiver, a therapist, or a first responder, it is known as vicarious trauma. The influence Louisa's duty as Will's carer has on her and the emotional toll it has on her are depicted in the movie.

Louisa experiences vicarious trauma through her deep connection with Will, as she witnesses his struggles and shares in his pain. She also experiences vicarious trauma through her interactions with Will's family, who are grappling with their own emotional reactions to his accident and disability. Louisa's experiences of vicarious trauma highlight the importance of providing support and resources to caregivers, who may be at risk of experiencing emotional exhaustion, burnout, or compassion fatigue.

The film also explores the concept of the trauma narrative, which refers to the process of making sense of traumatic experiences through storytelling or other forms of creative expression. Will's decision to end his life can be seen as a way of taking control of his own trauma narrative, by choosing how he wants his story to end. Louisa's decision to continue living her life to the fullest, even in the face of loss and grief, can also be seen as a way of creating a new trauma narrative that emphasizes resilience and growth.

Overall, the application of trauma theory to *Me Before You* can help us to better understand the emotional and psychological impact of trauma on caregivers, the role

of creative expression in the process of healing and recovery, and the importance of agency and control in shaping our own trauma narratives.

CONCLUSION

Me Before You (2016) is a film that explores the themes of love, loss, disability, and assisted suicide. The film's protagonist, Will Traynor, is a quadriplegic who experiences deep trauma after a motorcycle accident. Through the lens of trauma theory, the film can be analyzed in terms of Will's psychological and emotional response to his trauma, as well as the impact of his trauma on those around him.

One of the primary ways in which trauma theory is manifest in the film is through Will's experience of post-traumatic stress disorder (PTSD). Will's PTSD is depicted in his recurring nightmares and flashbacks, which are triggered by various events throughout the film. Through these symptoms, the film demonstrates the lasting impact of trauma on an individual's psychological state.

The film explores the concept of "survivor guilt," which is a common response to trauma. Will struggles with feelings of guilt and shame over his disability, as well as his inability to live up to his previous expectations of himself. This guilt is further compounded by the fact that he is financially privileged and has access to resources that many others with disabilities do not have.

Taking everything into account *Me Before You* offers a complex and nuanced portrayal of trauma and its effects on both the individual and those around them. Through the lens of trauma theory, this project highlights the importance of empathy and understanding for those who have experienced trauma, as well as the need to

address the societal structures that perpetuate inequality and stigma for individuals with disabilities.

This project also portrays the impact of trauma on interpersonal relationships. Will's relationship with his family is strained due to his disability and the trauma that resulted from his accident. Similarly, his relationship with his caregiver, Louisa, is complicated by his trauma, as he initially resists her attempts to help him and push him out of his comfort zone. However, as the film progresses, the two develop a deep connection and understanding of each other's experiences, highlighting the potential for healing and growth in relationships affected by trauma.

The movie also highlights moral concerns about assisted suicide and the right to die. As a result of his trauma and the restrictions it places on his capacity to live a fulfilling life, Will is shown to have made the decision to end his life. The movie also shows the viewpoints of those who are opposed to assisted suicide, such as Louisa and Will's father. In the end, the movie leaves the choice up to the audience, challenging them to think critically about the difficult ethical issues surrounding assisted suicide.

In conclusion, *Me Before You* is a film that offers a rich exploration of trauma and its effects on individuals and society. Through the lens of trauma theory, the project highlights the importance of empathy, understanding, and social justice in addressing the lasting impact of trauma. While the film raises challenging questions around assisted suicide, it ultimately underscores the need for compassion and support for those who have experienced trauma, and the potential for healing and growth in relationships affected by trauma.

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DON BOSCO ARTS AND SCIENCE COLLEGE
ANGADIKKADAVU

**Unearthing the Hidden Depths of *A Mercy*: A
Psychoanalytical Exploration**

A Project Submitted to Kannur University in Partial Fulfillment of the
Requirement for the Award of Bachelor of Degree

ALEENA SUNIL
Register No: DB20AEGR035

DEPARTMENT OF ENGLISH

Project Supervisor: Fr. Jaison Anthikkat

March 2023

KANNUR UNIVERSITY

Bonafide Certificate

This is to certify that this project report entitled “**Unearthing the Hidden Depths of A Mercy: A Psychoanalytical Exploration**” is a bonafide work of Aleena Sunil, who carried out the project work under my supervision. This project has not been published or submitted either in part or in whole, for any other degree.

Fr.Jaison Anthikkat

Head of Department

Declaration

I, **Aleena Sunil**, hereby declare that the project work entitled “**Unearthing the Hidden Depths of *A Mercy*: A Psychoanalytical Exploration**” has been prepared by me and submitted to Kannur University in partial fulfillment of the requirement for the award of Bachelor of Arts in English is a record of original work done by me under the supervision of Fr. Jaison Anthikkat of the department of English of Don Bosco Arts and Science College.

I also declare that this project work has not been submitted by me fully or partly for the award of any degree, title or recognition before any authority.

Angadikadavu

31-03-2023

Aleena Sunil

DB20AEGR035

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Aleena Sunil

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Introduction

The development of the science of human behaviour role of psychology on human behaviour analysis consequently, in literature, the representation of the psychoanalytic component is significantly impacted by the most well-known is certainly psychoanalysis. Psychoanalytically speaking, the individual human receiving chaotic intra-psychic impulses free. These are unspoken, inward wants. The individual is hostile and libidinous yet constantly fights back against it, building a inaccessible emotions and desires psychoanalysis and literature share a theme, which they both address inconsistencies in human behaviour nonetheless, is commonly employed to describe. As contrast to psychoanalysis, interactions in Psychoanalysis have been the subject of several works.

The ninth book by American author Toni Morrison, who won the Nobel Prize in literature, was released in 2008. It examines how race, gender, and class intertwine in a lawless, unruly new world in colonial Virginia in the late 17th century. Empires relied on the labour of individuals held in slavery during the period when slavery and race had not yet been linked. Slaves may have gone by the names of serfs, peons, peasants, or anything else. And while there was not particularly unique about the country's early history, it did become odd when the aristocracy and the landed gentry sought to defend themselves from the case, transient servants from Europe and enslaved African Americans. Therefore, it was said in one case in Virginia which spread elsewhere that it was mostly a white man's creation. One of the top novels of 2008 according to the New York Times was *A Mercy*, a bestseller. Her works are so enjoyable in part because of how much mental effort they require close reading and flicking back and forth between parts. One feels as though they have "cracked the code" or "seen the light" by the conclusion.

The project is titled as “**Unearthing the Hidden Depths of *A Mercy*: A Psychoanalytical Exploration.**” The first chapter is an effort to present a complete picture of the world after colonialism. The critical academic study of post-colonialism examines the social, colonialism and imperialism's political and economic legacies, with an emphasis on their effects of colonised people and their lands being under human authority and exploitation. The focus of psychoanalytic thought is on unconscious mental processes, and it is occasionally "Deep psychology," to use the term. Postcolonial theory is the finest resource for instruction in this area.

The book depicts the horrifying and pervasive brutality that males in the 17th century inflicted on women America. Female characters in the book endure horrendous beatings and the male-dominated culture partially supports sexual assault. African American colonial links to geography are explored. The second chapter describes encounters with the natural environment. It has been discovered that mercy, in particular, rebalances, increased attention to the status of women and other minorities in the concepts of "wilderness" and the sensitive racial nature inside them. The idea of post-colonial psychoanalysis will be applied to the book in this chapter. The idea of post-colonial psychoanalysis is then conceived after the theory has been put into practice. The theory, ‘how the unconscious has contributed to or given rise to’ is examined in the book influencing the ways the character acts.

Over time, psychoanalysis has been useful in revealing how the mind and body interact. Language and psychological characteristics are not immediately apparent or apparent in the regular behavior and linguistic usage. The study makes an effort to highlight the characters' representations of people in African American culture; their depiction in this research ultimately focuses on the personalities and experiences of African American women.

Chapter One

Psycho Analytical Theory; a Subfield of Psychology

Psychoanalytic theory is a method for studying people and helping them.

"Personality disorders" are terms used in psychotherapy. This theory includes the idea that people's early experiences may influence how they act later in life. According to Sigmund Freud's psychoanalytic theory of personality, humans' behaviour is caused by interactions between the id, ego, and superego. Psychoanalytic treatment primarily aims to bring unconscious material into consciousness and improve ego functioning in order to assist a person in becoming less susceptible to the biological urges or demands of the superego.

Psychoanalytic theory is a subfield of psychology that studies the unconscious mind and how it influences behavior. It was created by the Austrian neurologist Sigmund Freud in the latter half of the 19th century, and it was further developed by other theorists like Carl Jung and Jacques Lacan. The basic principle of the theory is that our unconscious minds are where our thoughts, feelings, and actions come from. This can be found by looking at our dreams, memories, and other psychological events. Using the hypothesis, a number of mental health issues, such as phobias, sadness, and anxiety, have been explained. It has also been used to study creativity, sexuality, relationships, and morality.

One of the first types of psycho-therapy has been used to treat a wide range of mental health conditions, such as anxiety, depression, and personality disorders. Based on his conviction that unconscious factors, such as suppressed wants, anxieties, and memories, might affect a person's behaviour and mental state, Freud developed his theoretical framework.

The connection between the conscious and unconscious parts of our thoughts has been studied by psychoanalysis, a type of therapy that tries to treat mental illnesses. Our perspective on these fears as cultural formations is influenced by psychoanalysis' examination of how they are expressed and how they relate to culture. When Sigmund Freud established the psychoanalytic school of psychology in 1896, he coined the term "psychoanalysis" for the first time. The Greek terms "psyche," which means "mind," and "analysis," which means "to break down," are the origins of the word. The unconscious mind is the key to comprehending and resolving many psychological problems, according to Freud and his adherents, who also thought that the human mind is made up of conscious and unconscious components. The goal of psychoanalysis is to identify the unconscious factors influencing a patient's behaviour, thoughts, and emotions.

In addition to the concept of the unconscious mind, Freud developed many of the fundamental ideas and methods used in psychoanalysis today. Freud employed techniques such as transference, dream analysis, and free association to comprehend the psychological dynamics of his patients. The process of dream interpretation, or "dream analysis," was used to identify conflicts and latent desires. Using the technique of transference, which involves the patient projecting their own emotions onto the analyst, the interaction between the patient and the analyst was explored. These methods assist the patient in developing an understanding of their behaviour, thoughts, and emotions by revealing unconscious wants, conflicts, and memories.

Human personality took on more significance as the study of human behaviour and psychology developed. The results of Freud's work have had a significant impact on psychology's interpretation of human behaviour and on how characters are portrayed in literature in their psychoanalytic aspect. Having been incorporated into our society

through, I believe, psychoanalysis, the theory of psychology has gained the greatest widespread recognition in fiction, poetry, theater, and film analysis. In the psychoanalytical perspective, the human being is seen as the recipient of chaotic intrapersonal impulses that are fighting to be released. These are mostly hidden internal drives and wants. Although the person is prone to libidinal and violent behaviour, they constantly defend against it, building up a reserve of immature emotions and desires that are inaccessible to their conscious selves. In that they both address the details and paradoxes of human acts and emotional existence, literature and psychoanalysis share a preoccupation with the human subject. Psychoanalysis attempts to explain human connection; literature, on the other hand, frequently serves as a vehicle for portraying or symbolising it.

Throughout his lifetime, Freud worked to refine his theories, but it was his early 20th century research that laid the groundwork for modern psychoanalytic theory and practice. Many psychologists, psychiatrists, and other mental health experts have embraced and modified his beliefs. The goal of psychoanalysis has changed from revealing the unconscious to assisting the patient in understanding their own psychological processes and behaviors. Psychoanalysis is still practised today.

English literature makes use of a number of contemporary theories, including psychoanalysis. Psychoanalysis is governed by a theory that is viewed as a theory of personality, organization, and the dynamics of personality. The previously unknown connection between literature and psychoanalysis has been made public. It has been used as an academic discipline in literary theory or literary criticism. Psychoanalysis has been one of the most contentious, influential, and, for many readers, least well-liked critical stances in literature. Despite this, it has been recognised as one of the most intriguing and fruitful approaches to the use of interpretive analysis.

The method for explaining literature involved the application of psychoanalysis. These psychoanalytic notions have been drawn from literature. We observed that literary analysis has been employed. It has also been tried to creatively exploit psychoanalysis and apply psychoanalytic theory to understand literature. Literary works are generally discussed in terms of psychological criticism as fictional representations of the author's mental state and basic personality traits.

There are two accepted definitions of modern theory used in the literature. First, it refers to a strategy for coping with mental illness. Furthermore, it refers to various complications in assumptions about human mind activities. Sigmund Freud introduced psychoanalytic theory. Originally trained as a physician, Freud worked in his clinic, treating and studying patients. He is aware that he saw mental illness in his patients because of his long involvement with the subject. Gradually, he developed a greater interest in psychological research, especially the psychology of the unconscious mind.

Literary criticism, known as a form of psychoanalytical theory, focuses on character motivations and psychological aspects. It is based on the theories of psychoanalysts like Sigmund Freud, who believed that many of our thoughts and actions came from our unconscious minds. Since the early 20th century, psychoanalytical theory has been used to analyze literature and has grown to be an important tool for understanding literature.

Psychoanalytic theory is based on the idea that fictional characters are more than just flat figures with complex inner lives that can be learned about through their actions and words. It is possible to gain insight into the psychological states of the characters by observing their interactions with one another and their responses to events. This can assist readers in comprehending the motivations behind a character's actions and decisions. The idea of repression is one of the most significant aspects of

psychoanalytic theory. A person experiences repression when they unconsciously push painful or difficult-to-deal-with thoughts or memories aside. This is evident in numerous works of literature, where characters frequently conceal their true feelings in order to deal with challenging circumstances. Readers can gain insight into characters' inner lives and understand why they act the way they do by observing how they suppress their emotions.

Another important idea in psychoanalytic theory is archetypes. Themes or universal symbols that have appeared in literature throughout history are known as archetypes. These archetypes frequently symbolize particular psychological states, such as fear, love, or ambition. Readers can gain insight into the psychological states and motivations of the characters by examining the way these archetypes are utilized in a piece of literature. Last but not least, psychoanalytical theory looks at how literary symbols are used to represent particular concepts or emotions.

Symbols can be anything, from colors to animals to objects, and they frequently convey meanings that go beyond the surface. Readers can gain insight into the inner lives of the characters by examining the use of symbols in a piece of literature.

According to Freud, our mind is divided into three sections. He based this on his initial research into psychoneurosis, nightmares, jokes, and what he called the "psychopathology of daily life," including slips of the tongue and misplaced pens. The second is a "preconscious system," and the third is a "conscious system." The conscious system He first introduced his concepts in his book "The Interpretation of Dreams." It is often assumed that his dream research provided the empirical support for these views. All our experiences, good or bad, are collected, analysed, and organised in consciousness. According to psychoanalytic theory, our thoughts, feelings, and

behaviours come from our unconscious mind, and these can be discovered through examining our dreams, memories, and other psychological occurrences.

The term "psychoanalysis" can be defined in three different ways. First and foremost, it is a school of psychology that places an emphasis on psychic dynamics and determinism. A school of psychology emphasizes the importance of childhood experiences in shaping one's mature personality and behavior. Second, because it emphasizes the role of the unconscious in determining human behavior, psychoanalysis is a specialised tool for examining unconscious mental activities. Last but not least, psychoanalysis is a method of treatment for mental health issues, particularly neurotic disorders. It is important to keep in mind that Freud's clinical experience in treating patients had a significant impact on the development of psychoanalytic theory those patients who are anxious. As a result, the hypothesis places a greater emphasis on the causes of unusual behaviour in the growth of the mind's concept.

The way Freud attacked the conventional psychology of awareness was very different. He compared the brain to an iceberg, with the smaller portions above the water's surface representing the area of consciousness. The portion of the body that is visible above the water's surface represents the area of consciousness. This huge area of the unconscious contains all of the urges, fears, and desires.

According to Sigmund Freud, the personality is made up of three parts: the id, the ego, and the superego. The dynamic interactions between these functions determine one's actions and avoidance behaviors. These ideas of psychic dynamism serve as the foundation for the psychoanalytic explanation of abnormal behavior. ID is the fundamental force and the source of all psychic energy. The place where the ego and superego separate from one another is the matrix. The ID is made up of everything mental that is present at birth and inherited, including impulses. It supplies all the

energy required for the other two systems to function as well as the source of psychological energy. It gets its energy from directly interacting with physiological processes.

Psychoanalysis refers to Freud's work and research, which includes Freudian therapy and the method he used to develop his theories. Freud's patient case studies and observations heavily influenced the development of his theory of personality development. According to Freud, this occurs when we attempt to justify our actions to ourselves or others. Freud's life's work was mainly concerned with finding a solution to the problem of personality masking, which is often complicated and subtle. The focus of his study was on determining which childhood experiences might influence an adult's capacity for thinking. By first looking at the genetic and then the developmental aspects, he gave the psychoanalytic theory its characteristics.

His research emphasised the identification of childhood experiences that may influence an adult's mental health. He started by looking at the genetic and then the developmental aspects, which is how the psychoanalytic theory got its unique characteristics. Freud's entire life's work was devoted to figuring out how to break through this often-detailed and elaborate disguise that hides the personality's hidden structure and process. His research emphasised the identification of childhood experiences that may influence an adult's capacity for thinking. The psychoanalytic theory's distinctive characteristics were made clear by his examination of the genetic and subsequent developmental aspects. His theories began to gain prominence after he published *'The Interpretation of Dreams'* in 1899.

In English literature, authors who incorporate psychoanalytic theory into their writing are referred to as psychoanalytic writers. This includes writers like Virginia

Woolf, James Joyce, William Faulkner, and Katherine Mansfield who were significant practitioners of the stream-of-consciousness method and pioneers of its use in the English novel. A developing theory in English literature, psychoanalysis tries to examine the unconscious mind and its effect on behaviour and emotion.

The psychological effects that slavery has on its victims are the subject of an investigation in Toni Morrison's novel, *A Mercy*. Jacob Vaark, a Dutch trader who acquires Florens, a young slave girl, and the other characters whose lives are impacted by slavery, are the main characters in the novel. Morrison examines the psychological effects of slavery on both the enslaved and the enslavers through the experiences of the characters. The psychological impacts of being separated from family and friends as well as the psychological repercussions of being regarded as property may be studied using psychoanalytic theory. The psychological impacts of slavery and its enduring legacy are powerfully explored in Morrison's novel.

Psychoanalysis makes an effort to ascertain a person's social success or failure, his capacity for fulfilling connections with others, and any cognitive impairments. In addition to how we act and react to implications in the psychoanalyst's components of our personality that include conscious awareness, it is concerned with connections and how the "self" is created by the family and social environment. An in-depth examination of the person using a Freudian psychoanalytic approach reveals that human nature contains some deep traits that yearn to sate certain needs and impulses, such as aggression, the ego that pushes him towards pleasurable experiences, the need for love, and the desire to avoid pain in all spheres of life.

Chapter Two

A Heartbreaking Tale of Slavery and Survival: Toni Morrison's *A Mercy*

Toni Morrison's works reveal the complexities of the black community. In Toni Morrison's book *A Mercy*, the main character Florens, a slave, joins Jacob Vaark's family, a farmer and merchant, by a deed of charity. The family is made up of Florens, two male indentured slaves, and one mixed-race foundling. These individuals, who are from many races, are kept as slaves. In this book, Morrison examines the concepts of freedom and slavery in every man and woman by beginning in the late seventeenth century, which is when slavery first appeared in America.

Toni Morrison's *A Mercy* that was published in 2008, takes place in the later part of the seventeenth century, around the time that the American slave trade began. The story follows the lives of several characters, each of whom is affected in a unique way by colonialism, slavery and the social and economic conditions of the time. The book is important historical fiction that looks at how power, racism, gender, and identity interact with one another and affect people's lives. In this discussion, we will consider Morrison's use of her characters' experiences to illustrate the novel's major themes and motifs.

Toni Morrison makes references to the historical context and occasions of the era and nation in which it is set. Human bondage, forced service and slave ownership were widespread and frequent in early colonial America. Morrison makes references to how the ownership of American land in the 17th century. It was continuously changing as European powers fought both native tribes and one another for control. It depicts the tale of a number of characters whose paths cross on a remote Virginia estate. Utilizing intricate narrative strategies and vividly detailed characters.

A brief time before the American Revolution, in the late 17th century, the story takes place. The story follows a number of characters whose lives are connected to one another through a variety of emotional and physical bonds. The main character is Florens, a young slave girl. To pay off a debt, her mother sold her as a slave. She is taken in and cared for by Jacob Vaark, a gentle Dutch trader who also owns a plantation in Virginia. Florens is deeply in love with a blacksmith Vaark hires to work on the plantation. However, his involvement in an affair with Rebecca, the plantation owner's wife, puts an end to her hopes that she will ever be with him. Rebekka, who moved from Britain to wed Vaark, is correspondingly fighting for endurance in an unfamiliar and unfriendly spot. Regardless of her illnesses and depression, Lina, a local American woman who fills in as a worker on the ranch, assists her with improving. Lina is one of many individuals she gets to know there.

We learn about the terrible past experiences that each character has gone through as the story advances. Lina's family has died, and she is tortured by the prospect of their demise. Vaark's guilt over the passing of his past spouse and son tortures him. Furthermore, Florens, who was naturally introduced to bondage, has spent her whole presence in agony and wretchedness. As Florens realizes that, despite being subject to various forms of servitude, the people in her life have also shown her mercy in a variety of ways, the narrative reaches its conclusion with a moment of clarity and optimism.

Slavery and the power dynamics that result from it are the novel's main themes. Morrison explores the various forms of bondage that exist in the setting of the novel, which include the enslavement of Native Americans, indentured servitude, and slavery. The characters in the story are constantly negotiating their positions of power with respect to one another, whether it's the master-slave connection between Vaark and his

slaves or the power dynamics between white settlers and indigenous people. The main themes of this novel are slavery, gender and patriarchy, Christianity, exile and immigration, motherhood, class, power and so on. Historical background of the novel is interesting, at the beginning of the seventeenth century, slavery was merely one type of labour among many others, and there were few slave owners. African slavery was not yet an identity that was legally established, and there were no laws to regulate this connection. Black slaves and white servants shared racial solidarity in the mid-Atlantic area because of how similarly they were treated. While neither group received good treatment, slavery was not yet officially recognized as a distinct kind of human exploitation where masters had the power to override even judges when it came to making decisions about their slaves' life. Slaves had the same rights as servants, and like the owners who worked alongside them in the tobacco fields, they were entitled to Sundays off, half of Saturdays off, and vacations. In return for time and land to produce for themselves, slaves may relinquish their entitlement to food and shelter from their masters, creating a modest slave economy in the Chesapeake region.

The book also looks at the psychological and emotional toll that slavery takes on those who are held there. Due to the trauma of their previous experiences, the protagonists' sense of self-worth and identity are inextricably linked to their status as slaves or free people. Morrison also investigates the connections between gender, identity, slavery, and power issues. It is stressed that Florens and Rebecca were especially sensitive to the harsh realities of life in the 17th century. They are susceptible to the whims of the men in their lives, whether they are their masters or their husbands.

It focuses on how black women are subjected to double oppression as a result of their race and gender. Florens is particularly vulnerable to the exploitation and abuse of

the men in her environment because she is a black female slave. Even though there are a lot of different kinds of bondage in the world of the book, people still get along well with their families and neighbors. Their survival in a hostile environment depends on the second sections. Additionally, the novel examines the ways in which these ties can provide both happiness and comfort. The protagonists frequently have difficulty balancing their need for independence and personal freedom with their devotion to their families.

A Mercy frequently employs descriptions of the natural world to establish mood and atmosphere, and the theme of nature recurs throughout. The world in which the main characters live is one in which nature is frequently cruel and unforgiving, so they have to get used to their surroundings. Nature is also a place of beauty and awe that provides moments of relaxation from the stresses of everyday life. Morrison uses nature to explore themes of survival and resilience and show how the characters get their power from nature.

The complicated connection between colonialism and spirituality is examined in the book. In the universe depicted in the book, the characters, who are African and Native American, are forced to practice Christianity. The story examines how language can both bring people together and drive them apart. The book's protagonists struggle to communicate with one another because they come from such diverse language backgrounds.

The manner in which Morrison uses various narrative techniques and points of view to tell the story the book is narrated by a number of different characters, including Florens, Jacob Vaark, Lina, and Sorrow. Each of these characters has a distinct point of view and voice, and their storylines intertwine and connect in intricate ways. It examines the complexities of race and slavery in early America. Morrison shows the

different effects that slavery has on the characters' lives, from the physical and psychological brutality that slaves endure to how the slave trade affects plantation owners' lives.

The novel that explores the complexities of identity, particularly in the context of colonial America. The characters in the novel are shaped by a variety of factors, including their race, gender, religion, and past experiences. Morrison shows how these different factors interact with one another to shape the characters' identities and experiences, and how identity can be both a source of empowerment and a source of limitation. The novel *A Mercy* explores a wide range of topics and issues with complexity and depth. By employing a variety of viewpoints and storytelling techniques, Morrison creates a vivid and nuanced picture of life during the American colonial era. Additionally, he demonstrates how the characters' social and cultural contexts both empower and constrain them.

The novel is divided into six parts, each of which has its own title and narrator. In the first section, Florens, the main heroine is shown as a slave girl who is sold to a Dutch merchant named Jacob Vaark. In the first-person narrative that is told from Florens' perspective, readers get a look at how she lived as a slave and how she interacted with the other characters. The story of the white landowner, who buys Florens, Jacob Vaark, is told in the second section, "The Blacksmith." Jacob's interactions with his Native American servant Lina and his wife, Rebekka, are the focus of the narrative. The first person narration of the third section, "Lina," is provided by Lina, Jacob's Native American servant. The past of Lina and her time with the Vaarks are described in the narrative. Jacob's wife is the focus of the fourth section, Rebekka, which is told in third person. The story goes into great detail about Rebecca's past and how she interacts with the other characters. In the fifth and final section, "Sorrow," a

single character narrates in first person. Florens finally meets a slave owned by a wealthy landowner named Sorrow. The final section, "The Trade Floor," is told in the third person and brings the characters together. When the characters cross paths and the results of their actions become apparent, the story reaches its conclusion.

The novel as a whole examines issues of power and identity, as well as how colonialism affected various racial and ethnic groups. Due to its multi-narrative structure, the book gives readers a glimpse into the lives and experiences of people who are frequently left out of historical narratives. The legacy of slavery and its ongoing influence on American culture are also addressed in the work. This novel is a sophisticated and complex study of the social and historical concerns that moulded early America and their legacy, which still has an influence on our society today.

The main character of the novel is Florens, a young slave girl who has been sold to a new owner after being separated from her mother. Florens, despite her tragic circumstances, has a fiery ambition and a sharp intellect. In order to stand up for the people she cares about, she would do anything. She is very trustworthy. The protagonist's risky quest to locate her mother drives the majority of the narrative in the book. A number of misconceptions about white male landowners in the 17th century are dispelled by farmer and dealer Jacob Vaark. He is willing to take risks in order to assist others and demonstrates compassion and kindness towards his slaves. In addition, he struggles with his role in maintaining the slavery system and is deeply troubled by the moral implications of owning slaves. Rebekka Vaark is a strong, independent woman who made it through the difficult journey from England to the United States. She is Jacob's wife. She is practical and resourceful.

'Lina' is a Native American woman who has lived through the harsh effects of colonialism on her village as an obedient servant. She is able to use her skills to treat

those around her because she has a thorough understanding of herbal medicine. She also fights for the people she cares about and is willing to take risks to intervene on their behalf. Due to a facial abnormality, a young slave girl named Sorrow is a social outcast. Despite this, she is kind and understanding, and she is able to connect with others in subtle ways and challenging circumstances of colonial life. She experiences feelings of loneliness, isolation, and the recollection of a previous trauma. Due to a facial defect, Sorrow, a young slave girl, is an outcast in her community. Despite this, she possesses a caring personality and the subtle ability to relate to others. The intricate social and historical dynamics that influence each person's life are made clear by their interactions with one another.

The story gains a unique perspective from each character. Through the experiences of these people, Morrison investigates issues like racism, gender roles, slavery, and the effects of colonialism on indigenous societies. African American literature centres on Black people and their culture. It is an insightful look at the many interconnected ideas that shaped early America, such as racism, colonialism, slavery, and gender roles. Morrison provides insights into the influences that continue to influence our society today while also examining the brutal reality of life in the 17th century through the experiences of a variety of diverse and nuanced individuals.

The book asks readers to consider the long-term effects that slavery and colonialism have had on our society today and to confront difficult truths about our nation's past. It also sends a positive message about how love, community, and human connection can overcome even the most challenging challenges. This is accomplished by paying tribute to individuals whose tenacity and fortitude have enabled them to endure hardship and achieve success.

A Mercy, is a powerful exploration of complex psychological themes. Set in colonial America in the late 1600s, the story follows the intertwined lives of a number of characters, each of whom is struggling to survive in a cruel and unforgiving world. Through its captivating characters, vivid imagery, and rich symbolism, the novel reveals many of the psychological issues that have affected people throughout history. From the deep-seated fear of the unknown to the power of faith in overcoming adversity, *A Mercy* shines a light on the intensity of the human experience. By examining the characters' inner and outer conflicts, Morrison creates a vivid and compelling narrative that is sure to leave readers with a greater understanding of the complexities of the human condition.

In general, this novel is a challenging and emotionally potent piece of writing that begs to be read and examined for many years to come. As a timely reminder of the significance of confronting the past in order to construct a more just and equitable future, its compelling themes and characters offer important new perspectives on the human condition and the social forces that influence our lives.

Chapter Three

The Intersection of Postcolonialism and Psychoanalysis: An In-Depth Analysis of Toni Morrison's *A Mercy*

The study of how our thoughts, feelings, and behaviours are shaped by unconscious mental processes and early life events is known as psychoanalytic theory. Compassion is examined using Freud's theories. Freud asserts that the "unconscious," a force that many people are ignorant of, has an impact on conduct. The novel's characters have been influenced by social, historical, and cultural factors.

The two main subjects in African American writing throughout history have been the fight for freedom and slavery. Millions of Africans may have been abducted and transported over the Atlantic during the roughly 400-year-long Atlantic slave trade in order to labour on American cotton, coffee, and sugar plantations. The motivations and wants of fictional characters, as well as the themes and symbols that are present in a particular work of literature can all be examined in the context of literature using psychoanalytic theory.

Psychoanalytic theory can be applied to *A Mercy* by Toni Morrison to examine how the characters are influenced by their unconscious wants and prior experiences. Mercy lends voice to a great ensemble of people: Anglo-Dutch farmer, dealer, and lender Jacob Vaark stands in for both the disturbed conscience of the emerging nation and the aspirational immigrant from Europe looking to make it big along the Eastern seaboard. Vaark: He makes a living by trading items rather than people. Yet his family members, whose labour is needed to maintain his 120 forested acres, have just arrived. Rebekka, his wife, and Lina, their maid, a Native American whose tribe has been wiped out by smallpox, have travelled across the Atlantic to wed and flee abject poverty. Sorrow, the daughter of a sea captain who perished in a storm

off the coast of the Carolinas; Florens, the slave girl he reluctantly purchases from a Maryland landowner as payment for a debt; and Scully and Willard, two indentured servants, are all outsourced to work for Jacob by their contract holders, who continue to deceitfully extend their work hours. The lone free African blacksmith who helps Jacob build his luxurious new home and attracts Florens' love-starved eye seems entire and self-sufficient, even if he finally gives in to Florens' fierce fear of being abandoned. Four female characters are also present: Sorrow, Florens, Lina, and Rebekka. They relate the tale via their words, still bearing the emotional and physical scars of their struggles throughout their lives. These formerly unheard voices are silenced by the brutality of the imperial and patriarchal powers that are prevailing. The stories of these women are expertly and menacingly woven together by Toni Morrison to create a colourful narrative of love, hope, grief, and despair. A slave who was born in Angola and tells the narrative through the eyes of another character is called Florens. Although she is able to shift forms, she relies only on her own instincts, intuitions, and observations of the natural world to exist. She also has only vague recollections and dreams of her mother.

Analyzing Florens's personality is one method psychoanalytic theory might be used to analyse *A Mercy*. A young slave girl named Florens is madly in love with Malaik but is unable to be with him because of his connection with Rebekka. The pain of Florens' past events, particularly the death of her mother and the physical and psychological abuse she experienced while a slave plagues her to this day.

Psychoanalytic theory suggests that Florens' unconscious wants and drives may have been influenced by these earlier events. She can be accused of transference, which is when one person's feelings and desires are transferred to another, because of her love

for Malaik, for instance, To deal with the stress and loneliness of her circumstance, Florens may be projecting her feelings of attachment and longing onto Malaik.

The psychoanalytic approach can also be used to examine Lina, a Native American woman who serves as a servant on the plantation. Lina is fervently committed to shielding the other characters in the narrative from harm because she is haunted by the memory of her family's deaths at the hands of European settlers. This desire for protection might be seen as a type of displacement, or the shifting of one's feelings or impulses to a target that is safer or more socially acceptable. Ultimately, a psychoanalytic study of *A Mercy* can help readers gain a better understanding of the characters' needs and motivations as well as the ways that their past experiences continue to influence their present-day interactions.

The Austrian neurologist Sigmund Freud and his followers developed the body of ideas known as "psychoanalytic theory" with the intention of explaining how the human mind works and treating mental illness. According to psychoanalytic theory, an individual's behavior, thoughts, and feelings are influenced by their unconscious desires and urges, which frequently stem from childhood conflicts and experiences. Throughout numerous disciplines, including literature, philosophy, art, and psychology, the study of human psychology and personality development has been greatly influenced by Freud's psychoanalytic theory. Freud's theory, which has been updated with contemporary notions and ideas, has had a significant influence on contemporary thought. According to Freud, a person's behaviour is the product of ideas, thoughts, and hopes those are present in their own psyche but are difficult for their conscious mind to acknowledge. The unconscious is a collection of undiscovered ideas.

One of the fundamental ideas of psychoanalytic theory is the use of techniques like free association, transference, and dream analysis in the psychoanalytic

process, as well as the unconscious, the Oedipus complex, the role of repression in the development of neuroses, the psychosexual stages of development, and the id, ego, and superego. Although psychoanalytic theory has contributed to our understanding of human behavior and had a significant impact on psychology, it has come under fire for its lack of scientific support and tendency to provide deterministic and simplistic explanations. Despite these concerns, psychoanalytic theory's ideas and methods are still important for managing mental illness and understanding the human mind.

Freud's psychoanalytic ideas have had a significant impact on human psychology research in a wide range of fields, including psychology, the arts, literature, philosophy, and personality development. Modern thought has been profoundly influenced by Freud's theory, which has been updated with new ideas. According to Sigmund Freud, a person's behavior is the result of ideas, thoughts, and hopes those are present in their psyche but are difficult for the conscious mind to accept. This collection of unknowable thoughts is referred to as the "unconscious." The majority of a person's characteristics, according to psychoanalytic theory, are only a reflection of the unconscious mind's feelings, beliefs, and thoughts.

According to Freud, the majority of our behaviours are influenced by unconscious forces, even though we are not aware of them. In an effort to show how a person's personality develops and to pinpoint the precise causes of mental illness, he also proposed dividing the mind into three major categories: the id, the ego, and the super-ego. Freud referred to the fundamental desires and instincts as the "id," which are completely unconscious.

Toni Morrison, a Nobel Prize-winning author, wrote the book *A Mercy*. The novel is about slavery, family relationships, and the harsh realities of the time. It is set in colonial America at the end of the 17th century. It tells the story of Florens, an

African-American girl who lives on Jacob Vaark's slave plantation. Florens leaves her home to look for a free blacksmith when she falls in love with him. She meets a variety of characters on the way, including Native American orphan Sorrow, who is taken in by the Vaark family; Native American servant woman Lina; and Reba, Jacob's brother's slave. The stories of Florens and the other characters are intertwined to explore issues of race, religion, power, and freedom. Each character must ultimately face a difficult truth about themselves and society. Psychoanalytic and postcolonial theory can be utilized to investigate the novel's power, trauma, and identity themes in *A Mercy* by Toni Morrison. Postcolonial theory emphasizes the impact of colonialism on these characters' lives and identities, while psychoanalytic theory views the novel's characters as products of their unconscious desires and traumatic experiences.

According to psychoanalytic theory, people's unconscious desires are shaped by their experiences in the past. Jacob Vaark, the character in *A Mercy*, is haunted by his father's death, which supports this theory. His relationship with his wife, Rebecca, whom he wants to control and possess, shows this trauma. Jacob's fear of vulnerability and loss, which he associates with the death of his father, is the source of his desire for power and control. In a similar vein, Florens has developed a profound sense of abandonment and a fear of being rejected as a result of her traumatic experience of being sold into slavery. Her adoration for her mistress, Rebekka, whom she views as a mother figure, demonstrates her need for connection and belonging.

Postcolonial theory, on the other hand, investigates how colonialism influenced people's identities and relationships. This theory is demonstrated by Florens, a slave owned by Rebekka, in "*A Mercy*". Her experiences with colonialism and the slave trade, which deprived her of agency and independence, have shaped Florens' identity. She has clung to the one and only source of affection and safety she has

because of her status as a slave, which has left her feeling powerless and trapped: Rebecca. In a similar vein, the character of Sorrow exemplifies the cultural removal and loss experienced by postcolonial societies. She has been orphaned as a Native American girl, stripped of her language and cultural heritage, resulting in a sense of disconnection from her community and identity. Jacob's amazement at seeing Florens was one of the arbitrary factors that led him to pick her over another slave. "On her feet was a pair of way-too-big woman's shoes. Perhaps it was that feeling of license, a newly recovered recklessness along with the sight of those two little legs rising like two bramble sticks from the bashed and broken shoes, that made him laugh" (23)

In addition, the novel investigates into the topic of power, which has a lot to do with trauma and colonialism. As a white woman living in a society dominated by men, Rebekka's identity and relationships are also shaped by power dynamics. Her treatment of Florens and her relationship with Jacob, both of which are marked by a desire for dominance and possession, reflect her desire for control and stability. In a similar vein, Lina's character represents the powerlessness and marginalisation of postcolonial society. She has been evicted from her land as an indigenous woman and subjected to white colonizers' violence and exploitation

"Infants fell silently first, and even as their mothers heaped earth over their bones, too, were sweating and limp at the corn hair. At first they fought off the crows, she and two young boys, but they were no match for the birds or the smell, and when the wolves arrived, all three scrambled as high into a beech tree as they could. They stayed there all night listening to gnawing, baying, growling, fighting, and the worst of all the quiet animals was satisfied at last." (43)

As Lina is not resentful, she teaches her white employer the value of treating all animals and plants with respect and enlightens him on the wonders of nature narrate the indigenous myth of her people. The author adopts a romantic and transcendental persona to some extent. Lina is not a stereotypical character.

She exists in her own realm. Her unique set of feelings, convictions, and tragedies make her a crucial figure for women's plot advancement.

“In the right environment, women were naturally reliable. He believed it now with this ill-shod child that the mother was throwing away, just as he believed it a decade earlier with the curlyhaired goose girl, the one they called Sorrow”. (31)

Morrison portrays Sorrow as a young woman with a background of extreme trauma that has affected her memory, similar to the way he did with Florens and Minhae Mae. To put it another way, her history, which can be thought of as a piece of her existence, is either recalled through unconscious repression or conscious denial that is pushed into the unconscious where it is unpleasant. In an effort to never revisit or remember them, memories are buried.

Lina points. We never shape the world she says. The world shapes us. Sudden and silent the sparrows are gone. I am not understanding Lina. You are my sharper and my world as well. It is done. No need to choose. (67) The situation and misery of black people are shown in this tale. That is a warning. Despite her constant need for love, Florence never crosses the boundary. Acceptance as a basic human want in a society that is built on slavery Lina gestures to Florence and declares, "We do not make the world; we are shaped by it. "As birds fly over trees and leaves, so are their lives.

“I am a slave because Sir trades for me. No. You have become one. How? Your head is empty and your body is wild. I am adoring you. And a slave to that too. You alone own me. Own yourself woman, and leave us be.” (135) The blacksmith refers to Florens as a slave by choice, disregarding her history with slavery. Morrison also appears to imply that Florens cannot find relief from her suffering by seeking the approval of others, no matter how near they may be; doing so will only serve to further imprison her. She needs to face and make peace with her history.

The postcolonial elements of the book drive Florens, the main character, to shift first. The reader may understand that Florens loses her identity as a result. “Right away I take fright when I see my face is not there. Where my face should be is nothing. I put a finger in and watch the water circle. I put my mouth close enough to drink or kiss but I am not even a shadow there. Where is it hiding? Why is it?” (132)

This is an excellent example of Florens' lack of awareness of her inner self and her sense of hollow self-identity. In addition to viewing her loss of self-identification via a postcolonial lens, we can understand why she chased the blacksmith for love in order to give herself an identity by associating with them.

In the novel *A Mercy*, psychological theories are used to explore the complexities of the characters and their stories. Through the use of psychoanalytic theory, readers can gain insights into the inner workings and motivations of each character, as well as the relationships between them.

The unconscious is the central concept of psychoanalytic theory. Throughout the novel, the characters are continually unaware of the ways in which their thoughts and feelings influence their behaviour and relationships. This is particularly evident in the character of Florens, a young African American slave girl. She is constantly trying to understand the motivations of those around her and make sense of her own confusing

emotions. The psychoanalytic lens allows readers to explore the conscious and unconscious aspects of Florens' mind and understand the ways in which her past experiences have shaped her relationships and behavior.

Similarly, psychoanalytic theory can be applied to the other characters in the novel. For example, readers can analyse the motivations of Jacob Vaark, the slave trader, and understand his need for control and power over his slaves. Through the psychoanalytic lens, readers can also explore the complexities of the relationships between the characters, such as the power dynamics between Jacob and Reba, his brother's slave.

Toni Morrison's *A Mercy* can be viewed through the lens of postcolonial theory. The novel takes place in the latter part of the 17th century, when the British were colonising the Americas and slavery was widespread. Through this lens, readers can examine how colonialism has affected the lives of the characters and the power dynamics that exist between the colonisers and the colonized.

In the novel, Jacob Vaark is a representation of the colonizers. He uses his wealth and privilege as a wealthy white landowner to enslave the people who work his land. His interactions with Reba, his brother's slave, whom he controls and exploits, further demonstrate his power. Readers can examine Jacob's power and its implications for the colonised through the lens of postcolonialism.

Florens, on the other hand, is a symbol of the colonized. She is voiceless, powerless, and unable to direct her own destiny as an African-American slave girl. Readers can investigate Florens' resistance to and subversion of the colonizers as well as the ways in which she has been impacted by colonialism through the lens of post-colonialism.

The novel *A Mercy* offers readers an intriguing and open window into the power elements of imperialism and their effects on the characters. Readers can better comprehend the characters and the complexities of the colonial experience by using a postcolonial lens. The reading of Toni Morrison's *A Mercy* through the lenses of psychoanalysis and postcolonial theory reveals the complex interactions between power, trauma, and identity. People have been moulded throughout history as a result of their encounters with colonialism and the dynamics of the powers that control their life. This pursuit asks us to consider how it is produced by the institutions that control our society.

Conclusion

Through the lens of psychoanalytic theory, the novel *Mercy* by Toni Morrison provides an intriguing perspective on the human psyche. The novel investigates subjects of injury, memory, and suppression and utilizes different psychoanalytic ideas to reveal insight into the inspirations and ways of behaving of its characters. The way Florence, the main character, is portrayed by Morrison shows how a person's past can still haunt them and affect their current experiences.

Morrison draws attention to the characters' irrational desires and fears by employing dream analysis. The novel also uses the idea of the Oedipus complex to look at how family dynamics can affect a person's sense of self and the complicated relationships between mothers and sons. Morrison's use of psychoanalytic theory enriches *Mercy*'s characters and themes with depth and complexity. The novel emphasizes the significance of comprehending the role that the psyche plays in shaping our behavior and relationships and demonstrates how our past experiences and unconscious desires continue to shape our present experiences.

The application of psychoanalytic theory to Toni Morrison's novel *Mercy* yields a number of important lessons. *Mercy* demonstrates how a person's present experiences and behaviors can continue to be influenced by past traumas. Florence's encounters with prejudice and rape significantly affect her healthy identity and associations with others. Additionally, it highlights the significance of memory and how it can shape our discernment and comprehension of our general surroundings. Florence's recollections of her past are frequently divided and quelled, yet they proceed to reemerge and influence her current encounters. Morrison emphasizes the power of the subconscious and the ways in which our deepest desires and fears can affect our behavior and relationships by employing dream analysis. *Mercy* looks at how family dynamics can

shape a person's sense of self and the complicated relationships between mothers and sons. The novel suggests that our early interactions with our parents can have lasting effects on our relationships and behavior. The novel suggests that for personal development and healing, self-reflection and comprehension of how the psyche influences our behavior and relationships are essential. The novel's central theme, Florence's journey toward self-understanding and acceptance, emphasizes the significance of introspection in our own lives.

Individuals can overcome psychoanalytical issues with the help of strategies. First, going to therapy with a trained psychoanalytic therapist can help people look into their unresolved desires, fears, and memories in a secure and encouraging setting. Second, taking the time to think about one's past relationships, experiences, and actions can help people better understand their motivations and the ways in which their current experiences are influenced by their past ones. Thirdly, individuals can obtain the emotional support and encouragement they require to overcome psychoanalytic issues by cultivating strong relationships with friends, family, or a therapist. Fourthly, Morrison's novel shows how self-acceptance can help overcome past trauma and learn to live a life that is more satisfying.

In conclusion, a comprehensive and nuanced comprehension of the human psyche is provided by the application of psychoanalytic theory to the novel *Mercy* by Toni Morrison. The novel's focus on trauma, memory, and repression sheds light on the ways in which our past experiences still have an effect on our lives today. Using dream investigation, the Oedipus complex, and other psychoanalytic ideas, Morrison illuminates the mind-boggling inspirations and ways of behaving of her characters.

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**DON BOSCO ARTS AND SCIENCE COLLEGE,
ANGADIKADAVU**

UNRAVELLING FEMINISM IN *PINK*

A Project Submitted to Kannur University in Partial Fulfilment
of the Requirement for the Award of Bachelor of Degree.

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March 2023

KANNUR UNIVERSITY

Bonafide Certificate

This is to certify that this project report entitled "**Unravelling Feminism in *Pink***" is a bonafide work of Vimal Thomas, who carried out the project work under my supervision. This project has not been published or submitted either in part or in whole, for any other degree.

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Declaration

I, **Vimal Thomas**, hereby declare that the project work entitled " **Unravelling Feminism in 'Pink'**" has been prepared by me and submitted to Kannur University in partial fulfilment of the requirement for the award of Bachelor of Arts in English is a record of original work done by me under the supervision of **Mr. Sharath Krishnan** of the department of English of Don Bosco Arts and Science College.

I also declare that this project work has not been submitted by me fully or partly for the award of any degree, title, or recognition before any authority.

Angadikadavu

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Introduction

The purpose of cinema, according to popular belief, is to amuse by transporting viewers to an environment that is far removed from the real one and offering an escape from the routine of everyday life. Cinema is a widely used form of mass consumption that is important in forming opinions, creating images, and sustaining prevailing societal values. The topic of the paper is how women are portrayed in popular Bollywood films. Given that women make up a significant portion of the population of the nation and that how they are portrayed on screen affects how stereotypes in society are perpetuated, it is deemed suitable to look into this problem.

Cinema has a big influence on how people perceive women in today's society. The representation of women in pictures in Indian cinema has undergone a significant transformation over the past few decades. A recent Hindi film called *Pink* depicts the intentional denigration of women as nothing more than objects of desire. This study examines feminist literary critique and how it can be observed in the Aniruddha Roy Chaudhary film *Pink*. It also examines how women are portrayed on screen with reference to the film's main female characters. The patriarchal systems have been criticized in this visual text under study for their complicity in crimes against women and for solidifying women's marginal position as secondary sex. In brief, the whole dissertation discusses the feminist literary critique ideas evident in the movie *Pink*.

Chapter One

A glance at Feminist literary criticism

Feminist literary criticism helps us look at literature in a different light. It applies the philosophies and perspectives of feminism to the literature we read. There are many different kinds of feminist literary theory. Some theorists examine the language and symbols that are used and how that language and the use of symbols are “gendered.” Others remind us that men and women write differently and analyse how the gender of the author affects how literature is written. Many feminist critics look at how the characters, especially the female characters, are portrayed and ask us to consider how the portrayal of female characters “reinforces or undermines sexual stereotypes. The feminist literary theory also suggests that the gender of the reader often affects our response to a text. For example, feminist critics may claim that certain male writers address their readers as if they were all men and exclude female readers.

Like feminism itself, feminist literary theory asks us to consider the relationships between men and women and their active roles in society. Much feminist literary theory reminds us that the relationship between men and women in a society is often unequal and reflects a particular patriarchal concept. Those unequal relationships may appear in a variety of ways in literary productions and within literary texts. Feminist theorists invite us to give particular attention to the patterns of thought, behavioural values, and power in those relationships. Feminist literary critics remind us that literary values, conventions, norms, and even the production of literature, have themselves been historically shaped by men. They invite us to

consider writings by women, both new and forgotten, and also ask us to consider viewing familiar literature through a feminist perspective.

Feminist theory is not readily categorized as a single branch of philosophical or literary thought. Although writings that could be characterized as “feminist” or embodying the ideologies and experiences of women have appeared throughout time, the history of Western feminist theory usually marked its beginning with the works of Mary Wollstonecraft (1759–1797), one of the first prominent feminist writers in the liberal tradition. The most familiar works continue in that liberal tradition, arguing that women should enjoy the same political and economic rights as men, including rights to speech, religion, bodily autonomy, and political expression.

It was not really an easy task to convince the patriarchal society to give women the same rights and opportunities as men. Women suffered and struggled for ages and have been fighting for almost a century for their rights. The term “Feminism” highlights their oppression, and this term has been used in every campaign that calls to ban women’s suffrage during the last decade of the nineteenth century. Feminism is one of the most influential movements and dynamic philosophies in history, for it made an impact on literary works, politics, and all aspects of society. It started before the 1960s with major literary works, such as Mary Wollstonecraft’s *A Vindication of the Rights of Women*, Olive Schreiner’s *Women and Labour*, Virginia Woolf’s *A Room of One’s Own*, and Simone de Beauvoir’s *The Second Sex*.

Feminism is one of the oldest movements in global history. There’s no single definition, but feminism boils down to ending gender discrimination and bringing about gender equality. Within this goal, there are many types of feminism. Instead of describing them in isolation from each other, feminism can be divided into “waves.

The wave metaphor is the most common explanation for feminism's movements, though it's not without flaws. It can oversimplify a complicated history of values, ideas, and people that are often in conflict with each other. With this simplification, one might think feminism's history is a straightforward arc. The reality is much messier. There are many sub-movements building on (and fighting with) each other. That being said, the wave metaphor is a useful starting point. It doesn't tell the whole story, but it helps outline it. According to the theoreticians, there are four waves of feminism.

The first wave of feminism began with Simone de Beauvoir's "*The Second Sex*." Beauvoir's major work criticized male dominance and exposed sexism. Although it wasn't originally meant to be written as a feminist text, it reflects a profound understanding of women's desires and needs. It rejected the notions of an "eternal feminine" nature as the determinant of women's fates. In this sense, women's subordination referred to the inferior position of women, their lack of access to resources, and their decision-making. This was a situation in most societies. The work remains one of the most influential works for contemporary feminists. First-wave feminism had a fairly simple goal; have society recognize that women are humans, not property. While the leaders of first-wave feminism were abolitionists, their focus was on white women's rights. This exclusion would haunt feminism for years to come. The "*Woman's Bible*," written in the late 19th century by Elizabeth Cady Stanton, is an example of a work of criticism firmly in this wave, looking beyond the more male-centered outlook and interpretation.

Second-wave feminism emerged in the 1960s, coinciding with the sexual revolution of the era. The contraceptive pill was just introduced, which gave women control over their bodies and power over their choices on whether they wanted to have

children. Second-wave feminists were more outspoken than the ones preceding them, and they started confronting workplace and education inequalities, domestic violence, as well as laws concerning divorce and child custody. Inspired by the Civil Rights movement and protests against the Vietnam War, activists focused on the institutions that held women back. This meant taking a closer look at why women were oppressed. Traditional gender and family roles were questioned. The queer theory became more established. There were major victories in this era including the Equal Pay Act of 1963, , and other Supreme Court cases.

Third-wave feminists adopted the famous writer, law professor, and civil rights activist Kimberley Crenshaw's theory of 'intersectionality'. For example, a black woman's experiences of sexism or racism may differ from those of white or Latina women. Third-wave feminists also argued that gender could be socially constructed. Now, transgender issues have become feminist causes. Transgender women and men have increasingly gained acceptance and are advocates for the feminist cause. Like second-wave feminists before them, many third-wave feminists continued with efforts to secure equal employment and education opportunities. Thanks to the institutional victories of second-wave feminism, women enjoyed more rights and power going into the 1990s. They were able to think about other aspects of their identity, welcoming individuality and rebellion. This was an era of reclaiming important cultural contributions including Eve Ensler's *The Vagina Monologues*, *the Guerrilla Girls*, and *punk rock riot girls*. Many women more freely expressed their sexuality in how they spoke, dressed, and acted. This sometimes bewildered second-wave feminists, many of whom had resisted traditional femininity. While many ideas and mini-movements swirled around in this time, the one "rule" was that there

weren't rules. The third wave provided women; the complete freedom choose how she lived her life.

Some people think we're still in the third wave of feminism since the fourth wave isn't so much of a shift as the continued growth of the movement. However, with the MeToo movement and a resurgence of attacks on women's rights, many believe we're living in a new wave. Social media activism has propelled the movement firmly into the technological age. It builds on the third wave's emphasis on inclusivity and asks hard questions about what empowerment, equality, and freedom really mean. Fourth-wave feminism continues to reckon with intersectionality. Critics of "white feminism," which ignores the unique struggles of women of color, expose how non-white feminists and ideas have been – and continue to be – suppressed. Trans rights are a big part of the conversation, too. Feminism has often been an unwelcoming and hostile place for trans women and others who reject the gender binary. Many fourth-wave feminists are working to combat this exclusion. As with every wave before it (and any wave that comes after it), the fourth wave is complex. It encompasses many movements that both complement and clash with each other. This tension is unavoidable. While some types of feminism can have harmful impacts, having a variety of voices makes feminism more inclusive and successful. Fourth-wave feminism aims to liberate all people from the diminishing forces of socially constructed masculinity and femininity. Fourth-wave feminism emerged in the early twenty-first century and continues many of the traditions and tactics of earlier waves. Fourth-wave feminism is best distinguished from its predecessors for its engagement and relation with technology and is closely identified with online activism. It deals with concepts such as body positivity, women's representation in the media, and sexist advertisements.

What is Feminist Criticism? Literature was the main source that indicated what was an acceptable representation of femininity. During the 1970s, feminist criticism explored the mechanisms of patriarchy and the cultural mindset that ended up in sexual inequality. It delves into works of literature and tries to analyze them through a feminist lens, to uncover truths hidden in the work and questions such as misogyny or patriarchal dominance. It was a consequence of the women's movement of the 1960s, and it helped critics realize the significance of the images of women promoted by literature. One of the most prominent feminist critics is Elaine Showalter. She discussed the history, styles, genres, and structures of women writing, as well as the psychodynamics of female creativity. Showalter divides literary works into two categories: Gyno-texts (books by women) and Andro-texts (books by men). Critics like Showalter study literary texts through a realist lens and treat literature as a series of realities. They researched written diaries, memoirs, and social and medical history. Another important feminist critic is Virginia Woolf. Her main theory is based on a statement that language is gendered. She argues that the characteristics of a women's sentence are that the clauses are linked in looser sequences, rather than carefully balanced and patterned as in male prose. When taking a closer look at a wide range of literary texts, we can notice that her theory is accurate.

Two main concepts concerning feminist criticism: *Écriture féminine* and *The Laugh of the Medusa*. "*Écriture féminine*," or feminine writing, is a theory expressing that writing is the product of female physiology that women should celebrate in their writing. Women must write through their bodies and invent a language that will wreck classes, rules, regulations, and codes, laughing at the very idea of "silence." It is transgressive and rules transcend. In her text "*The Laugh of the Medusa*," Cixous compares Medusa to powerful female characters in literary works. In her theory, these

powerful women are aware of their power and are not afraid to use it against patriarchal dominance. However, in most literary texts, these women end up being exiled or persecuted because they are feared. Men prefer women when they are nothing but their weak subordinates and despise anything that defies their authority.

Feminist critics examine literary portrayals of women to expose the ways in which writers misrepresent, underrepresent, or marginalize women. The writers need not always be male. Feminist critics explore the nature of being female, seeking to illuminate the experiences of women who have been suppressed, silenced, or ignored. Feminist literary theory also concerns itself with power; in the case of female unreliable narrators, they lack power because their voices are considered inconstant or untrue. Feminist literary scholars often explore a work of literature in terms of power. In the case of an unreliable female narrator, her power, or rather, her lack of power, lies in the matter of her voice. She lacks authority over her own story, so when she uses her own voice to seek help, for example, she is often denied the assistance she needs.

Feminist literary criticism may bring in tools from other disciplines, such as historical analysis, psychology, linguistics, sociological analysis, and economic analysis. Feminist criticism may also refer to intersectionality, looking at how factors including race, sexuality, physical ability, and class are also involved. Feminist literary criticism often uses some of the methods following:

Deconstructing the way that women characters are portrayed in novels, stories, plays, biographies, films, and histories, especially if the author is male.

Deconstructing how one's own gender influences how one reads and interprets a text, and which characters and how the reader identifies depending on the reader's gender.

Deconstructing how women autobiographers and biographers of women treat their subjects, and how biographers treat women who are secondary to the main subject,

Describing the relationships between the literary text and ideas about power and sexuality and gender Critique of patriarchal or woman-marginalizing language, such as a "universal" use of the masculine pronouns "he" and "him".

Noticing and unpacking differences in how men and women write, for example, a style, for instance, where women use more reflexive language and men use more direct language (example: "she let herself in" versus "he opened the door").

Reclaiming the "female voice" as a valuable contribution to literature, even if it was marginalized or ignored in the past times, and analyzing multiple works in a genre as an overview of a feminist approach to that genre: for example, science fiction or detective fiction.

Analyzing multiple works by a single author (often female) and also examining how relationships between men and women and those assuming male and female roles are depicted in the text, including power relations.

Examining the text to find ways in which patriarchy is resisted or could have been resisted.

Feminist literary criticism is distinguished from gyno-criticism because feminist literary criticism may also analyze and deconstruct literary works of men. Showalter in her 1979 work, *A Literature of Their Own* put forth three phrases that

exist in the female literary canon. The first phase is known as 'The feminine' in which the female writers, typically wrote in similar styles to male writers and often used male pseudonyms in order to gain acceptance and to have their works published. Literature of this portrayed the expectations of women in traditional patriarchy. The second phase is known as the 'feminist' phase. This era occurred after the writers of the feminine phase paved way for women in literature. Writers of this phase continued to critique the traditional role of women prescribed by the patriarchy. Works produced in this era, often addressed how women were oppressed by the patriarchal social structures. The third phase is known as the 'female' phase. Writers of this period were less impacted by their sex as there was no need of proving the right of women to put forth their gender perspective.

Feminism is considered one of the most discussed topics in recent years. feminism has been undergoing drastic changes since its birth, and its evolution has been rapid in the past few decades. Female literary criticism is also finding its way to new skies, as the proximity and scope of feminism grow to the next extent modern problems require modern solutions and feminist literary criticism encounters a lot of modern feminist issues. Speaking of the feminist waves, some people think we're still in the third wave of feminism since the fourth wave isn't so much of a shift as the continued growth of the movement. However, with the MeToo movement and a resurgence of attacks on women's rights, many believe we're living in a new wave. Social media activism has propelled the movement firmly into the technological age. It builds on the third wave's emphasis on inclusivity and asks hard questions about what empowerment, equality, and freedom really mean. Fourth-wave feminism continues to reckon with intersectionality. Critics of "white feminism," which ignores the unique struggles of women of color, expose how non-white feminists and ideas

have been – and continue to be – suppressed. Rights of transwomen are also a big part of the conversation, too. Feminism has often been an unwelcoming and hostile place for trans women and others who reject the gender binary. Many fourth-wave feminists are working to combat this exclusion. As with every wave before it (and any wave that comes after it), the fourth wave is complex. It encompasses many movements that both complement and clash with each other. This tension is unavoidable. While some types of feminism can have harmful impacts, having a variety of voices makes feminism more inclusive and successful. And as time travels on a full fledged feminist literary criticism also develops its scope to safeguard the rights of women in the contemporary world.

French feminism and Anglo-American feminism are the two major categories into which feminist criticism and the function of the theory are divided. A significant amount of "Post Structuralism" and "Psychoanalytic Theory" was adopted and modified by French feminists. French feminism is more "theory-oriented" and emerged from the "Philosophical School". They research the idea surrounding the use of gender in writing and speaking English. French feminists made the radical assertion that men completely dominate all western languages. The most notable instances of French feminists are Luce Irigaray's work, Helene Cixous's "Laugh of the Medusa," and Julia Kristeva's "New French Feminism," which she coined and defined as "Semiotic and Symbolic."

The "language" and "philosophy" issues were especially important to French feminists. The term "New Women" was used to describe the female protagonists of 1890s English literature. The "New Woman Fiction" of the 1890s features heroines who strive for emancipation but are ultimately doomed by societal rule or personal weakness.

The "New Woman" is lauded by authors like Grant Allen and Sarah Grand primarily as a representation of chastity. The term "New Woman" was frequently used to refer to the feminist agitator of the late nineteenth century. The New Woman was portrayed as some sort of asexual, undersexed, or oversexed creature in 1890s literature. She was also renowned for having an unfeminine personality. She appeared to be a parody of ideological biology, or the biological justification of ideologically constructed societal roles, particularly the idea that women lack the strength to perform tasks traditionally performed by men or are less intelligent biologically than men.

Masculinity and "femininity" are both products of societal construction. According to Simone de Beauvoir in *The Second Sex*, "One doesn't become a woman; one isn't born one" (p. 295). All biological women are subjected to patriarchal oppression by having certain social norms of femininity imposed on them and being led to think that these norms are innate. The only way for a woman to comprehend modern & real formulations is to assume a masculine character. Carter defines "bisexual" beings as "New Eves," challenging the idea of women as masculine, in order to reach a compromise. In the scientific sense, being bisexual refers to having traits from both sexes. Women's rights activists like Cixous do not like the unification of two halves; instead, they prefer "bisexuality," which is the union of two holes.

They define a queer person as having two distinct gender identities. It is the area of oneself where both sexes are present (*The Feminist Reader* 104). Numerous characters created by Angela Carter qualify as "bisexual" not only because they have both male and female sexual organs but also because they possess a combination of other manly or feminine traits. Women are referred to as "bisexual" in Carter's novels. The true beneficiaries of bisexuality are women for a variety of historical and cultural

causes. Man is always adamant about maintaining his magnificent penile monosexuality.

A woman's desire to become a man manifests itself in individuals who are either male or female. Women were refused the freedom to define their own ideas of what it meant to be a woman, forced to live up to patriarchal expectations, and as a result were given attributes like angelic beauty and sweetness. From Coventry Patmore's *Angel in the House* to Dante's Beatrice, the perfect woman is portrayed as a submissive, docile, and selfless being. "But behind the angel lies the monster: the obverse of the male idealization of women is the male fear of femininity," Tori Moi writes in her essay *Sexual /Textual Politics: Feminist Literary Theory*, pointing out the other side of women. The monster woman is the woman who rejects the submissive role patriarchy has designated for her, who acts on her own initiative and refuses to be selfless. In other words, the monster woman has a story to tell. Women cannot be considered to be free from fathers, living independently, and without spouses. "Patriarchy" refers to a social structure in which the father holds actual or symbolic authority and women are reduced to second-class statuses as property and commodities. Women frequently accept their status as normal and submit to oppression. Through her book, she demonstrates that the notions of an all-powerful father and a spouse who subjugates his wife are not cultural but rather artificial.

Feminism has brought power and the politics of information and representation to the forefront of discussion. "Not just the body, but the female body; not just the female body, but about its desires and about both as socially and historically constructed" is what postmodernism is preoccupied with. The conquered domain of the female body is first coded as an erotic masculine dream in Carter's verbal text, and then it is recorded in terms of the female experience. Men's wants

drive female behavior, and women make an effort to adapt to them. Carter is merely attempting to convey to us that although men cannot abide by women's desires, they do want women to be found in accordance with their desires. Uncle Philip makes puppets of ladies in *The Magic Toy Shop*. Positive portrayals of female friendships and women's groups are given. She shows alliances beyond just "erotic" and "social" friendships. These not only bring about personal satisfaction but also serve as a threat to patriarchal attitudes.

However, most importantly, radical feminists assert that "only women can impart to each other a new sense of self". Women must create that identity in relation to themselves, not in relation to males. To do this, we must all be readily available to one another, show one another our love and dedication, and provide the emotional support required to keep this Movement going. We must direct our efforts towards our sisters rather than backward towards our oppressors. Women's communities are thus seen as places where femininity develops in relation to women themselves rather than in relation to males. It departs from the patriarchal worldview in this way. The idea of "woman-identity" and the importance of "women bonding with women" is highlighted by radical feminists. They promote a moral and emotional bonding between women.

Chapter Two

A brief analysis of the movie 'pink'

The 2016 Hindi-language Propaganda Legal thriller film *Pink* was scripted by Shoojit Sircar, Ritesh Shah, and Aniruddha Roy Chowdhury and directed by Aniruddha Roy Chowdhury. Rising Sun Productions is the movie's producer. Amitabh Bachchan, Taapsee Pannu, Kirti Kulhari, Andrea Tariang, Tushar Pandey, Piyush Mishra, and Dhritiman Chatterjee are among the ensemble group members of *Pink*. On September 16, 2016, *Pink* was presented in theatres around the globe. The cast performances, execution, plot, screenplay, and direction of the movie all earned high praise from critics. *Pink* took home the prize for Best Film on Other Social Problems at the 64th National Film Awards. In addition to being nominated for Best Picture, Best Actor (Bachchan), and Best Supporting Actress (Kulhari) at the 62nd Filmfare Awards, *Pink* also took home the Best Dialogue award (Ritesh Shah).

Apart from the awards and recognition, *Pink* paved the way for the rethinking of the term 'consent'. Even in this 21st century women are objectified or materialized in the movies and pieces of stuff like that and often portrayed in a vulgar manner to entertain people. In such a scenario the film *Pink* hits differently, as it speaks of the personal space of a woman and the necessity of being asked permission before being touched. The physical appearance of a woman doesn't make her a concubine, but the prejudicial minds of society name her the same, without even knowing the whole truth. The relevance of the movie comes up in such situations. A woman has complete authority over her body and she has the total freedom of accepting and denying while asking for consent. According to the Indian penal code, any act of sexual violence against a woman, without her consent, is rape. While analyzing the recent woman

assault cases, justice hasn't prevailed and the higher bidder walked court free. Society witnessed many women crying for the adversities they had to go through and no one listened to their lamenting. And the film, directed by Aniruddha Roy Chowdhury sets up an idea of how women shouldn't be treated. It also remapped the conventional concept that free-workingwomen are easy to be influenced and used.

While speaking of the plot of the film, it speaks the story of three women who are independent and cohabit in New Delhi. The movie begins with the scene that the three women namely Minal Arora played by the well famous, sensational Tapsee Pannu, Falak played by Kirti Kulhai and Andrea played by Andrea Tariang, encounter Raunak, Vishwajyoti, and Rajveer Singh—three wealthy men—and they enjoy a few drinks together. Later it is seen that Rajveer suffers a severe head injury and starts bleeding, which prompts Raunak, Vishwajyoti, and Rajveer to rush him to the closest hospital. At the same hour, Minal, Falak, and Andrea all take a taxi back to their apartment. They appear off-balance and confused, and it is suggested that they are connected to the incident.

The three ladies cohabit together in New Delhi and are each independent. They make an effort to forget what occurred that evening. An elderly guy in Minal's neighborhood named Deepak (played by Amitabh Bachchan) keeps an eye on her as she runs in the morning because he feels something is off. Ankit, a friend of Rajveer, issues threats as he presses for retaliation for the harm Minal caused Rajveer. Due to the threats, Falak is discharged from her job. They are told not to complain because doing so would only make their situations more difficult. Even the landlord in whose house the ladies living on rent, is threatened to throw them out, when he ignores the threat, convinced of the fact that those girls won't do such a crime, he's attacked by the men of the actual culprits. The truth is that the neighbourhood cops are aware of

the men's "well-connected" connections and has support from Rajveer's powerful political uncle Ranjit. Minal makes a report to a police officer with more authority.

After submitting the petition, Minal is abducted by Rajveer's friends the following day. Deepak sees the event but is powerless to intervene. Minal is shaken after being intimidated, threatened, and molested in a moving vehicle before being dropped off at her house. A few days later, she is detained after Rajveer filed a report accusing the women of being prostitutes and accusing Minal of attempted murder. At this juncture, Deepak loses patience with the situation, and after seeking his counsel, Andrea and Falak learn that he is actually an accomplished lawyer in his retirement. He chooses to defend Minal in future court procedures.

Rajveer's attorney, Prashant Mehra, gives the following account of events in court: His side of the story goes like this; At a rock concert, Rajveer and his pals run into Minal and her friends. They ask the women to join them for dinner and drinks at a resort. Provoking the men, getting intimate, and then demanding payment are all indications that the women are prostitutes. When Rajveer refuses to pay, a furious Minal slams a bottle into his skull and runs away. The morally deficient behavior of the women is the main emphasis of Prashant's argument. He criticizes Minal for choosing to live alone despite having relatives in Delhi. Minal is in court and Falak, Andrea, assists her with the bail procedures. The opposition lawyer labels the women as prostitutes, coining their lifestyle and relationship statuses (Prashant criticizes Falak's relationship with an older man, Andrea's relocation from Northeast India, and Minal's decision to live alone despite having relatives in Delhi).

According to Minal and her companions, the men made an attempt at sexual assault. In self-defence, Minal struck Rajveer with the bottle when he attempted to

rape her. The emphasis of Deepak's argument is on the subject of consent and a woman's ability to decline. In the days that follow, a succession of terrifying courtroom arguments takes place. Toward the conclusion of the trial, Rajveer becomes furious and, baited by Deepak, discloses the truth, saying that the women "got what they deserved".

Deepak criticizes the outdated social conventions that label women as prostitutes if they stay up late, leave the house, want to be fully independent, drink, and other behaviors that don't apply to men. He ends by mentioning that his client declined. No simply means no; further justification is not necessary. While Rajveer, Ankit, and Raunak are charged and awaiting sentencing, the ladies are found not guilty. A caution is given to Vishwajyoti. What actually occurred is revealed in the end credits scene: the men purposefully kept the women apart, and when Rajveer attempted to force himself on Minal, she defended herself by hitting him with a bottle.

The movie *Pink* makes the researcher think of Jodi Foster's *"The Accused,"* in which her character is gang-raped in a bar due to the way she is dressed—specifically, because she is wearing a short skirt and has been drinking, giving the impression that she is a successful woman. Similar circumstances occur in the same tale, where all three women must endure the brunt of the rage before the male entitlement phrase "*aisiladkiyonkesaathtohaisa hi hotahai*" appears. When he states, "*Aisi Ladkiya,*" what does the mentality of the average boy tend to be? Who establishes the moral standards and guidelines for women in society? Why is there a distinct set of social norms and guidelines for raising boys and girls? The research seeks to expose some unspoken social mores and hidden aspects of how women interact with one another in a society where misogyny and crippling patriarchy are pervasive. A girl's refusal can only imply one thing. It conveys a clear no to grasping and coercing. Why do

individuals and society think of women as laid-back, morally ambiguous people?

Bollywood has adopted the pink movie motif, and the film is incredibly straightforward and uncomplicated. It delivers a clear message without hedging its words, evading questions, or employing evasive terminology. It reveals a lot about the nation in which we reside. Here, the narrative exposes and critiques the widely held belief that if a girl is victimized or abused, she must have done something to instigate the abuser. When a girl answers "no," there is only one possible interpretation. It conveys a clear no to grasping and coercing.

The female body becomes the arena for conflict between oppression and freedom, power and helplessness, and the state and the individual in acts of rape and sexual molestation, which are both societal and private crimes. All societal institutions—marriage, family, law, and all notions of respectability and loyalty—conspire to silence the female voice the minute there is a protest. Rape is one of the least reported events, for a variety of causes, which is a well-known fact. One of them is the protracted court dispute, humiliation, and publicity that it causes. The movie addresses the issue of legal recourse as well as sexual assault as its topic. The goal is to raise a number of questions about women's status in a patriarchal culture rather than offering a solution. The majority of social institutions handle women like a body that must submit to their will.

Pink is not an example of an artistic movie. Consequently, it contains both rhetorical and melodramatic components. Rape is only one of the problems addressed in this movie, which has a social message. The three female leads of the film *Pink* are typical, young professionals from Delhi, the nation's metropolis. As an event organizer, Minal (Taapsee Pannu) frequently works into the night. Falak (Kirti Kulhari) works in an environment where appearance is everything. Girls from the

"North East" are fair game, even if they are covered head to toe; Andrea (Tariang) is from the "North East" (Meghalaya, she claims, but it is obvious that no one is interested in the details).

The film *Pink* may have received its title because it is a girly colour that subverts and flips convention. Another explanation for the term "pink" is that, according to stereotypes, pink is a colour associated with girls and blue is associated with the upper class in our society. In its strongest moments, the movie blazes, sending out a call to arms that compels us to face uncomfortable realities. The film has a strong theme and something to say, and it does so bravely and firmly.

The film *Pink* makes a strong point about the prevalent feudal mentality in India, where men and women are evaluated differently. The battle for justice is further tarnished if the man comes from a wealthy household.

The courtroom scene, which was influenced by Jonathan Kaplan's *The Accused* (1988), shows the double standards in our society as the suspected Minal is questioned about her virginity and drinking habits. *Pink* challenges the social norm that says women with short skirts and those who love drinking with men are wicked.

Taking account of every single event, depicted in the movie *Pink*, it can be studied and analyzed as a feministic piece of art.

Chapter Three

A Feministic Approach To The Film *Pink*

The representation of women in media, especially in film, is important in today's society. The representation of women in pictures in Indian cinema has undergone a significant transformation over the past few decades. A recent Hindi film called *Pink* depicts the deliberate condemnation of women as simple objects of desire.

A belief in social, economic, and governmental equality between men and women is known as feminism. Feminism, which has its roots primarily in the West, has spread throughout the globe and is supported by numerous organizations working to advance the rights and interests of women. Women were restricted to domestic life for the majority of Western history, while males were expected to participate in the public sphere. Women were prohibited from owning land, going to school, and taking part in public life in medieval Europe. In some regions of Germany, a husband still had the legal right to sell his wife at the end of the 19th century, and in France, they were still required to cover their heads in public. In Europe and the majority of the United States (where several territories and states awarded women's suffrage long before the federal government did so), women were still prohibited from voting and from holding elective office as late as the early 20th century.

The representation of the female figure in real life will undoubtedly take the shape of reality. Particularly when it comes to social interactions that take place in society. Many individuals believe that women shouldn't behave like men. Even the fact that women exist in society still promotes a patriarchal way of living. Therefore, don't be shocked if a conversation about women and feminism arises. Given the situation as it is, it can be said that discrimination against women is the root of the

issue. In fact, women are more likely to experience sexual assault, particularly in settings where there are significant gender disparities. Violence can be committed by people who have their inner eyes closed because of a society that views women as objects (Jati Kusuma, 2019).

Pink is a movie directed by Aniruddha Roy Chaudhari which also discusses the discrimination faced by women due to the disparities caused by gender. The movie has been discussed in writing, examined, and dissected, and the effectiveness of its feminism has caused society to almost divide into opposing groups. The novelty of the film comes from the power of the contemporary woman, who is not ashamed of whom she loves, what she does, what she wears, where she goes, or where she travels. The film shocks you into understanding that assault is assault, regardless of a woman's identity or how society views her, and that as a result, all victims and survivors have an equal right to justice. No matter a woman's financial situation, level of schooling, or line of work, inter-sectional feminism must work towards equal rights for all women.

In India, victim shaming is a prevalent practice in both fiction and reality. Even if your name was Minal, society would find a way to say that sexual abuse was inevitable because of their attire, friendliness, or consumption of alcohol. The rapist is not questioned in any way. Is it motivated by lust, dominance, rage, misogyny, or another factor? We could eventually live in a utopian society where being a woman isn't a guarantee for harassment if society invested the time and effort used to mock victims in understanding the complexities of sexual assault.

Recently, the issue of marital rape has sparked intense debate in our nation, raising the question of whether a wife has a responsibility to engage in sexual activity

or whether her permission is important. Is a sex worker not eligible to consent? is one of the questions that *Pink* gets to plant in your mind. What constitutes an attack if the victim accepts payment from the perpetrator? These are important issues that many people might find difficult to answer. The subject of consent is not at all complex. When you say NO, you really mean NO! How much more explicit could it get? However, the NO is assessed based on how vehemently she resisted, shouted, or attempted to flee. This way of reasoning completely destroys the idea of power equations.

The stigma associated with confessing you have been assaulted is a frightening thought. *Pink* draws attention to the confusing legal system, which only acknowledges sexual assault or harassment as "outraging the modesty" of a woman rather than an assault. The use of words like "modesty" supports the proverb "Wadi tohaurat ka genahai" (Modesty is a woman's adornment). *Pink* succeeds in making the audience feel sympathy for the sufferer despite the fact that she is not the stereotypical *ablanaari* (damsel in distress). These women take a stance and fight back, stigma and all because they believe that justice must prevail!

The female body becomes the scene of conflict between power and helplessness, restriction and freedom, and the system and the individual in cases of rape and sexual molestation, which are both societal and personal crimes. All societal institutions—marriage, family, law, and all notions of respectability and loyalty—conspire to mute the female voice the minute there is a protest. Rape is one of the least reported events, for a variety of causes, which is a well-known fact. One of them is the protracted court dispute, humiliation, and publicity that it causes. The movie addresses the issue of legal recourse as well as sexual assault as its topic. The goal is to raise awareness, not to offer a fix.

Pink is not an example of an artistic movie. Consequently, it contains both rhetorical and melodramatic components. Rape is only one of the problems addressed in this movie, which has a social message. The courtroom scene, which was influenced by Jonathan Kaplan's *The Accused* (1988), shows the double standards in our society as the suspected Minal is grilled about her virginity and drinking habits. 'Pink' is a movie that actually underlined the rights of a woman to reject or say NO. both men and women have to be treated in an equal manner, and when there is a distinction arises against equity it also becomes an obstacle that ruins the smooth flow of feminist principles.

There are a set of rules discussed in the movie according to the conventional traits of the patriarchy, they are;

If a girl travels alone with a boy other than her partner, spouse, brother, or family friend, it is assumed that she is of low morale and shouldn't be trusted.

If the female converses, giggles, and touches a man's body, she is deemed to be characterless. It essentially grants someone permission to harass you.

The female or lady's personality is determined by the hands of the clock. Women can labour during the day without issue, but their personalities are determined by their late-night schedules.

Women are not allowed to drink alcohol with any societal males. For females, drinking is a poor indicator of character.

Girls shouldn't dress provocatively for guys by wearing short skirts or jeans.

Girls should be aware and cautious because provocative behaviors such as wearing erotic dresses, drinking, throwing parties, and telling seductive jokes can incite any boy or male in the community.

Girls should be cautious in their conversation and attire because boys are drawn to them.

The emphasis should be on saving males rather than saving girls. In order to keep girls in line, they shouldn't be allowed access to leisure activities, newspapers, freedom, space, mobile phones, education, or any other extra amenities.

Boys are never taught to control themselves or honor women; instead, society has characterized and expected women to act in ways that offend men.

There are also certain norms that exist in the Indian cultural background that also limit women from the surface of the public sphere. And those norms which is designed exclusively for women are;

Good family females abstain from drinking

Good family girls do not party late evenings.

Good family females avoid smiling and speaking to boys they don't know.

Good family girls refrain from telling guys sexy jokes.

The struggle for any type of justice for the rape victim starts to have an impact on the supporters at different levels—family, marriage, and societal acceptance. A woman's body becomes something to be used, discarded, and destroyed as a result of societal responses that are so heavily weighted in support of male control. All of this activity exemplifies as respectable and honourable, but in reality, it serves the interests of money, power, and self-indulgence. The investigative techniques are intended to be

a maze or a trap. A rape victim is treated as an outcast by the entire judicial system, which finds her guilty. And this scenario is clearly depicted in the movie 'Pink'.

Rape is not a huge deal to patriarchy. The claim to a female body belongs to men. Families, close relatives, and even marriages can all be scenes of rape. It involves taking a lady against her will. The poor have no privileges in a feudalistic system. Money power is used to amplify male power in this aggressive act, which favours the male ego while disregarding the rights of women to their bodies and consciousness. It completely reduces a person to a commodity. And rape does not only refer to bodily rape. Her personhood, sense of self-respect, and feelings are all places of refuge in the pink movie, but her very existence is violated. Her body is not violated. The sufferings endured by the central character Minal and her friends, beginning from the attempt to rape to the defamation in the court during the hearing live as an example, of how pathetically female is being treated in this so-called modern 21st century.

The impact that Rajveer and his group of dudebros' unrest have on these women's lives is explored in the first half of the movie. One of them is compelled to take time off work because her image has been modified, another receives threats via texts and phone calls, and one is kidnapped and attacked inside a van. Finally, despite threats to evict them from the property, their owner decides to trust them rather than a stranger. Yes, that does sound like a somewhat idealistic scenario in the present! There is an innate patriarchal mentality that has become so normalized that few Hindi films choose to examine it; however, this one chooses to examine people (at least a few of them). The fact that certain "kinds" of girls in our society need to be "punished," that their social politeness and expressions are an invitation to men to sleep with them

without even asking, and that women are held accountable for their own attack and violence are not presented in a straightforward manner.

There are prevalent negative stereotypes in relation to the depiction of women by the conventional patriarchy, particularly when analyzing from an Indian cultural background, and such ideas are often portrayed through films, books, media, and so on. Some of these prejudicial conventionalities portrayed in *Pink* they are:

1. The house is a woman's proper place.
2. A woman's physical attractiveness is her most precious and significant asset.
3. A woman's efforts and intelligence should be focused on locating the ideal guy.
4. Women are reliant, coy, and submissive; they react with masochism to insults, humiliations, and even physical abuse that is imposed upon them.
5. The traditional housewife, who is patient, pious, and submissive, is the good woman; the independent, assertive contemporary woman is undesirable and can never bring pleasure to anyone or find peace for herself.
6. Women are their own worst foes.
7. The working woman is the undesirable exemption that needs to be integrated into society's standards and forced into marriage.

The women who play the central characters in the film are widely questioned by the patriarchy as they want to live independently, which is actually considered taboo by the patriarchy. A larger majority of men present in the court agreed with the comment that “the women got what they deserved”, pain, suffering, defamation, and identity crisis. They neither considered the pathetic state of those women nor discussed the value of consent for a woman. In brief, the movie *pink* speaks and put

forth some new ideas constructed upon feminist criticism and thus can be analysed as a feminist-oriented film.

Conclusion

The plot of the Aniruddha Roy Chaudhary-directed film *Pink* revolves around a courtroom, where the audience witnesses the plight of women and their daily struggles in life, to which all women, young and old, can connect. Defamation is a possibility in the struggles, as the female characters in the film experience while they are there and when the events take place. Or it could involve assault, threats, or teasing. The film demonstrates just how deeply oppressive sexism and misogyny have buried women.

Amitabh Bachchan's portrayal of the character Deepak Sehgal emphasizes the power of women to refuse, even though this right is frequently disregarded, and presents a conflict between traditional patriarchy and feminist beliefs. The prosecution council's intimidating style manipulates the case and convicts the girls of crimes they haven't done using phony witnesses and false evidence. This is a blatant instance of the male chauvinist behaviour that is so prevalent today.

According to Article 354 of the Indian Penal Code, any crime against women that ends before penetration turns into a rape event. It's important to keep this in mind in order to prevent the accused from escaping justice by improperly utilizing his legal rights. The film's main theme is the idea of consent, which many men find to be puzzling. When someone states "no," it only has one possible meaning. Don't grasp. No pressure. Remove that lips and groping hand.

Pink is a criticism of the harsh social reality and discrimination against women by both men and women. Through terse acting from the characters, the director conveyed prejudices and the bad psyche that exist in the public consciousness. The three women who play the three main roles in the film are employed and live

independently; the very notion of doing so is seen by the society around them as a fundamental social sin. What might be the situation in the rest of the country if the incident occurred in India's capital city? Meenal, Falak, and Andrea must endure as the result of the men's outright refusal to have sex with them. Pink is just a prelude, it reinstates the power of women who would go to any extent to prove their part, and punish those people who intervene in the smooth flow of their life.

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***Lucifer: A Mirror to Understand Utilitarianism in the Modern
Society***

A Project Submitted to Kannur University in Partial Fulfillment of the Requirement for
the Award of Bachelor of Degree

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Project Supervisor: Mrs. Anila Mary Thomas

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KANNUR UNIVERSITY

Bonafide Certificate

This is to certify that this project report entitled “*Lucifer: A Mirror to Understand Utilitarianism in the Modern Society*” is a bonafide work of Bibin John, who carried out the project work under my supervision. This project has not been published or submitted either in part or in whole, for any other degree.

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Declaration

I, **Bibin John**, hereby declare that the project work entitled “*Lucifer: A Mirror to Understand Utilitarianism in the Modern Society*” has been prepared by me and submitted to Kannur University in partial fulfillment of the requirement for the award of Bachelor of Arts in English is a record of original work done by me under the supervision of Mrs. Anila Mary Thomas of the department of English of Don Bosco Arts and Science College.

I also declare that this project work has not been submitted by me fully or partly for the award of any degree, title or recognition before any authority.

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Introduction

Our society is too busy with lot of matters and people always search for happiness and pleasure. They try to acquire various means for their own contentment and for the happiness of all those are closely associated with them. They are ready to do anything and take up sacrifice in order to be happy and joyful. They often resort to evil means to eliminate whatever or whoever makes them unhappy or causes them pain. In the present world people are judged according to their usefulness. Whatever is useless and a disturbance is often eliminated or disposed of. Whatever makes them happy, even if it is immoral, is accepted and appreciated. Morality and justice is altered according to the consequences it makes in the individuals and within the society.

We live in a world wherein poor and vulnerable people are being suffered and treated as objects by the powerful sections of the society only with a purpose to be happy and lead a safe and secure life by satisfying their selfish nature. This utilitarian tendency badly affects the society which is not rooted in morality and justice. But there are also its positive elements which uplift the other and ensure the wellbeing of the society. With the application of the theory of utilitarianism in the movie *Lucifer*, we try to analyze the positive as well as the negative effects it can create in our society. The movie is a clear manifestation of the utilitarian tendencies which affects the lives of the present as well as the future generations. It attempts to point out how innocent and poor people had to suffer due the utilitarian attitude of the dominant group. It also shows some of the positive attempts of utilitarianism by pointing out the efforts made by the lead character in order to ensure the well-being of all those associated with him and protecting the future generations from any possible harms and ill effects.

Each and every theory developed in the society from time immemorial made a lot of impact in the life of each and every individual as well as in the society as a whole. We can understand the nature of a person or a society by analyzing the theories which they consider important. Whatever theory remains dominant among the individuals as well as in the society determines its present as well as future. If it is not addressed properly, it can create lot of impact. Therefore, this project tries to analyze how the effect of utilitarian tendencies changed the mindset of individuals thereby affect the society positively as well as negatively.

This project titled “*Lucifer: A Mirror to Understand Utilitarianism in the Modern Society*” basically tries to apply the theory of utilitarianism in the movie *Lucifer* and analyze how it affects the society as well as the individual both positively and negatively. This research is comprised of three chapters. The first chapter titled “Utilitarianism: Usefulness and Wellbeing Matters” tries to give the detail analysis of the theory with an emphasis on its negative as well as positive aspects. The second chapter titled “*Lucifer: Winning over Evil with Evil*” pens down the peculiarities of the movie by narrating its plot. The third chapter titled “Fallen Angel Uplifts and Cleanses the Fallen Humanity” tries to show the negative and positive impact that utilitarianism has created in the modern society by analyzing the movie *Lucifer* wherein the main character who is considered to be the proponent of positive utilitarianism tries to rejuvenate the society which has been destroyed due to the influence of the people who promote the aspects of negative utilitarianism.

Chapter One

Utilitarianism: Usefulness and Wellbeing Matters

Utilitarianism is an ethical philosophy or a theory of morality that is associated with Jeremy Bentham and John Stuart Mill. Jeremy Bentham (1747-1832) was an English philosopher, jurist and social reformer. He is regarded as the founder of modern utilitarianism. He is a political radical whose ideas influenced the development of welfarism. He advocated individual and economic freedoms, the separation of church and state, freedom of expression, equal rights for women, the right to divorce and the decriminalizing of homosexual acts. He took initiative for the abolition of slavery, capital punishment and physical punishment. He is known as an early advocate of animal rights. He believed that the standard for right and wrong is the greatest happiness among the greatest number. John Stuart Mill (1806-1873) was an English philosopher, political economist and civil servant. He advocated for classical liberalism and contributed widely to social theory, political theory and political economy. He considered liberty as justifying the freedom of the individual in opposition to unlimited state and social control. According to J.S Mill, The basic principle of utilitarianism is that actions are right to the degree that they tend to promote the greatest good for the greatest number.

The utilitarianism holds that an action is right if it promotes happiness and wrong if it produces sadness, or pain. It advocates for the actions that foster happiness or pleasure and oppose actions that cause unhappiness or harm. It is not concerned of the things like feelings and emotions, culture, or justice. It argues that the action that maximizes utility is the best course of action. A number of concepts, including pleasure, financial security, and the absence of suffering, can be used to define utility. It is a kind of ethical hedonism, according to which pleasure or

happiness should be the standard of judging the rightness or wrongness of an act performed by an individual. If an act produces maximum pleasure or happiness for the maximum number of people, then only that action can be regarded as morally good. An action is right when it gives greatest happiness for the greatest number. For them, there is nothing that is in itself right or wrong. Thus killing, or for that matter dying, is wrong only when it leads to bad consequences; and it can be good if it leads to good consequences. So saving a life can be good only if it leads to good consequence.

From a utilitarian perspective, Peter Saunders evaluates the worth of human life based on quality. For him, man is nothing but the product of matter, chance and time in a Godless universe, nothing but a highly specialized animal. The value of an individual human being is determined by his level of rationality, self-consciousness, physical attributes or capacity for relationship. Human life that has less of these qualities is of less value and can be disposed of.

The theory is also concerned with determining right from wrong by focusing on outcomes. For instance, the utilitarian viewpoint holds that you should select the flavor of ice cream that will make you feel the happiest if you are making a decision for yourself. If you like chocolate but detest vanilla, go with chocolate for the joy and pleasure it will bring and stay away from vanilla because it will make you unhappy and disturbed. A practical question that utilitarianism aims to address is that what a person should do in his life, and the correct response is that one should do everything in a way that maximizes happiness or pleasure and minimizes unhappiness or suffering.

The four elements in the theory of utilitarianism are; first, Consequentialism which says that the results of an action determine whether it is good or bad. A good

action is one that results in more benefits than harm, whereas a bad action does more harm than good. For instance, the majority of people believe that lying is unacceptable. However, Consequentialism holds that it is morally right to tell a lie if doing so would help save someone's life. Second, Welfarism is a theory which holds on to what is valuable or important. It can be characterized as the view that the only thing with intrinsic value is well-being. The happiness or well-being of individuals is the only thing that is good in itself and is not merely a means to another good. Giving ten thousand rupees to a poor person would be preferable to giving it to a rich person in this regard. Since the same amount of resources would mean more to the poor person and consequently have a bigger impact on their well-being. Third, Impartiality that holds on to the notion that a person's identity is irrelevant to the value of an outcome. Fourth, Aggregateism which says that the value of the world is equal to the sum of the values of its constituent parts and it can be local phenomena like experiences, lives, or societies.

There are two types of utilitarianism. First, Act utilitarianism which says that a person's act is morally right if and only if it produces the best possible results in that specific situation. An agent always acts correctly if she maximizes overall well-being and incorrectly if she does not. If a doctor can save five people from death by killing one healthy person and using that person's organs for life-saving transplants, then act utilitarianism implies that the doctor should kill the one person to save five. Second, Rule utilitarianism which asserts that people should abide by moral principles that will have the greatest overall impact. The moral decision to be made in each circumstance is not determined by the immediate effects of that particular decision, but rather by the long-term consequences that would occur if people generally adhered to the rule that person chooses to use. According to rule

utilitarianism, what constitutes a right action is compliance with the set of rules that, if widely accepted or followed, would result in the best utilitarian outcomes. There is far more harm in lying and so the good is to tell the truth. They believe that we can maximize utility only by setting up a moral code that contains rules.

From the analytical point of view, utilitarianism may be classified mainly into economic utilitarianism and ideal utilitarianism. Economic utilitarianism states that a product has utility, if one can put it to good use. A means has utility, if it passes through the proper way and will achieve its end. Similarly a policy is useful if it successfully serves its purpose. Secondly, the ideal utilitarianism claims that actions are right in so far as they serve as means to one or more of those ends. It is also regarded as a consequentialist theory that judges the moral worth of actions by their consequences.

When assessing whether a course of action is appropriate, consideration must be given to three key premises of utilitarianism. First, Decisions are only deemed to be right if they maximize what is deemed to be good over what would be deemed to be bad. Second, in this structure, happiness is the only positive result that can occur. Third, Even if an action is deemed to be moral, it may not be the best course of action if it does not maximize happiness in some way. On the basis of these premises, utilitarianism asserts that happiness is always beneficial to the person experiencing it. It is a fundamental human desire, so if you have the chance to increase this emotion, you should. That means, the team as a whole will be content when every individual in a group or organization is happy

The original and most influential version of utilitarianism is classical utilitarianism, which encompasses two further characteristics: hedonism and totalism. Hedonism is the belief that the morality of a potential course of action should be

judged primarily on the basis of pleasure, or the absence of pain. Pleasure can be sex, drugs, and rock 'n' roll but it can also be any activity that is intrinsically worthwhile, such as reading a good book. Totalism is based on the belief that an outcome is superior to another if and only if it has a higher sum total of wellbeing.

Some of the generally accepted principles of Utilitarianism state that the only thing that has intrinsic value is pleasure or happiness. If an action makes people happier, it is right; if it makes people unhappy, it is wrong. Everybody's happiness is equally important. Even if an action is deemed to be moral, it may not be the best course of action if it does not maximize happiness in some way. So utilitarianism is about making others happy and being in happiness by adapting to any means. The means is not so important but at the end people should have happiness and pleasure.

This structure of utilitarianism means that the ends often justify the means when seeking to create a specific result. That implies a choice is appropriate if it increases happiness more than any other option that is available. The ends never really justify the means when considering happiness. Happiness should be our ultimate aim even if it is acquired through any illicit or immoral ways. As long as you live on earth be happy always and enjoy the life with the greatest pleasure possible because human beings are finite in nature and the life on earth can end at any time without clearly indicating the time of our death beforehand. So, do whatever possible to earn more money, use any means to satisfy your carnal desires, finish off anything and anyone that remains as a stumbling block for your happiness and pleasure; never compromise with anyone if doing so would lead to your suffering and pain.

Even though utilitarianism is a secular process, it can include religious components if doing so makes you happy. You get to go after what gives meaning in

your life. If religion helps you to be happy then it is acceptable and to be followed. Whatever makes you happy must be done at any cost. Always we should try to be happy without being worried of the means which we have used to achieve it. Always avoid the situations which make you suffer and displease you often, even if it is about your relationship with your dear ones.

Utilitarianism suggests that the only item of intrinsic worth is happiness, but there are also other commodities that are worth considering. Having life is something that provides value to people. In this case, morality or goodness takes a secondary value to happiness. For instance, you might love your spouse, but if they make you unhappy one day for any reason, then the moral perspective is to forgive the person or take time to solve the problem. But in this case, utilitarianism would suggest for divorce, separation or worse because the person can no longer make you happy instead gives you troubles and pain.

According to utilitarian principles, it would be justifiable to kill healthy people in order to donate their organs to those who are on the transplant waiting list. That is due to the fact that the happiness of the many always outweighs the happiness of the few. So what matters always is the happiness of the major number of people even if the action may be immoral or unethical. Whatever is useless, unwanted or that which make you unhappy is to be terminated or eliminated, in this case euthanasia or abortion is acceptable.

According to utilitarianism, people should consider the future and determine what will give them the most happiness today. There is no practical way to put the ideas of this theory into practice because nothing beyond the here and now is guaranteed. You always operate under the presumption. If you are poor at present use any means to be rich so that you and your future generations would live in happiness.

In this matter corruption, cheating, theft etc. are acceptable.

Utilitarianism focuses on the outcome of a choice instead of the act itself. There is no moral judgment on the actual actions that a person chooses to take. A person can act according to his/her desire. There is no consideration for prick of conscience as the means is neglected and what matters is only the end. Virtue is good if it makes you happy, sin is acceptable if it gives you pleasure, life is worth living if there are no pains and sorrows, a person is useful if he/she always help you to be in happiness, god is a necessity if trusting him would take away your sorrows and help you to enjoy peace and ultimate happiness.

Utilitarianism would allow the majority to have tyranny over all aspects of society. If most people felt like pedophilia was acceptable and normal, then it would justify any laws or regulations that would permit that behavior, even though there is a clear moral wrongness about such a choice. If being rich makes a person happy then the theory would allow the person to annihilate all those who are against his/her plans and live a life according to the person's desire. According to utilitarianism, a morally good society would be any society in which every individual were fully happy and acted in ways so as to maintain that happiness. In such a society each and every mode of social organization would be equally and morally good. In this case the theory will be unacceptable if it curtails the freedom of others or ruin the self-image or the rights of the other individual for making me happy or live a life full of pleasure.

Utilitarianism says that a good life is that which is filled with positive conscious experiences like enjoyment, happiness, and contentment, whereas a bad life contains many negative conscious experiences like suffering and pain. We should act in such a way that the world contains the greatest sum total of positive experience over negative experience. Utilitarianism has important implications for how we

should think about leading an ethical life. It implies that we should make helping others a very important part of our lives because it values everyone's well-being equally. According to utilitarianism, we should carefully consider which issues to address and how to do so in order to have the greatest impact on the lives of all people, treated equally. This implies seriously considering the issue of how to most effectively use our time and resources to assist others.

According to utilitarianism, we should carefully consider which moral issues to address and how, based on where we can contribute the most. This entails seriously considering how we can use our time and resources to best benefit others.

Utilitarianism exhorts us to take into account the welfare of every individual, regardless of the species they belong to, the nation they reside in, or the time period in which they exist, by promoting their happiness and preventing their suffering. We should prioritize helping others in all aspects of our lives. In helping others, we should try to use our resources to do the most good, impartially considered, that we can. To address the issue of what we morally ought to do and why, utilitarianism was developed. Its core principle is that we should take steps to enhance everyone's wellbeing as much as possible.

Utilitarianism is too demanding, because it requires us to always act such as to bring about the best outcome. The best outcome for the world is what really matters the most to utilitarianism. This entails enhancing everyone's wellbeing, irrespective of their gender, race, species, or geographical or temporal location. The utilitarian morality acknowledges that people have the capacity to sacrifice their own interests in favor of those of others. It denies that the sacrifice is itself a good. It views a sacrifice as wasted if it does not tend to increase the overall level of happiness.

The area that utilitarians currently consider to be most important is primarily

to help the groups that are unable to protect their own interests. They focused on three issues in particular: enhancing the lives of people living in abject poverty, lessening the suffering of animals used for factory farming, and enhancing the welfare of future generations by lowering existential risks. They carefully prioritize among their options, concentrating their efforts where they believe they can make the biggest positive contribution to general wellbeing in order to benefit others as much as possible.

Utilitarians acknowledge that they have a duty to prioritize helping others in their lives. Additionally, they think that when helping others, they should make an effort to use their resources as efficiently as possible in order to do the best overall. According to utilitarianism, each person has a duty to address these issues and make every effort to make the world better while giving the well-being of everyone equal weight. Utilitarianism suggests that we should carefully select which issues to work on and how we approach them because not all methods of helping others are equally effective as our resources are scarce. In order to accomplish as much good as they can, many utilitarians give a sizeable portion of their income to the most urgent issues facing the world, dedicate their careers to doing good, and strive for the highest levels of co-operation, personal integrity, and honesty.

Even though utilitarianism has got advantages, ultimately it will fail because it confuses what is popular in the present for what is morally right. We cannot imagine of a world where holocaust is morally right even if it promotes the happiness of a certain group of people. Likewise, murder, riot, rape and so on for the happiness of a person or a community is unacceptable. Happiness cannot be the only part of the foundation upon which we make decisions. Humanity would lose its integrity if it decided to follow this way of life, even if there are some notable benefits to consider.

It is clear that any advantage is clearly outweighed by the weakness of this theory. So wellbeing ensued with the means of destruction is unacceptable. Perhaps the greatest difficulty with utilitarianism is that it fails to take into account considerations of justice. We can imagine instances where a certain course of action would produce great benefits for society, but they would be clearly unjust. It is impossible to assign a specific value to the amount of happiness that something provides you at any given time. Every activity that you decide to try will always bring a high level of joy if you love your first experience with it. Each time you repeat that activity, the amount of happiness you have could be less. Knowing what will make you happy at any given moment is impossible to predict. So happiness is something that is subjective.

Chapter Two

Lucifer: Winning over Evil with Evil

Lucifer is a 2019 Indian Malayalam-language political action thriller film directed by Prithviraj Sukumaran and written by Murali Gopi. Antony Perumbavoor through the production house Aashirvad cinemas produced the movie. The titular role is played by Mohanlal, alongside a group of supporting cast including Vivek Oberoi, Manju Warriar, Tovino Thomas, Indrajith Sukumaran, Prithviraj Sukumaran, Nyla Usha, Sai kumar, Baiju Santhosh, Kalabhavan Shajohn, Suresh Chandra Menon and Saniya Iyappan. Deepak Dev composed the film's music, and the cinematography is handled by Sujith Vaassudev.

Lucifer was released in theatres worldwide on 28 March 2019. It was also dubbed and released in Hindi and Telugu. As of July 2021, *Lucifer* is the only Malayalam film to earn more than ₹200 crore, including its box office collections and the earnings from the sale of its satellite rights and digital streaming rights in other languages. It is currently the highest-grossing Malayalam film ever.

The movie begins by showing an Interpol's office in Lyon where an officer is looking at reports about Khureshi-Ab'ram, a mysterious international criminal, involved in transcontinental trade. A message from the CIA is received on his computer. They suspect a diamond-gold nexus is working, in tandem, with the warlords of Africa. Along with the message, a rear image of a person taken in Istanbul on 7 April 2006 is also attached. The officer dials Interpol's secure phone line and says: Flag it off. It's Ab'ram. Khureshi-Ab'ram.

Meanwhile, in Kerala, CM P. K. Ramdas (PKR), who is the leader of the ruling party Indian Union Front (IUF), has died at the Medayil Institute of Medical Science and Research. This happens to be the hospital of the daughter of the

opposition party's (RPIM) leader, Medayil Rajan. Taking advantage of the situation and believing that it would benefit in the upcoming election, acting CM, Mahesh Varma sends party workers to riot outside the hospital, accusing Rajan of murder. There is also portrayal of the police officer Mayilvahanam shows a lustful attitude towards a TV serial actress. When the protest takes place, Varma asks the main leader to use the situation as an opportunity to increase name and fame for oneself. When Rajan threatens Varma, he warns of publishing the 60 crore scandal that he has done when his party was ruling. Varma uses police as a means to satisfy his selfish motives of retaining power despite the party workers are being thrashed or killed.

Govardhan, a truth-seeker, records a Facebook live stream and condemns those who praise PKR, claiming that he was a puppet, during his final years in the hands of a financial syndicate that controls the Indian political system. He claims that the IUF party has twice the amount of money than the entire state's treasury, and the person who will replace PKR is crucial. He lists five possible candidates during the live stream: Priyadarshini Ramdas Nair, Bimal Nair, Jathin Ramdas, Varma, and Stephen Nedumpally.

Priya and Jathin are PKR's children. Priya has a college-going daughter, Jhanvi, from her first husband Jayadevan, who died in an apparent car accident in Dubai, seven years ago. After a year, she married Bobby, a notorious and discreet drug dealer, who is mainly known for his real estate and hawala scams. He also has links with the Bombay Underworld, all unknown to Priya and the party. Jathin lives in the US and not much is known about him. Varma declares himself as the most likely successor to PKR, due to his seniority in the party, and particularly for his lobbying skills.

Stephen Nedumpally is a mysterious person promoted by PKR, a name which was not heard until the last six years. Govardhan describes him as the "most dangerous" person from the list, and addresses him as Lucifer. Stephen's past is unknown, but is now known for his contract work for post-war reconstruction in Iraq and Afghanistan and gold smuggling from Dubai to Kerala, which is retrieved from Govardhan's dark web research. Meanwhile Govardhan says that media is democracy's favorite bitch. The next scene shows the happening in the NPTV in which, media is being manipulated for the demands of the IUF party. As the channel is funded by the party it uses the death of PKR as a means to gain the sympathy of the people in favor of the party.

Govardhan questions why PKR endorsed such a person by consorting him in every venue and vacating his consecutively winning Nedumpally assembly seat for him, last year. Meanwhile, in Mumbai, Bobby meets his partner, Abdul, and tells him that PKR had given him an ultimatum to stop his drug trafficking a month ago. With PKR's demise, Bobby plans to fund the IUF party with drug money, overthrowing present financier Manappattil Chandy by offering him money three times as initially promised. With the help of Abdul, Bobby cuts a deal with drug boss Fyodor, who agrees to transfer ₹250 crore every month in exchange for importing unchecked drug contraband into Kerala, once the IUF wins the election. For the deal to proceed, Bobby has to first set up a drug production plant. Abdul insists that the plant should be in the government-sealed timber factory in the Nedumpally range. Bobby promises to corrupt all the government, police, and intelligence for his selfish motives. There is an instance in which Bobby also manipulates the postmortem report of PKR as a natural death. At the same time, the last rites of PKR are carried out in Kerala, where Priya asks Varma to forbid Stephen from taking part in the ceremony.

On Varma's orders, city commissioner Mayilvahanam attempts hindering his way, but fails. In the absence of Jathin, who should be performing PKR rituals, who last informed to be on a camping trip, Priya sets fire for the pyre. On that night, Bobby arrives home, he hides the meeting with the drug boss but says lie to priya that he was late because of going to buy a book for Jhanvi. We see Jhanvi while chatting with one of his friends uses drugs and meanwhile bobby comes and gives some Malana cream to Jhanvi, without Priya's knowledge and sexually exploits her. Bobby convenes a meeting with the IUF ministers, informing his decision to fund the party and dissolve the current ministry, which will ensure the preponement of the elections, so that they can take advantage on the present sympathy wave and nominate Jathin as the party's next CM candidate and promises all those who support it would get a lot of money as fund.

Since Chandy is Stephen's ally, Varma advices Bobby to negotiate with Stephen, but Stephen objects to fund the party with the drug money and threatens Bobby. Stephen mentions of the future problems drugs create in society and when it is legalized, it ruins the new generation which also lead to increase in terrorism. At the end Stephen says 'Narcotics is a dirty business' and goes out warning them not to change the funding. Enraged, Bobby assigns Sanjeev, who is the chief of IUF-funded news network NPTV, to start a smear campaign against Stephen, much to the disagreement of his co-worker and wife Arundathi. Since Bobby promised Sanjeev to pay their debts of 45crores, a reporter is sent to Govardhan to collect evidence, based on his claims. Govardhan mentions about his pathetic situation in which he is lonely and a mental patient with no one to love as his wife and daughter left him because of his over enthusiasm to seek the truth.

Govardhan doesn't have the evidence, but claims Chandy is backed by the Khureshi-Ab'ram gang, a nexus that controls the gold-diamond trade around the world. Even though the reporter couldn't find anything against Stephen, he was shocked to hear about the malpractices of Bobby. He hands over a file named Govardhan's X-Files containing pieces of evidence against Bobby. When the reporter advised Sanjeev to publish the evidence against Bobby, he rejected it and sends the reporter away. Sanjeev then delivers the evidence to Bobby. Meanwhile Govardhan is captured by IUF activist Murugan and is confined to an asylum with all the facilities. Meanwhile Stephen runs Ashrayam, a destitute home in which one of the inmates Aparna gives birth to a child and Stephen names it as Vinayakan.

Bobby sends men to timber factory in Nedumpally. Upon knowing this, Stephen kills six of them and defeats the rest. Stephen's aide and Bobby's mole Aloschy spies the incident and reports it to Varma and Bobby. Mayilvaahanam is sent to detect evidence from the premise, but couldn't find any dead body or any weapons. In order to know more about Stephen, Bobby reads Priya's diary and finds out that she resents Stephen because her father gave more care for him, who was brought to their home as a child and was the cause for a rift between her parents. She blames Stephen for the death of her mother and began to hate him and forced her father to chase him away.

Aloschy persuades Aparna to leave the trust in order to cheat Stephen. She appears before the NPTV and reveals that the father of her child is Stephen and she has been raped for years and many other women goes through this same plight under Stephen. She accuses Stephen of smuggling contraband and other illegal activities. The next scene shows Bobby trying to sexually exploit Jhanvi and asking her to fulfill his sexual desires. He also engages in the body shaming with Jhanvi.

The disclosure of Aparna creates public outrage against Stephen in which he is arrested and imprisoned. In prison, Stephen gets a phone call from his confidant Zayed Masood and denies his offer to release him from the prison. In prison, Stephen is having a conversation with Nedumpally Krishnan, in which he mentions of the fight of his two sons for the property which ultimately took him to jail that had the crooked efforts of his two sons involved in it. Meanwhile Jathin arrives in Kerala and addresses the public by reading the written script with a lot of difficulty which causes dissatisfaction among the public but later he reveals the truth about the artificialities that he had undergone in order to have the resemblance of PKR. He motivated the public with his powerful speech and everyone got impressed with his first appearance as the future CM of Kerala.

While transferring fund to Bobby, Fyodor's containers are sabotaged and destroyed by Zayed and his cohorts, who demanded for the release of Stephen within seven days. As a result, Varma meets Rajan and decides to have a plot to kill Stephen by his party goons in prison. Meanwhile Varma also make some fanatic religious comments. The attempt to kill Stephen fails in which Stephen thrashes all the opponents. Left with no choice, Varma releases him and apologies before Stephen and speaks against Bobby. Varma also gives idea to Stephen on how to eliminate Bobby by explaining about the idea given by his father. He speaks about his schoolmate who was his enemy whom he killed by pushing him before the train as a revenge. It still remains as unknown murder committed by Varma.

Meanwhile, Jhanvi is hospitalized after LSD overdose and when Priya asked her of the situation she said it was Bobby who gave her drugs and she reveals that Bobby treats her like a sex toy and she cries before her mother by saying that she is lonely. Meanwhile police come for enquiry and warns Priya of the dire consequences

that Jhanvi has to face which includes arrest and imprisonment. Mayilvaahanam blackmails Priya for sex in exchange for not filing a case against Jhanvi. From Jhanvi, Priya learns of Bobby's predatory behavior towards her.

Priya fights with Bobby and when asked, Bobby admits and threatens to expose Jhanvi's contacts with drug peddlers which would lead to Jhanvi's arrest and imprisonment. He challenges Priya that he will continue to abuse Jhanvi as she is not his blood but only related to Priya. He also threatens to kill Priya and Jhanvi like Jayadevan and PKR. These words of Bobby made Priya in a helpless situation and she burned with fury and decided to take revenge on Bobby.

Meanwhile, Aparna admits on NPTV that she lied about Stephen. As the interview went on Arundathi interrupts it and demanded the reporter to ask Aparna who is behind all these drama but the reporter did not heed to her demands and she became furious and feels that the channel has become a puppet of the political party. Enraged, she fights with Sanjeev and throws all the awards before him and criticizes him of spreading lies and acting unjustly for the sake of the affluent political parties. He says that the channel has 45 crore as debt and it will remain to cater the needs of those who offer money and help them to be recovered from their debt. He continues to say that idealism is dead.

In the next scene, with no other choice, Priya seeks the help of Stephen and says about all her problems with Bobby and the lustful attitude of Mayilvaahanam towards Priya. Stephen vows to protect the family. After a conversation with a holy priest Stephen declares that he is going to commit several sins and denies having a confession. When Mayilvaahanam tries to have a forced prostitution with her favorite TV serial actress, he was tactically killed by Stephen's men. The scene also shows the

pathetic situation of the woman who was forcefully abused by a man who is affluent and powerful in the society with his status as a top ranked police officer.

After the murder, Stephen meets Sanjeev and mocks NPTV for selling lies instead of truth. He clears NPTV's debts and took control of the channel by asking them to change their editorial policy according to the demands of Priya. Meanwhile Bobby convince Abdul about the deal with Fyodor but in Kerala Jathin and Priya convene a press conference to expose Bobby's illegal trades and portrays him as an anti-national criminal by giving clear evidence. Being furious, Bobby makes a phone call to Jathin but he tells Bobby that Stephen is his elder brother and his allegiance is with Stephen. When Bobby was about to be arrested by the NIA, he is captured in Mumbai by Fyodor's men but Stephen says Zayed that he wants to meet Bobby before his arrest.

Meanwhile Bobby tries to escape from Fyodor's men and kills Abul. But before Fyodor could kill him, Zayed and his gang kills them, rescuing Bobby for Stephen to kill. In the next scene, Bobby is taken before Stephen and he makes a phone call to Priya and gets the permission to kill bobby. When Priya agrees to it, he was shot dead by Stephen. But in the media the death cause of Bobby is described as a result of the fight between the underworld drug mafia. Murugan takes Alosky to a lonely place and Alosky offers a lot of deals before Murugan and to rule the state by annihilating all his enemies but Murugan reveals himself to be Stephen's spy and kills Alosky under the order of Stephen for being a traitor.

At the end, there is a pleasant climax in which Govardhan is released and given some money along with a letter from Stephen. He is also reunited with his wife and daughter. Meanwhile, Jathin is elected as the new CM of Kerala. In a mid-credits scene, Stephen meets Masood and his gang, in a remote location in Russia. He attends

a phone call from a gold-diamond trafficker, Sanghani, to whom he reveals himself as Khureshi-Ab'ram, much to Sanghani's shock. Headlines of various international newspapers are shown reporting Ab'ram as the head of an unnamed crime syndicate.

Lucifer is a mass entertainer as well as an engaging thriller that is sure to please the fans. The movie is filled with biblical references and attempts to establish the motif of Mohanlal as a version of Lucifer. The character Lucifer has the traits of death and evil. The movie discusses politics, power struggle, drug mafia, illegal funding in politics and the dirty tricks hidden in politics and in politicians in a convincing fashion. The quote of John Milton 'Better to reign in hell than serve in heaven' is played in the movie. The movie evolves against the backdrop of politics and has taken a few references from contemporary socio-political scenario. The movie shows a series of shuttling between good and evil, weak and strong, faithful and deceptive.

Chapter Three

Fallen Angel Uplifts and Cleanses the Fallen Humanity

Everyone wants to be happy always and they go to any extent to make themselves joyful and secure. When happiness or pleasure is our ultimate aim we often forget some of the moral principles or virtues which kept people of all generation safe and sound when all adhered to it faithfully though it demanded certain sacrifices and changing of one's lifestyle. When we try to be happy without the elements of love, sincerity and sacrifice, it would lead to chaos and destruction as it is purely for the satisfaction of one's own ego without being a contributor for the growth of the humanity or the society.

Positive aspects as well as the negative aspects of utilitarianism is clearly manifested in the movie *Lucifer* in which through its negative character roles it advocates for the actions that foster happiness or pleasure and oppose actions that cause unhappiness or harm and through the main character it shows the positive aspects of utilitarianism by enhancing the lives of people living in abject poverty and those who are destitute and abandoned and enhancing the welfare of future generations by lowering existential risks.

Characters with a negative utilitarian approach are not concerned of the things like feelings and emotions, culture, or justice and they argue that the action that maximizes utility is the best course of action and the worth of human life based on quality. They always try to make their present situation as well as their future happy and safe by adhering to any immoral or using any inordinate ways. They also try to keep all those who are closely associated with them happy especially whom they love which usually include only their family members. They manipulate everything and everyone around them in order to remain safe and enjoy the life. So for them

killing is wrong only when it leads to bad consequences; and it can be good if it leads to good consequences. So saving a life can be good only if it leads to good consequence which is purely subjective or determined according to one's selfish motives.

In the beginning of the movie, we see many instances of negative utilitarianism. The lustful attitude of the Mayilvahanam towards the serial actress which is mainly for his pleasure and satisfaction shows the woman as an object to be used. The protest takes place in the hospital by the party workers was mainly to increase the name and fame of the party leaders. The leaders were not concerned of the safety and security of the protesters and they wanted their aim to be achieved and lead a happy life without being worried of the means used to achieve it. The entire situation is manipulated for the happiness of few individuals which also caused a lot of inconvenience to a large group of people who depended on these few persons for their sustenance and survival. They are considered to be objects to be used without respecting their identity as a human person. The state apparatus as well as the police were manipulated by Varma and Bobby which is mainly aimed at satisfying their selfish motives.

In most of the instances we see that the worth of human life based on quality. The value of an individual human being is determined by his level of rationality, self-consciousness, physical attributes or capacity for relationship. Human life that has less of these qualities is of less value and can be disposed of. Bobby uses Jatin as a means to achieve his selfish motives but in the beginning when Jatin couldn't attract his audience he was criticized and even neglected by Bobby but when he revealed the truth and use tactics to impress the audience he was accepted and given the prime importance which is clearly based on his utility and the

consequence he made.

In the movie, those who have the ability to satisfy the demands and needs of the affluent or the powerful sections in the society are considered worth. Usually people who are used for various protests as well as for sexual gratification are often later neglected or disposed of when the demands are met. The protesters are asked to fight even though the situation was dangerous without granting them security for their life. Jhanvi as well as the actress were used as objects for sexual gratification of Bobby and Mayilvahanam respectively. Aparna is also used as merely object that is used as means to take the revenge on Stephen. She is treated like a puppet by forcing her to act against her wishes. Alosy was not ready to accept her as his wife or the father of her child because for him she was only a means to satisfy his sexual desires. He was not ready to take up the burdens of family because it would demand from him a lot of sacrifices and hinder him from achieving his dreams so he considered it is not a sin to abandon Aparna in order to achieve his dreams. He even dares to cheat Stephen in order to gain power and fame and thereby lead a luxurious and happy life with a lot of enjoyment. So for him what is important is his aim or the end not the means to achieve it. When the use with Aparna is over, Alosy tries to abandon her by sending her abroad by giving false promises.

Theory of welfarism which holds on to what is valuable or important is clearly manifested in the movie with its main focus on well-being. It is clearly manifested in the attitude of the NPTV channel which manipulates their news and giving importance to only those who are ready to fund them for their wellbeing. They are concerned of their own well-being not worried of the lies and inconveniences they leave in the society merely to satisfy the demands of the selfish people who provide them money and safety. They believe that it is better to be loyal to the

politicians who give them money than to adhere to their morality and the constitution of the country which would give them no gain or success. So they cook up the stories and give priority to what is valuable, which keeps them safe, not what is right or true in which they cheat the audience or the public who rely on them to know the reality. For them, money and well-being is greater than their responsibility and truth. In the beginning, they join with Bobby to defame Stephen but later when Stephen gave them money, they act in favor of him because they stand only for their wellbeing and stand with those who ensure it.

Rule utilitarianism which asserts that people should abide by moral principles that will have the greatest overall impact is clearly portrayed in the movie. According to rule utilitarianism, what constitutes a right action is compliance with the set of rules that, if widely accepted or followed, would result in the best utilitarian outcomes. There is far more harm in being innocent and sincere because bad people would increase atrocities and exploits the society, so the good is to be bold and finish off all those who are threat for the peaceful existence of the society. They believe that we can maximize utility only by setting up a moral code that contains rules. Stephen brings a lot of rules and set up moral codes that contains rules especially winning over evil with evil, finishing off the traitors, killing the bad people who shows atrocities to women and destroys the future generation with the flow of drugs. He warns against corruption, drug use, violence against women, cheating, etc. for which he set up a lot of rules and punishes all those who violate it.

The aspect of consequentialism is visible in the film which says that a good action is one that results in more benefits than harm, whereas a bad action does more harm than good. For instance, the majority of people believe that killing is unacceptable but in the movie, in order to save Stephen's family he kills Bobby and

to annihilate a corrupt and immoral police officer he kills Mayilvahanam which is a kind of consequentialism which says that it is morally right to kill a bad person if doing so would help save someone's life.

Act utilitarianism which says that a person's act is morally right if and only if it produces the best possible results in that specific situation and a person always acts correctly if he/she maximizes overall well-being and incorrectly if he/she does not, is clearly visible in the movie with the killing of Bobby at the climax by Stephen with the acknowledgement of Priya. Killing of Bobby is considered morally right because it would save Priya's family as well as the people of Kerala because if not killed he may continue to disturb the family as well as be the cause for the flow of harmful drugs to the state thereby destroying the future generations. So the action of Stephen is considered right because it saved the lives of a lot of people and maximized the overall wellbeing. The happiness of the many always outweighs the happiness of the few. So what matters always is the happiness of the major number of people even if the action may be immoral or unethical. Whatever is useless, unwanted or that which make you unhappy is to be terminated or eliminated.

Utilitarianism means that the ends never really justify the means when considering happiness. Happiness should be our ultimate aim even if it is acquired through any illicit or immoral ways. This aspect is clearly manifested in the life of Bobby who follows the hedonistic principles and relies on drugs, sex, murder etc. in order to live a life with full pleasure and happiness. Varma mentions of his childhood revenge by killing his classmate which he justifies as an action that is done in order to be happy and live a life without any threats. Stephen too kills Mayilvahanam and Bobby for the happiness and safety of Priya and Jhanvi which justifies the means when considering the future of the two women as well as the state of Kerala.

According to utilitarianism, people should consider the future and determine what will give them the most happiness today. If you are poor at present use any means to be rich so that you and your future generations would live in happiness. In this matter corruption, cheating, theft etc. are acceptable. In the movie, Varma and Medayil Rajan try to gain a lot of wealth as well as retain the existing wealth mainly for their future generations. Bobby too tries to live a happy life in the present as well in the future by being rich with the drugs dealings. Stephen too engages in gold smuggling and thereby increases his control over the state and keeps his future safe by expanding his business and control all over the world.

Actions which are related with drugs are harmful for every progressive and growing individual society. It would lead to moral, social and economic deterioration. The consumer is unable to distinguish between good and bad, right and wrong. Thus it produces personality disintegration and causes family disorganization. Bobby's relation with drug mafia shows his selfish motives to be rich and influential and thereby lead a happy and luxurious life by leaving a large number people to suffer in the future. He also uses drugs as a means to destroy Jhanvi's future and identity and thereby satisfy his sexual desires and use her as an object to use according to his need.

Rape or forced prostitution is the most extreme instance of invasion of the bodily interests of a woman, which involves sexual inter-course with a woman against her will and without her consent by force, fear or fraud. A rape leads to indignation and abhorrence and cause a lot of mental and health problems to the one who is being raped. In the movie, there are instances wherein the actress was treated as an object by forcing her into prostitution. Jhanvi too was used as a sex toy by Bobby wherein she had to live a horrible life under the clutches of his step father who treats her like an object for pleasure and be happy.

Violence is a highly complex and a universally human phenomenon that takes place in different forms and due to different causes mainly in order to secure selfish goals. Violence creates an atmosphere of terror and fear. Through the means of protest, murder, bloodsheds etc. violence is portrayed in the movie in which the persons involved in violence uses it as a means to satisfy their personal interests and eliminates whatever and whoever remains as a threat before them. Bobby, Masood, Stephen uses violence as means to annihilate everything and everyone who stand as a stumbling block before them which hinder them to have their personal interests met.

In corruption, a person willfully neglects his specified duty to have some personal gain, for a monetary gain, to hold some office, to seize someone's property or for any other gain. A corrupted person neglects even the government and the law for a personal gain thus he is very harmful to society. In the movie, Medayil Rajan and Varma uses their power in the society as a means to have monetary gains and tries to have a happy and luxurious life. They gained all these by exploiting the poor people and neglecting the needy by considering them as a means to achieve their aim of being happy. They corrupt their power to satisfy their personal needs and achieve a bright future which is safe and secured.

Cheating or lying which is also an aspect of utilitarianism is visible through the dealings of Bobby with Priya because he often cheats and lies before Priya in order to hide his malpractices and fraud thereby keeping his self-image high and being happy by using others love and trust as a means to hide his bad behavior. Nedumpally Krishnan also mentions of the utilitarian approach of his sons who cheated and abandoned him once they acquired his property in which they disposed him once his utility is no more. Alosly is also a traitor who tries to have personal gains by manipulating his loyalty towards Stephen.

Stephen promotes the aspects of positive utilitarianism which he believes that a morally good society would be any society in which every individual were fully happy and acted in ways so as to maintain that happiness. He tries to make a happy society by finishing off all the bad people. He also tries to save all those who are genuine and truthful in the society and support all those who try to gain money and fame by using moderate ways. He tries to make a happy and peaceful society by eliminating everything and everyone hindering it.

Stephen tries to take into account the welfare of every individual by promoting their happiness and preventing their suffering. He focused on enhancing the lives of people living in abject poverty, and enhancing the welfare of future generations by lowering existential risks. In order to accomplish as much good as he can, he gave a sizeable portion of his income to the most urgent issues facing the world, dedicated his careers to doing good, and strive for the highest levels of co-operation, personal integrity, and honesty. Stephen runs a charitable trust in which he takes care of people who are abandoned and had to live in poverty. He also advocates against drugs and the beginning of a production plant in Kerala. He criticizes all those who are in favor of the inflow of drugs in the state. He speaks that the new generation as well as the future generation will be negatively affected by the use of drugs with an increase in terrorism and violence in the state and he says that narcotics is a dirty business. He tries to annihilate all the evils from the society and make the future generations safe by giving the power in the safe hands of Jatin who stands as a morally upright politician.

Promoting happiness by leaving the other people especially the poor and vulnerable to suffer is a utilitarian approach which is clearly manifested in most of the areas in the movie. What is demanded from an individual is to promote the aspects of

positive utilitarianism which tries to make others happy and minimize their suffering by providing all possible means to ensure the wellbeing of the whole humanity.

Throughout the movie, we see that even if an action is deemed to be moral, it may not be the best course of action if it does not maximize happiness in some way.

The movie shows the efforts made by most of the characters to be happy and lead a comfortable life by using the poor and vulnerable as an object to achieve their selfish motives. There are also several instances in which annihilation of evil through evil means is supported and justified for the peaceful coexistence of the society. The characters with negative utilitarian tendency often remain as a threat to the society and they make others suffer and endure pain. They are not worried of the future generations but consider one's own satisfaction as a primary concern. They hold on to the hedonistic principle that life is short which can end at any time so always enjoy the life and make merry even if it causes others to suffer. The main character which promotes the positive tendencies of utilitarianism tries to eliminate every evil from the society and takes every step to keep the future generations safe by foreseeing the future dangers and making the necessary arrangements in the present so that in the future the humanity may not be destroyed but live with full energy and enthusiasm.

Conclusion

Human life is special and unique with lot of strengths as well as weaknesses. Everyone has a desire to be happy which is not a bad conviction but a necessity. It becomes bad only when people try to bring selfishness in their attitude and behavior which would eventually affect badly the people around them. All the immoral things mainly happen in the society when people treat others as an object or a thing to satisfy their desires and selfish motives. When everyone wants only happiness and hate sorrows we cannot call it as life because life is a mixture of happiness and sorrows. If it is not well balanced, there will be problems within the individual which would eventually affect the society negatively. When positive aspects of utilitarianism are highlighted it ensures the wellbeing of the society which allows everyone to be happy by adjusting with the available resources, considering the poor and taking concrete steps to preserve the future generations.

We must be aware that each and every human being irrespective of caste, color, creed, nationality, gender and so on has the right to live a dignified life by enjoying all the rights and freedom ensured in the constitutions. It is said that life is short and it must be enjoyed always at any cost. It is unacceptable only when we gain happiness at the cost of others freedom and leaving them to suffer and struggle in pain and unhappiness. It is not good to eliminate the bad people from the world which points to the words of Gandhi 'an eye for an eye make the whole world blind'. Every human being has the right to live in this world and no one should be judged based on their utility. We should win over evil not with violence or bloodshed but by adhering to peaceful means which never demands for annihilation of a person but using court and lawful procedures to grant punishments which make changes in the person.

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PSYCHOANALYSIS ON *CRIME AND PUNISHMENT*

A Project Submitted to Kannur University in Partial Fulfilment of the Requirement
for the Award of Bachelor of Degree

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DEPARTMENT OF ENGLISH

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MARCH 2023

KANNUR UNIVERSITY**Bonafide Certificate**

This is to certify that this project report — “Psychoanalysis on *Crime and Punishment*” is a Bonafide work of Mr. Adhyuth P, who carried out the project work under my supervision. This project has not been published or submitted either in part or whole, for any other degree.

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Declaration

I, Adhyuth P, hereby declare that the project work entitled — “Psychoanalysis on *Crime and Punishment*” has been prepared by me and submitted to Kannur University in partial fulfillment of the requirement for the award of Bachelor of Arts in English is a record of original work done by me under the supervision of Fr. Jaison Anthikkat of the department of English of Don Bosco Arts and Science college. I also declare that this project work has not been submitted by me fully or partly for the award of any degree, title, or recognition before any authority.

Angadikadavu

Adhyuth P

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INTRODUCTION

Crime and Punishment is a protracted journey inside the murderer's depraved mind. It is regarded as the first great work of Dostoevsky's "mature" period of writing and serves as a significant pioneer for its time as an introduction to the psychoanalytic school of thought. Rodion Raskolnikov is the main character of the novel, a destitute ex-student in Saint Petersburg who devises a scheme to murder an unethical pawnbroker for her money, the book primarily concentrates on his mental pain and moral struggles. Raskolnikov believes that intellectually superior men can be above the law. In order to prove this theory, he decides to commit the perfect crime: a murder of the old pawnbroker and her sister.

The goal of the research study is to conduct a psychoanalytic analysis of the mental factors that motivate criminal behaviour. The first chapter covers about psychoanalysis. The second chapter will discuss about the author, plot and the themes in the novel *Crime and Punishment*. The third chapter explains the causes of criminal behaviour using Fyodor Dostoevsky's theories and psychoanalysis.

Crime and Punishment most thoroughly uses the school of thought method of psychoanalysis criticism. Psychoanalytic criticism builds on Freudian theories of psychology. The object of psychoanalytic literary criticism, at its very simplest, can be the psychoanalysis of the author or of a particularly interesting character in a given work. Throughout the story anyone can see how prevalent that idea is, as Dostoevsky own mindset, experiences and place of living all affected the setting and rules set forth of the economy within the book. The criticism is similar to psychoanalysis itself, closely following the analytic interpretive process discussed in Freud's *The Interpretation of Dreams* and other works.

One instance of a psychology being very relevant is the two very different personalities Raskolnikov displays throughout the story as at times he's cold, unfeeling, inhumane, and

exhibiting tremendous self-will where he displays that is he commits murder. And the very opposite side of the spectrum where he's compassionate and a warm feeling person which is display by his interaction with Sonia after he offers to help her, then accepts her as someone that cares for him.

CHAPTER 1

PSYCHOANALYSIS

Psychoanalysis is a set of theories and therapeutic techniques related to the study of the unconscious human mind. The concept of psychoanalysis was developed in 1896 by the Austrian neurologist Sigmund Freud. He is regarded as the father of Psychoanalysis. Psychoanalysis is a clinical process that involves a patient and a psychiatrist to evaluate and cure disorders that are described to have their roots in psychological conflicts. Bringing what exists at the unconscious or subconscious level to consciousness is the aim of psychoanalysis. Psychoanalytic theory is a theory of personality organization and dynamics of personality that guides psychoanalysis. Psychological criticism in literature defines the authors state of mind and personality traits get reflected in their works.

Sigmund Freud along with Physician Josef Breuer co-authored the studies on hysteria in 1895 which laid the foundations of psychoanalysis. The book was based on Breuer's treatment of a patient named Bertha Pappenheim. It was famously known as the case of Anna O. She was diagnosed with hysteria. During her treatment Breuer observed that as he encouraged her to talk about her trauma that she had hidden from her conscious mind, her condition started to improve. The patient was aware of the relief that "rattling off" brought her, and she described the process using the terms "chimney-sweeping" and "talking cure". The latter term subsequently became part of psychoanalytic terminology. This case inspired Sigmund Freud to learn more about the unconscious mind while led to many of his discoveries in the field of psychology.

After many researches and observations Sigmund Freud concluded that the more consistent and effective symptom relief could be achieved by encouraging patients to talk freely,

without censorship or inhibition, about whatever ideas or memories occurred to them. This led to him developing the concept of free association of ideas. Noting that patients sometimes had difficulty in making free associations, Freud concluded that certain painful experiences were repressed, or held back from conscious awareness. Freud noted that in the majority of the patients seen during his early practice, the events most frequently repressed were concerned with disturbing sexual experiences. This led Freud to conclude that most of the psychiatric symptoms were due to inadequate discharge of libido or repressed sexual energy.

Freud's free-association technique provided him with a tool for studying the meanings of dreams, slips of the tongue, forgetfulness, and other mistakes and errors in everyday life. From these investigations he was led to a new conception of the structure of personality: the id, ego, and superego. The three agents are theoretical constructs that describe the activities and interactions of the mental life of a person. The id is the instinctual component of personality that is present at birth, and is the source of bodily needs and wants, emotional impulses and desires, especially aggression and the libido (sex drive). The id acts according to the pleasure principle — the psychic force oriented to immediate gratification of impulse and desire — defined by the avoidance of pain. When the id achieves its demands, we experience pleasure when it is denied we experience 'unpleasure' or tension. It consists of all the inherited (i.e., biological) components of personality present at birth, including the sex (life) instinct – Eros (which contains the libido), and the aggressive (death) instinct - Thanatos. The id is the impulsive (and unconscious) part of our psyche which responds directly and immediately to basic urges, needs, and desires. The personality of the newborn child is all id and only later does it develop an ego and super-ego. The id remains infantile in its function throughout a person's life and does not change with time or experience, as it is not in touch with the external world. The id is not affected by reality, logic or the everyday world, as it operates within the unconscious part of the mind. The id engages in primary

process thinking, which is primitive, illogical, irrational, and fantasy oriented. This form of process thinking has no comprehension of objective reality, and is selfish and wishful in nature.

The ego is the only part of the conscious personality. It's what the person is aware of when they think about themselves, and is what they usually try to project toward others. The ego develops to mediate between the unrealistic id and the external real world. It is the decision-making component of personality. Ideally, the ego works by reason, whereas the id is chaotic and unreasonable. The ego operates according to the reality principle, working out realistic ways of satisfying the id's demands, often compromising or postponing satisfaction to avoid negative consequences of society. The ego considers social realities and norms, etiquette and rules in deciding how to behave. Like the id, the ego seeks pleasure (i.e., tension reduction) and avoids pain, but unlike the id, the ego is concerned with devising a realistic strategy to obtain pleasure. The ego has no concept of right or wrong; something is good simply if it achieves its end of satisfying without causing harm to itself or the id. The ego engages in secondary process thinking, which is rational, realistic, and orientated towards problem-solving. If a plan of action does not work, then it is thought through again until a solution is found. This is known as reality testing and enables the person to control their impulses and demonstrate self-control, via mastery of the ego. An important feature of clinical and social work is to enhance ego functioning and help the client test reality through assisting the client to think through their options. If the ego fails in its attempt to use the reality principle, and anxiety is experienced, unconscious defence mechanisms are employed, to help ward off unpleasant feelings (i.e., anxiety) or make good things feel better for the individual.

The super-ego reflects the internalization of cultural rules, mainly taught by parents applying their guidance and influence. Freud developed his concept of the super-ego from an earlier

combination of the ego ideal and the special psychical agency which performs the task of seeing that narcissistic satisfaction from the ego ideal is ensured...what we call our 'conscience'. For him the installation of the super-ego can be described as a successful instance of identification with the parental agency, while as development proceeds the super-ego also takes on the influence of those who have stepped into the place of parents — educators, teachers, people chosen as ideal models. The superego is a part of the unconscious that is the voice of conscience (doing what is right) and the source of self-criticism. It reflects society's moral values to some degree, and a person is sometimes aware of their own morality and ethics, but the superego contains a vast number of codes, or prohibitions, that are issued mostly unconsciously in the form of commands or "don't" statements. The superego's function is to control the id's impulses, especially those which society forbids, such as sex and aggression. It also has the function of persuading the ego to turn to moralistic goals rather than simply realistic ones and to strive for perfection. The superego consists of two systems: The conscience and the ideal self. The conscience is our 'inner voice' that tells us when we have done something wrong. The conscience can punish the ego through causing feelings of guilt. For example, if the ego gives in to the id's demands, the superego may make the person feel bad through guilt. The superego is also somewhat tricky, in that it will try to portray what it wants the person to do in grandiose, glowing terms, what Freud called the ego-ideal, which arises out of the person's first great love attachment (usually a parent). The ideal self (or ego-ideal) is an imaginary picture of how you ought to be, and represents career aspirations, how to treat other people, and how to behave as a member of society. Behaviour which falls short of the ideal self may be punished by the superego through guilt. The super-ego can also reward us through the ideal self when we behave 'properly' by making us feel proud. Guilt is a very common problem because of all the urges and drives coming from the id and all the

prohibitions and codes in the superego. There are a variety of ways an individual handles guilt, and these are called defence mechanisms. If a person's ideal self is too high a standard, then whatever the person does will represent failure. The ideal self and conscience are largely determined in childhood from parental values and how you were brought up.

A later student of Freudian psychology in the name of Carl Gustav Jung re-directs his view to suit his own social milieu in the understanding of psychoanalysis. It is Jung who sees the basic human behaviours in myths and legends. Jung de-emphasized the importance of sexual development and focused on the collective unconscious: the part of the unconscious that contains memories and ideas that Jung believed were inherited from ancestors. While he did think that libido was an important source for personal growth, unlike Freud, Jung did not believe that libido alone was responsible for the formation of the core personality. Jung believed that each person strives to achieve wholeness by attaining a harmony within consciousness and unconsciousness and that this can be accomplished through dream study. Jung created the concept of active imagination as a way to describe bridging the gap between unconsciousness and consciousness. Using imagination, fantasy, dreams and meditation, a client is able bring their unconscious into the present through narrative or action. Active imagination relies on a client's undirected observation of their imagination or dreams, not an intended image of their desires. During the process of active imagination, Jungian analysts encourage clients to translate the contents of dreams without adding any analysis from the conscious mind. For example, a woman who had a dream about her father might be encouraged to write down all of the contents of the dream without filling in any gaps, explaining any incongruities or offering any analysis. The goal of this process is to understand the workings of the unconscious mind.

Psychoanalytic therapy is the re-narratization of a person's life. It has given much importance on the significance between the unconscious and thought processes. They believed that an awareness of this is therapeutic and vital to a healthy mind. Psychoanalysis emphasized on motives, it focused on hidden or disguised motives which helps to clarify literature on two levels, the level of writing itself and the level of character action within the text. Psychoanalysis gives emphasis on the subject and tries to explain what are the relationship of meaning and identity are to the psychic and cultural forces. Psychoanalysis has a great importance in contemporary understandings of reading, meaning and the relation of literature to culture. In developing his theory of psychoanalysis Sigmund Freud has often related it to art in general and to literature in particular. In the process of explaining literature psychoanalysis has been used and in the process literature has been used as a source for psychoanalytic conceptions. We noticed that literary criticism has used psychoanalysis theory to interpret literature and literature has also attempted to exploit and use psychoanalysis for creative purposes. Psychological criticism deals with the work of literature primarily as an expression, in fictional form, of the state of mind and the structure of personality of individual author. In the book *The Interpretation of Dreams* by Sigmund Freud, he analyzed Sophocles' *Oedipus Rex* and Shakespeare's *Hamlet* for their Oedipal elements and for the effects the plays had on their audience. In his 'Creative writers and Day-dreaming,' Freud further expanded the connection between literature and psychoanalysis. He compared fantasy, play, dreams and the work of art in order to understand creativity. In 'creative writers and Day- dreaming' Freud first presented his theory on the structure of the literary work and made a psychoanalytic inquiry into the nature of literature. For Freud, a literary work is analogous to a daydream. Like a daydream, the literary work contains in its fantasy the fulfillment of an unsatisfied wish and thus improves on an unsatisfactory reality.

Affinities between literature and psychoanalysis are both cultural and structural. Culturally, it is not a coincidence that the two greatest literary dissections of the modern soul (James Joyce's *Ulysses* and Marcel Proust's *A la recherche du temps perdu*) appeared around the same time as Freud's foundational *Interpretation of Dreams*. This temporal connection is less a question of influence than of participation in a common culture. Structurally, psychoanalysis elicits and tells stories. Like most of literature, it is structured around narratives. Psychoanalysis explores the complexities of the human soul, long a major preoccupation of literature. Freud turned to literature both for evidence of his mappings of the unconscious and to explain what he found there. The *Oedipus* story, which reached Freud through the literary medium of Sophocles's tragedy to become the Oedipus complex, is the best-known example of this phenomenon. Bruno Bettelheim's classic *The Uses of Enchantment* similarly exploited the world of fairy tales to illuminate child psychology, and vice versa. The greatest influence of psychoanalysis on literary production has probably been to add legitimacy to the already-existing trends towards greater psychological introspection and towards more prominent and franker discussions of sexuality. Though Freud was never an exponent of sexual freedom, merely arguing that his own culture took sexual repression too far, wider circles have treated him as a liberator of sexual expression. The closest connection between literature and psychoanalysis has always been articulated by the academic field of literary criticism or literary theory. In the United States, where the acceptance of Freud was earlier and greater than in Europe, Frederic C. Crews, Norman Holland, and Harold Bloom were among the most visible members of a large school of literary criticism that sought to apply Freudian concepts to the explication of literary texts. Crews and Holland later shifted positions. Crews to a more critical view of Freud, and Holland, more recently, to an interest in cognitive psychology and neurobiology.

The following chapter focuses on the Russian writer Fyodor Dostoyevsky and one of his major works *Crime and Punishment*. Dostoyevsky is a master of psychological literature. The purpose of this study is to examine Raskolnikov's psyche in order to comprehend why he committed such a horrific act. This project's goal is to examine criminal's minds in greater depth.

CHAPTER 2

EXAMINING THE SOCIETAL CONTEXT IN *CRIME AND PUNISHMENT*

Crime and Punishment is a novel written by the Russian author Fyodor Dostoyevsky. It is considered as one of the greatest novels ever written. As one of the supreme masterpieces of world literature, *Crime and Punishment* catapulted Dostoyevsky to the forefront of Russian writers and into the ranks of the world's greatest novelists. The story of the novel is about a destitute ex-law student named Rodion Romanovich Raskolnikov. Believing that he is an extraordinary person and that he is above the law, and also convincing himself that crimes for the greater good is justified in the court of morality, he brutally murders an old woman—a pawnbroker to whom he had rented his goods but received very little money from her. Believing that she is a person who is cruel, vile and greedy he justifies his crime by believing that what he did will bring only good for the society. Overwhelmed afterwards by feelings of guilt and terror, Raskolnikov confesses to his crime and goes to prison. There he realizes that happiness and redemption can only be achieved through redemption and suffering. *Crime and Punishment* was regarded as an important work in a number of 20th-century European cultural movements, notably psychoanalysis and existentialism. Freud held Dostoyevsky's work in high esteem, and many of his followers have attempted psychoanalytical interpretations of Raskolnikov. The affinity of *Crime and Punishment* with both religious mysticism and psychoanalysis led to suppression of discussion in Soviet Russia.

Fyodor Mikhailovich Dostoyevsky was a Russian novelist, short story writer, essayist and journalist. He was born in 1821 in Moscow. He lived in near-poverty and had made many debts due to his gambling habit. He was the second child out of seven children. Dostoyevsky

was introduced to literature at an early age and started to enjoy reading. He studied engineering in during his youth at the military engineering academy in St. Petersburg. He face lot of financial difficulties in his later career and this led him to write novels. It was during the mid 1840's that Dostoyevsky embarked on a literary career. He wrote his first novel *poor folk* during this time which he completed in May 1845. The influential literary critic Vissarion Belinsky regarded it as Russia's first social novel. He also wrote several short stories and novellas during this period including *the double* in 1846. The concept that a person may have divided personalities as shown in the double is a theme that can be seen in his later works including *Crime and Punishment*. He later joined a group of radical intellectuals known as petrashevshky circle. The group ought to reform the ideals of the tsar and this led to them being captured and sent to Siberia for forced labour for 8 years. During his trial he was sentenced to death but later the sentence was changed to 4 years in prison and 4 years of hard labour in Siberia. Dostoyevsky later recounted these events in his future novel *the idiot*. During his time in prison he came in contact with many of the other prisoners and understood that they were ordinary prisoners and unlike himself not a political prisoner. During his interaction with his fellow prisoners he understood of the criminal mentality which is something that can be seen in his future novels. After his release from prison in 1854 he wrote *The house of the dead*, based on his experience in prison which was published in 1861. it was the first published novel about Russian prisons. During this time he had developed a gambling habit and this caused him a lot of financial issues. It was due to his financial issues mainly that he wrote his novels. In 1864 he wrote *Notes from Underground*, whose narrator is a self-confessed sick spiteful unattractive man, an embittered character who resents society. It was after this book that Dostoyevsky started working on *Crime and Punishment*. *Crime and Punishment* is considered the first great novel of his mature period of writing and was regarded as his first true masterpiece. It was after this that he became an

acclaimed writer. In *Crime and Punishment*, Dostoevsky fuses the personality of his main character, Rodion Romanovich Raskolnikov, with his new anti-radical ideological themes. The main plot involves a murder as the result of "ideological intoxication," and depicts all the disastrous moral and psychological consequences that result from the murder. The Encyclopaedia Britannica describes *Crime and Punishment* as "a masterpiece" and one of the finest studies of the psychopathology of guilt written in any language.

Dostoyevsky's later major works were *The idiot*, *demons* and *The Brothers Karamazov*, all of them are considered highly influential masterpieces. Dostoevsky displayed a nuanced understanding of human psychology in his major works. Friedrich Nietzsche once described Dostoevsky as "the only person who has ever taught me anything about psychology". Dostoyevsky in his works focuses on his character's thoughts and emotions rather than the specifics of the place or the physical appearance of his characters.

Dostoyevsky had experienced lots of hardships and pain during his lifetime and those events which had a huge impact on him are reflected in many of his works. His father was murdered by his own serfs which led to him being obsessed with murders which became the highlighted theme in his major works, *Crime and Punishment* and *The Brother Karamazov* are examples of this. Some of his childhood experiences also found their way into his writings. When a nine-year-old girl had been raped by a drunk, he was asked to fetch his father to attend to her. The incident haunted him, and the theme of the desire of a mature man for a young girl appears in *The Devils*, *The Brothers Karamazov*, *Crime and Punishment* and other writings. He was sentenced to death and before he was to be shot his sentence got commuted and was sent to Siberia for 8 years. This event had a traumatic effect on him and this led to him writing *the house of the dead* which was about Russian prisons. When he developed epilepsy he adopted this as a theme in his novel *the idiot*. He also analyzed his addiction to gambling in *The Gambler*.

Christian themes are often seen in his novels. Dostoevsky claims to have considered himself a devout Orthodox Christian, but through his writing he shows that there may not be any real way to ultimately recompense the suffering of mankind. By leaving the question unanswered, he emphasizes the fact that suffering is a mystery that may not be cosmically resolved. He was allowed to only read the new testament during his time in prison which led to his increased devotion in Christ. *Crime and Punishment* is about the commandment, "Thou shalt not kill." With rich psychological insight, Dostoyevsky tells the story of Raskolnikov, who murders a greedy old woman and is brought to ruin by the weight of his conscience. In *The Idiot* Dostoyevsky presents a man of Christlike goodness in a world of thorny reality. In *The Possessed* he critiqued liberalism's skepticism, mockery of traditional values, and neglect of the family. *The Brothers Karamazov* was his last and arguably greatest novel. Theological and philosophical themes emerge as he describes the lives of four brothers. The two most memorable are Alyosha, a Christ figure who desperately wants to put Christian love into practice, and Ivan, who angrily defends agnosticism.

the novel used for the study has a very chaotic setting. Fyodor Dostoevsky paints the picture of a dirty, polluted city filled with drunks and prostitutes. This setting he paints for us not only helps the reader understand better where everything is taking place, but also allows us to create connections between characters and the spaces in which they live. This meticulous detail, although at sometimes seeming ridiculous and pointless, is necessary for the creation of the intense psychological drama. Many characters in this book are very similar to the homes in which they live, and these settings profoundly affect the personalities of these individuals. The vivid imagery in the description of the city has, as the author stated, an effect on our main character. The heat acts as an irritant, but also as a segue into introducing the character himself, Raskolnikov. Since the character's mood is put in the same sentence as the

description of the not-so-lovely city, it signifies that Raskolnikov's mood is directly affected by the environment.

Rodion Romanovich Raskolnikov is a former student that lives in St. Petersburg. He is living a sickly and poverty ridden life. He lives in a tiny garret on the top floor of a run-down apartment building. He doesn't have money to pay for college, rent or food. Although he is poor he is a very proud and intelligent person. He believed himself to be an extraordinary man why made his own theory that ordinary men are those who abide by the law and the extraordinary men are those who are above it. To prove this theory and also to relieve himself from poverty he decides to commit the perfect crime. He decides to murder an old pawnbroker whom he considers as a cruel and vile person. She cheats her customers by providing a very tiny sum for the pawned goods. He goes to her apartment to pawn his watch and to learn about her apartment and its surroundings. while returning he thinks of how horrible he is for even thinking of murdering a person.

Later he learns from a letter from his mother that his little sister dunya is now engaged to a government official named Luzhin. She mentions in the letter that this marriage will help Raskolnikov In his career and will bring only benefits to the family. She also mentions that Dunya is so much in love with him. Raskolnikov being able to read between the lines understands that his sister is getting engaged in a loveless marriage and is willing to prostitute herself so that she can support her brother. He goes to another tavern, where he overhears a student talking about how society would be better off if the old pawnbroker Alyona Ivanovna were dead. Later, in the streets, Raskolnikov hears that the pawnbroker will be alone in her apartment the next evening. Realising that if he kills the old pawnbroker and takes away her money it would help him and his family. He sleeps fitfully and wakes up the next day, finds an ax, and fashions a fake item to pawn to distract the pawnbroker. That night, he goes to her apartment and kills her. While he is rummaging through her bedroom, looking for money, her

sister, Lizaveta, walks in, and Raskolnikov kills her as well. He barely escapes from the apartment without being seen.

Although before he thought that killing her was the right thing and what he did was a service to the society but afterwards it starts to disturb him mentally. He gets summoned to the police station the next day, it was not about the murder but about him not paying his rent. While in the station he overhears a conversation about the murder of the old pawnbroker which causes him to collapse. The police begin to suspect him. Raskolnikov returns to his room, collects the goods that he stole from the pawnbroker, and buries them under a rock in an out-of-the-way courtyard. He goes back home and falls into a fitful, nightmare-ridden sleep. He wakes up 4 days later only to realise that he had been sick and was being taken care of by his old friend Razumikhin. He later goes to a tavern where he meets with a police officer Zametov. Due to him not being in his senses due to the killing he almost confesses to the officer. He realises afterwards that he has started to go insane. He realizes Pre-murder Raskolnikov and post-murder Raskolnikov are two different people. Due to his insanity he goes back to the old woman's apartment and asks the people of where the blood has gone. This makes him a huge suspect and the people almost handed him over to the police but he escapes.

He goes back home to find that his mother and sister had come to visit him. They arrived at St. Petersburg due to her marriage to Luzhin was being held there. He is ill throughout the rest of the story, and he angrily rejects his family's and Razumikhin's attempts to help him. He also tells his family that Luzhin had come to visit him while he was laying in his bed due to his illness and tells them how rudely he behaved to Luzhin. Later when Marmeladov is run over by a carriage and dies, Raskolnikov gives Sonya and the family money for his funeral which was given to him by his mother for his own needs. He forbids Dunya to marry the pompous Luzhin, who offends Dunya to the point that she breaks off the engagement.

Raskolnikov repeatedly visits Sonya, but he behaves in such an unhinged manner that she is frightened. When it seems that Porfiry, who is investigating the murder, is on the point of charging Raskolnikov, another man confesses. At a memorial dinner for Marmeladov, Luzhin falsely accuses Sonya of stealing from him, and Raskolnikov explains why he would do such a thing. Later he tells Sonya that he murdered the two women. Svidrigailov who was Dunya's former employer who had to come to St. Petersburg to win over her overhears the confession and subsequently uses that knowledge to try to blackmail Dunya into accepting him, but, when it becomes clear that she will never love him, he kills himself.

Porifry comes to visit Raskolnikov at his home and tells him that he has discovered who the real murderer of the old pawnbroker was and tells him that it was Raskolnikov himself. Although Raskolnikov resents at first but after confronting Sonya about this she tells him that he can only be free of his crime only if receives punishment and he must suffer for his crime. At last Raskolnikov turns himself in. He is sentenced to eight years of hard labour in Siberia. Sonya follows him to Siberia and visits him at every opportunity. Dunya marries Razumikhin. Raskolnikov does not repent for the murders and continues to emotionally shut out Sonya and the other prisoners. However, after an illness, he at last comes to the realization that happiness cannot be achieved by a reasoned plan of existence but must be earned by suffering. He then is able to accept and return Sonya's love.

Alienation is the primary theme of *Crime and Punishment*. At first, Raskolnikov's pride separates him from society. He sees himself as superior to all other people and so cannot relate to anyone. Within his personal philosophy, he sees other people as tools and uses them for his own ends. After committing the murders, his isolation grows because of his intense guilt and the half-delirium into which his guilt throws him. Over and over again, Raskolnikov pushes away the people who are trying to help him, including Sonya, Dunya, Pulcheria Alexandrovna, Razumikhin, and even Porfiry Petrovich, and then suffers the consequences.

In the end, he finds the total alienation that he has brought upon himself intolerable. Only in the Epilogue, when he finally realizes that he loves Sonya, does Raskolnikov break through the wall of pride and self-centeredness that has separated him from society.

The manner in which the novel addresses *crime and punishment* is not exactly what one would expect. The crime is committed in Part I and the punishment comes hundreds of pages later, in the Epilogue. The real focus of the novel is not on those two endpoints but on what lies between them—an in-depth exploration of the psychology of a criminal. Which will be addressed in the next chapter.

CHAPTER 3

ANALYZING A CRIMINAL'S THOUGHTS IN LIGHT OF *CRIME AND PUNISHMENT*

In the novel *Crime and Punishment* we can see that the direct reason for Raskolnikov to commit the murder is because of his belief that he is an extraordinary man and that he is above the law. However, the reason for the crime in actuality is very complex and causes confusion. The novel presents the reason for the crime as mystery, a crime without a clear motivation represented in a character who is very self-aware, but knows very little about himself. The focus of this study will be on the psychological disintegration of Raskolnikov prior to, and continuing after, the murder of the old, widowed pawnbroker and her step-sister.

During his confession to Sonya about the murder he says that he doesn't know why he killed the old pawnbroker. Although the main idea for the crime might be driven by his idea to prove his Napoleonic theory of superiority, there were many factors that motivated him to commit the crime. Prior to the crime he was trying to find reasons to make the crime justifiable morally. He thought of how the crime would benefit the society as Aloyona Ivanova the old pawnbroker was a vile and crooked person. She would pay her customers a tiny amount for the pawned goods and would charge them heavy rates if they were a day late. He was also living in poverty and that he would receive social justification for the crime. Although these 2 are socially justifiable reasons they were mere excuses made by Raskolnikov to satisfy his bloodlust. Raskolnikov while visiting a tavern one day overhears a student talking about how cruel the old pawnbroker was and that if someone killed her it would actually be a service to the society. This was also one of the reasons for Raskolnikov to commit the murder.

The author describes about the environment in which the novel is set. The setting of the novel is in St. Petersburg. The author describes how chaotic the state of the city was in the beginning of the novel. The city of St Petersburg is described as crowded and filthy. Drunks are sprawled on the street in broad daylight, consumptive women beat their children and beg for money, and everyone is crowded into tiny, noisy apartments. the narrator describes the heat and the odor coming off the city, the crowds, and the disorder, and says they “all contributed to irritate the young man’s already excited nerves”. It is described that the city was so chaotic that Raskolnikov who was poorly dressed almost seemed like a beggar at first glance was not noticed by anyone because almost everyone was in the same state as Raskolnikov. The room in which Raskolnikov lived was almost like a suitcase. It was very small and dingy fortified by darkness. He had no money to continue his studies and hadn’t paid his rent for almost 6 months. He barely left his room and was lost in thought for almost half an year. He used to take classes for other students but as he didn’t earn enough to even pay his rent he gave up teaching too. The setting in which Raskolnikov lived and his state of poverty greatly affected his psyche. These are major reasons for Raskolnikov to go insane and start thinking of murdering the woman.

While confessing to Sonya about his crime she isn’t afraid of him but feels empathy towards him. She asks him questions about why he did it and he could tell a clear answer. He tells her various reasons about why he killed her. He tells her of his poverty, hunger and that he believed if he killed the old pawnbroker he could get enough money to afford for his studies. He also tells her about how much his mother and sister sacrificed for him and laid all their hopes on him. His sister who had. A good education had to settle for the job of a governess in a house. There was a lot of financial pressure on him which led him to commit the crime. He also tells her of his Napoleonic theory, that extraordinary men are free of the law to commit to crimes that bring good to the society. But later he tells her that his mother could have sent

him enough money to continue his studies and he could have taken classes for other students to earn enough money to survive. This conversation with Sonya concludes that Raskolnikov had a desire for murder which was withheld deep within his subconscious.

He didn't use the money that he stole from the old woman but instead he hid it. He didn't think it as a right thing to use the money that he stole. During the conversation he also said that he didn't even think of if there was any money with the old pawnbroker.

It is evident from these conversations that Raskolnikov didn't commit the murder to get more money although he took some money from her probably because he wasn't in his right state of mind while he killed her. As her learned that Lizaveta was not going to be at home at a particular time him without thinking anything decided to take an axe and just went along with his subconscious state of mind to kill her. It can also be seen that his state of insanity that he displayed after the murder can be because he accidentally had to kill Lizaveta who was a witness to the murder. Although he was safe from the eyes of justice his sanity couldn't bear what he had done.

He had completely gone insane after committing the murder. He became extremely sick and started doubting everyone and everything that is happening around him. He felt as if his mind was cracking. When he was summoned to the police station the next day he believed that he was caught but he felt a bit of relief after knowing that it wasn't about the murder. But when he overhears a police officer and another person talk about the murder inside the station he faints immediately. This made him a possible suspect and while he lay ill unconscious for 4 days the police checked his lodging and visited him frequently. He wasn't a prime suspect until he almost confessed to the police officer Zametov about the crime. During the time when he was sick nothing interested him. All the topics of conversation that Razumikhin brought up were considered by him as boring and he didn't make any reactions to it until he

started talking about the murder of the old pawnbroker. His enthusiasm to know more about the crime was evident to Razumikhin and he also suspected Raskolnikov for committing the crime but kept a blind eye as he was his best friend.

When Raskolnikov went to see the police officer Porifry Petrovich to know if he could get his pawned watch back he understands that he was a suspect in the eyes of the police. As Porifry tells him about the article that Raskolnikov had written six months prior to committing the murder. It was an indication that the police had taken interest in him and decided to search about him in depth. And when Porifry started to play mind games with Raskolnikov he kept his calm but made slight outbursts. Raskolnikov didn't want to be caught at this point as he believed that he doesn't deserve to go to jail so he tried not to make any mistakes by making any form of confession to the police. But his ultimate downfall came down only due to his own actions. He couldn't keep himself together after he committed the murder. He became completely insane at one point. And it was only after seeing Marmeladov die and meeting Sonya that he wanted to get rid of his sickly thoughts.

Isaac Ray's *Medical Jurisprudence of Insanity*, published in 1839, was the first systematic treatise devoted to this subject of mind of a murderer in any language and remains a classic in the field. In this work Ray states that the circumstances under which the homicidal act is perpetrated furnish strong ground for believing that they depend on mental alienation in some form or other. In homicidal insanity, murder is committed without any motive whatever strictly deserving the name; or at most, with one totally inadequate to produce the act in a sane mind. Raskolnikov alienated himself from others for around six months and he was lost in thought during this period. It was also during this period that he started to think about murdering the woman. It is also stated that Raskolnikov could have survived with the money that his mother had sent him and that he could have taken lessons to other students to earn

money. But he did not want to do that and was so much lost in the thought of murdering the woman. It is also stated in Isaac Ray's book that murder is never criminally committed without some motive adequate to the purpose in the mind that is actuated by it and with an obvious reference to the ill-fated victim. Thus, the motive may be theft, or the advancement of any personal interest, in which case it will be found that the victim had or was supposed to have property, or was an obstacle to the designs or expectations of another. The pattern defined in Isaac Ray's book can be related to that of the murder committed by Raskolnikov.

Murder is always a means for accomplishing some selfish object, and is frequently accompanied by some other crime; whereas, with the homicidal monomaniac, murder is the only object in view, and is never accompanied by any other improper act. Raskolnikov is an intelligent and proud person. According to Razumikhin, Raskolnikov was always a sane person. He was a very kind-hearted human being who was willing to help others even if it meant that he had to suffer. He helped a fellow student who was poor during his time in law school. He also saved 2 children when their house was on fire which burnt him. Raskolnikov was not the kind of person that one would expect to become a murderer. But his case can be considered very unique as the murderer was committed in such a way that he had absolutely no reason to commit it but he had forced himself to believe that the old lady must die. This kind of thought process was described by lawyers as temporal insanity during his trials. They described that the crime could only have been committed through temporary mental derangement, through homicidal mania, without object or the pursuit of gain.

Raskolnikov might have unconsciously felt guilt after committing the crime which may have been the reason for him almost confessing to the crime to the police officer Zametov. He made many attempts to give himself away that he was the murderer. There was not a single proof against him that could show that he was the murderer. It was only through his

subconscious actions that led to him being caught. He actually wanted himself to get caught subconsciously as he might have believed that the only way he could get salvation for the murder was by confession. But consciously he always justified his crimes and did not want to receive any punishment. It may be due to fear. Raskolnikov hated Luzhin probably because in him he sees reflected in a glass darkly the image of himself as intellectual justifier of his crime. Just as the sinners in Dante's *Inferno* see in their punishments the true reflection of their crimes, so also Raskolnikov sees in Luzhin the true reflection of his utilitarianism and hates his double passionately.

But Raskolnikov also rejects this motive verbally in his confession, "I know- I know it! The old Lady wasn't a louse," he replied, looking strangely at her. Later he says, "I did not commit this murder to become the benefactor of humanity by gaining wealth and power-that, too, is nonsense. I just did it; I did it for myself alone, and at that moment I did not care a damn whether I would become the benefactor of someone, or would spend the rest of my life like a spider catching them all in my web and sucking the living juices out of them." Dostoevsky has Raskolnikov reject the ravages of the dangerous intellect within himself by rejecting Luzhin and all he stands for. These two motives are rational theories which Raskolnikov first mentions in his confession to Sonia because they exist on the conscious level. After discussing the utilitarian motive for some time, he says to Sonia, "There are quite, quite other motives here. I haven't spoken to anyone for ages Sonia. I have an awful headache now". He is breaking through the level of the consciousness, finding it difficult to unlock repressed unconscious motives. The headache is a reaction to the pain of revealing what he has attempted to keep hidden. Instead of the psychoanalytic couch with an administering psychiatrist, Raskolnikov reveals himself to Sonia whose gentle prodding, total unselfish commitment, and love, help to unlock the murderer's unconscious. After complaining of the headache, Raskolnikov speaks vaguely of feelings and dreams because he cannot verbalize

his subconscious motivations either through a failure to understand them or admit them to himself. This third motivation is the unrevealed motive of the unconsciousness, the unresolved psychic conflicts, especially sexual, that motivated the crime.

Raskolnikov is a neurotic and one of the situations which shows the depth of his madness is his interactions with his mother and sister. Although it is isn't directly shown in the novel Raskolnikov probably had an incestuous lust towards them. Whenever he encountered his mother and sister he always tried to stay away from them and pushed them away from his sight. At one point in the novel he says that "Mother, sister—how I loved them! Why do I hate them now? Yes, I hate them, I feel a physical hatred for them". He rejected Luzhin as a partner for his sister even though Dunya marrying Luzhin would have saved his family from all the financial troubles. Another instance for this is that when Svidrigailov offered ten thousand rubles to Dunya for the wrong things he done to her Raskolnikov rejects him as he understands that if he accepts the money then he have to give in to Svidrigailov's demands on his sister. This unresolved incestuous tendency explains his attachment to sickly, sexless girls like his landlord's daughter and Sonia.

The creation of such a complex character like Raskolnikov explains the brilliance of the writer Fyodor Dostoyevsky. A character who is intelligent, educated and proud but who lives in poverty and sickly conditions. Dostoyevsky explains the nature of the character of Raskolnikov yet allows the reader to make his own assumptions about him. He also keeps a mystery about the depth of his character which can only be deciphered by reading between the lines. The crime that Raskolnikov commits is complicated and this causes internal conflicts within Raskolnikov. Dostoyevsky can be considered as one of the greatest psychologists in the literary world and the character of Raskolnikov is the biggest proof for this.

As we look deep into the character of Raskolnikov we can understand that he always had a penchant for murder. But this deep desire was confined within himself due to societal constraints. Raskolnikov cannot be considered a psychotic character because after he commits the crime he couldn't keep himself as a person. He wanted to find salvation for his crime. His subconscious was forcing him to reveal himself that he committed the murder. It was probably due to his fear of punishment that he restrained himself from doing so.

Consciously he wanted to keep the murder a secret but deep inside he knows that what he has done was a horrible deed and he couldn't find excuses for himself to make himself understand that what he did was right. Prior to the murder he believed that killing her was the morally right thing to do but after the deed he finds himself in a position where he couldn't forgive himself. Even during his time of punishment in Siberia his conscious mind still didn't allow himself to think of himself as wrong. He still hadn't reached his sane state of mind. It was only due to the love that Sonya showed him, her compassion and deep commitment to Raskolnikov that he changed himself. He always believed that god never existed but during his time in prison he started reading the new testament. He read it not because he believed in god but due to his desire for atonement for his crimes.

CONCLUSION

In Raskolnikov's words "Taking a new step, uttering a new word, is what people fear most". The character of Raskolnikov created by Fyodor Dostoyevsky can be considered as one of the greatest characters created in the history of literature. When analyzing the psyche of Raskolnikov we can understand the reason for most crimes happening in the world. We understand how a chaotic and poor environment and alienation can cause disturbances in one's mind. How alienation can trigger the deepest and darkest desires hidden within our unconscious state of mind. He wasn't a psychopath who delighted in killing others, but he did harbour a desire to kill, although he regretted it after the act. "The man who has a conscience suffers whilst acknowledging his sin. That is his punishment as well as prison" said by Raskolnikov himself.

Community involvement can be an effective way to prevent and address criminal behaviour. This can involve programs that provide positive role models, community policing, and restorative justice programs that involve victims and their communities in the rehabilitation of offenders. Punishment may be necessary to deter criminal behaviour and hold individuals accountable for their actions. Raskolnikov found peace only after he was convicted for his crime. However, punishment alone is not likely to solve the problem of criminal behaviour in the long term. It is important to note that criminal behaviour is a complex issue, and there is no one solution that will work for everyone. An effective strategy tailored to the individual and their circumstances, may be the most effective way to address criminal behaviour in men.

By carrying out this project, we have come to realise that a criminal's unconscious mind is where the crime's origins lie. The environment in which he lives and social norms have the power to unleash the criminal in every individual. A person is prevented from acting on the immoral desires he suppresses from conscious awareness because of the limitations imposed

by the moral standards of a society. These moral standards can help prevent a crime if the society carries it out correctly. If society adheres to these moral principles, it can aid in preventing crimes.

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DON BOSCO ARTS AND SCIENCE COLLEGE
ANGADIKKADAVU

QUEER ANALYSIS ON LUCA GUADAGNINO'S *CALL*
ME BY YOUR NAME

A Project Submitted to Kannur University in Partial Fulfillment of the
Requirement for the Award of Bachelor of Degree

AISHWARYA SOMSON
Register No: DB20AEGR034

DEPARTMENT OF ENGLISH

Project Supervisor: Mrs. ANILA MARY THOMAS

March 2023

KANNUR UNIVERSITY**Bonafide Certificate**

This is to certify that this project report entitled “**Queer Analysis on Luca Guadagnino's *Call Me By Your Name***” is a bonafide work of Aishwarya Somson, who carried out the project work under my supervision. This project has not been published or submitted either in part or in whole, for any other degree.

Fr. Jaison Anthikkatu**Head of Department****Mrs. Anila Mary Thomas****Project Supervisor**

Declaration

I, **Aishwarya Somson**, hereby declare that the project work entitled “**Queer Analysis on Luca Guadagnino's *Call Me By Your Name***” has been prepared by me and submitted to Kannur University in partial fulfillment of the requirement for the award of Bachelor of Arts in English is a record of original work done by me under the supervision of Mrs. Anila Mary Thomas of the department of English of Don Bosco Arts and Science College.

I also declare that this project work has not been submitted by me fully or partly for the award of any degree, title or recognition before any authority.

Angadikadavu

Aishwarya Somson

31-03-2023

DB20AEGR034

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Aishwarya Somson

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Introduction

What qualities do men and women possess? The gender of a person cannot be determined solely by their sense organs. One's gender is made up of a complex mix of attitudes, actions, and traits. How does a person speak, act, and behave like a man or a woman? Each person's sexuality is expressed through their own sex, gender, and gender identity. These characteristics, which differ in personalities and attributes but are related, describe who people are. Society's definitions of what is masculine and feminine may not accurately reflect how people actually feel, act, or define themselves. To illustrate this, I have focused my project on the analysis of a film, which I think portray very accurately on how the gender of a person cannot be determined just by his organs. The film is *Call Me By Your Name* (2017), directed by Italian filmmaker Luca Guadagnino.

Gender diversity is the representation of people which is of different gender. Our gender diversity is divided into two categories as male and female. But as the introduction to modern world a new category was born. And we are familiar with this category as —other category. Transgender, lesbians, gays, bisexual all comes under this category. Now as LGBTIQ+ community or LGBTIQ+ community. Since society assigns a sexual identity only by taking into account the body of a person, transsexual people are not considered real women or men because they lack an essential part. I analyse the main characters Elio and Oliver of the film *Call Me By Your Name* (2017), by Luca Guadagnino, an Italian film director, producer, and screenwriter.

The research is divided into three chapters. The first chapter analysis the relevance of queer theory and it's application throughout the years. The second chapter explores the movie *Call Me by your name*. The third chapter analyses the movie and the exploration of sexuality of the character Elio.

Chapter One

Queer Studies: A Theoretical Perspectives

Gender is a kind of imitation for which there is no original; In fact, it is a kind of imitation that produce the very notion of an original as an effect and consequence of imitation itself.

(Judith Butler)

Queer theory is a mode of thinking that challenges established gender and sexual identity assumptions. The field evolved from sexuality studies and women's studies. As socially and culturally formed ideas, gender and sexuality are examined by queer theorists. In order to confront established academic paradigms and combat social inequity, queer theory sets new standards.

In the past, the term "queer" was—and still occasionally is—used to denigrate LGBT people. But once the LGBT rights movement gained momentum in the 1960s, members of the community fought to reclaim the term "queer" as a catch-all for all non-heterosexual and non-cisgender identities. The Q in the acronym LGBTIQ+ stands for that. Despite the widespread adoption of the term "queer" today, it is nevertheless critical to understand that not all members of the LGBTIQ+ community identify as such and may still find the term insulting.

Studies of sexual orientation and gender identity, or LGBTIQ+ studies (hence the initials LGBTIQ), typically concentrate on lesbian, gay, bisexual, transgender, intersex, queer and asexual individuals and their histories and cultures. The area has always been strongly allied with various forms of political action and relies on and benefits from multidisciplinary methods to develop new ideas and theories. The fundamental tenet of LGBTIQ+ studies is that it is unacceptable to discriminate against human sexual and gender diversity. The history of LGBTIQ+ studies is

convoluted, continuing, and challenging to comprehend, but one crucial aspect is that it evolved in connection with historical and political forces that were active in the late 20th century. It heeds the appeal of trans theory to think unconventionally and outside the lines of conventional conceptions of gender and sexuality.

In response to conventional conceptions of gender and sexuality, the critical theory research field of queer theory first appeared in the 1990s. It analyses how social and cultural factors create these categories of notions of gender and sexuality. The heteronormative attitudes and norms that exists in society marginalise and oppress those who identify as LGBTIQ+, according to queer theory. To investigate how power relations are constructed through language and discourse, queer theory draws on a variety of fields of research, including literary studies, philosophy, and sociology. It aims to undermine conventional conceptions of sexual orientation and gender identity and to provide room for fluid and non-conforming expressions of sexuality and gender. In a variety of subjects, such as literature, cultural studies, and social justice movements, queer theory has made a significant contribution. It has helped to combat discrimination and advanced social equality by inspiring the creation of new vocabulary and terminologies to explain the many experiences of gender and sexuality.

The introduction of the word "queer" into the English language itself is a study in the peculiar uses of words. The thorough historical explanation of the word in *The Oxford English Dictionary* demonstrates that there was actually a gap of more than four hundred years between the adoption of the word's "odd" or "unique" connotation into English and the introduction of its "homosexual" sense. The word "queer" first appears in the *OED* in the early sixteenth century, but it isn't until a publication by the US Department of Labor's Children's Bureau in 1922 that the word first in its homosexual context. The second idea is derived from the straightforward language of a report titled

The Practical Value of the Scientific Study of Juvenile Delinquents, which makes reference to the notion that "a young man, easily ascertainable to be especially fine in other characteristics, is undoubtedly "weird" in sex propensity. "The line is remarkable for a number of reasons, not the least of which is the fact that it was memorialised as an entry in *OED* just by virtue of being the first usage of the word to be recorded. It reflects the idea that queerness is written on the body and implicitly links it to disease or criminality, making stereotypical assumptions about particular "characteristics. "With so-called "scare quotes," it also maintains that the word is still in the process of transitioning from an oddness to a (similar) feeling of homosexuality. "Homosexuality is 'queer', then, because of the perceived queerness of queers' their differences from 'us' (scientists, US Department of Labor officials, sociologists): queers are a category apart, a self-defining and indefinable group determined precisely by the queer difference of its members from the regime of the normal – from what Adrienne Rich, the contemporary lesbian poet and critic, calls 'compulsory hetero-sexuality'" (Rich 1986).

Since the medico-scientific research of the late 19th century, there has been interest in homosexuality, particularly after sexologists like Richard Von Krafft Ebing, Karl Heinrich Ulrichs, Magnus Hirschfield, John Addington Symonds, Havelock Ellis, and Sigmund Freud took up the field for study and research. Beyond academic theory, the grassroots politics of sexual freedom served as the inspiration for current homosexual studies. Even if it's just to identify potential sexual partners without worrying about legal repercussions, there has been an effort to define what this subculture entails. After World War II, the casual study of homosexuality in America became more methodical, particularly as part of Gay Liberation's quest for visibility in the wake of the Stonewall Rebellion in New York City in the summer of 1969. When

LGBT studies first began in 1969–1970, journalists and academics provided public descriptions of previously unnoticed gays. Jeannette Foster's ground-breaking study on sex variant lesbian women in literature from 1956 served as the precursor of such research. More than 10 years later, book-length histories began to frequently appear in conjunction with local groups like the Lesbian and Gay History Project in San Francisco or the Lesbian Herstory Archives in New York. Early commercial initiatives aimed to empower LGBTIQA readers and enlighten heterosexual society. In order to dispel homophobic myths, they provided historical accounts of homosexual bravery to those marginalised lesbians and gay people who were unaware that one-tenth of Americans shared their sexual choice.

Deepa Mehta's film *Fire*, released in 1996, was a landmark event in Indian LGBTIQA sexuality. 'There is no phrase in our language to define who we are or how we feel about one another', Sita tells Radha in the movie. Mehta doesn't say to which language she is referring, but her aims are clear: to reject English as an Indian language and to demonstrate that gay sexuality is not apparent in Indian culture—so much so that it doesn't even have a name. Like Mehta, Foucault claimed that "*sexuality-based identity categories were invented in nineteenth century Europe and that prior to this invention, these did not exist*" (Foucault, 1990).

But these ideas have recently been contested by historians, and the Indian archive has several clear examples of discourses on queer sexuality. These discourses may be further traced back to ancient India, according to Indian historians and queer researchers Vanita and Kidwai (2000). They explore the unexplored terrain of the Indian homoerotic love vault. Ruth Vanita is a lesbian researcher who has written extensively on Indian sexualities. Her work spans historical, literary, and popular culture queer portrayals.

The idea of sexuality in India has changed over time and has been greatly affected by different kings and faiths. Our clothes, conduct, leisure activities, literature, art, religious texts, and sports all reflect Indian sexuality. It has impacted how we see health, sickness, and the tools used to treat them. With the fast globalisation of today, the distinctive Indian sexuality is becoming more and more diluted. The moment is still arriving for us to rediscover our sexuality in order to achieve individual freedom and to devote more of our energy to sexuality-related societal concerns. In India, heterosexual acts are the only socially acceptable sexual expression and are based primarily on the much wider contact and more common relationships between males and females in society. The family is promoted as the early valid social unit. Although homosexuals existed even in ancient India, they never attained social approval in any section of the Indian population. Early Buddhist and Hindu periods covered in ancient texts such as Manusmriti, Arthashastra, and Kamasutra refer to same-sex attraction and behavior. A "same-sex narrative" is no longer rejected upon among Indian writers, as more authors are turning to gay topics in their writing. Novels on same-sex partnerships were formerly uncommon in Indian English-language writing. However, this picture has changed during the last few years. The book "Vivek and I" by Mayur Patel, a teacher has feelings for a pupil at his school. The novel "Hostel Room 131," written by Pune-based literature professor R Raj Rao, follows a blossoming love affair in an engineering student hostel. Interestingly, his 2003 book "The Boyfriend" is one of the earliest LGBTIQ novels published in English in India. The short story collection "Quarantine" by Rahul Mehta was released in 2010. The Exiles, a book by Ghalib Shiraz Dhalla, continues the theme by focusing on an extramarital relationship between a gay guy.

In the subject of research known as "queer theory," it is investigated how

society defines and regulates the ideas of heterosexuality, homosexuality, and gender and sexual identities. Queer theory is a subfield of gender and sexuality studies that seeks to deconstruct what is deemed “normal” or acceptable. Queer theory offers fresh perspectives on ideas that are crucial to identity politics and other forms of identity construction.

Since it emerged from a variety of critical and cultural contexts, such as feminism, post-structuralist theory, radical movements of people of colour, the gay and lesbian movements, AIDS activism, numerous sexual subcultures, including sadomasochism, it is difficult to pinpoint where queer theory originated. The cultural events that surrounded the development of queer theory had a significant impact despite the fact that it had its roots in the academic world. After the AIDS crisis broke out, activist groups fought back against the lack of government intervention in the 1980s. ACT-UP and Queer Nation, two gay activist organisations, took the initiative to draw attention to the AIDS crisis and the gay and lesbian community as a whole. By emphasising their efforts, these organisations contributed to defining the area.

By presenting a non-normative alternative to the more conventional identity politics and marginal group constructions, these groups’ work contributed to the field’s definition. Lesbian and gay studies, feminist theory, and sexuality studies all contributed to the development of queer theory as an academic discipline. Given that it was developed in the 1990s, it is a much more recent theory and challenges many of the tenets of the more established fields from which it derives. In particular, it questions the idea of clearly defined and finite identity categories as well as the social standards that establish a binary of good and bad sexualities. The main goal of queer theorists is to disrupt binaries in the hopes that doing so will eliminate inequality and difference. Queer theorists contend that there is no fixed normal, only shifting norms that people

may or may not fit into.

Judith Butler, Eve Kosofsky Sedgwick, Gayle Rubin, and Michael Foucault are a few of the key theorists who helped shape queer theory. Because of his larger theory that power is not oppressive and negative but rather constructive and generative, Michael Foucault's work on sexuality claimed that it is a discursive production rather than a fundamental component of the human being. In other words, sexuality appears to be a secret reality that needs to be uncovered and made explicit through the use of power. The unambiguous definition of sexuality is something that Foucault rejects, and he instead focuses on the widespread creation of sexuality within the institutions of knowledge and power.

Gayle Rubin's essay "Thinking Sex" continues Foucault's rejection of biological explanations of sexuality by thinking about the way that sexual identities as well as behaviours are hierarchically organized through systems of sexual classifications. Rubin argues against the feminist belief that through gender, sexuality was obtained or the belief that gender and sexuality are the same.

The theorist most frequently associated with researching the dominant conceptions of gender and sex is Judith Butler, who heavily borrows from Foucault's theories while putting a gendered emphasis on them. In her book *Gender Trouble*, she makes the case that gender, like sexuality, is an act that is presented as "reality," rather than an underlying truth that can be determined from one's body. Because of the cohesive binary established by "feminine" and "masculine," she claims that the stringent idea that there is a "truth" of sex renders heterosexuality as the only appropriate conclusion, making being either "man" or "female" the only logical outcome. Drag, cross-dressing, and the sexually non-realistic portrayal of butch and femme identities that make fun of the established gender norms in society are just a few

examples Butler uses to support his claim that gender performativity could be a tactic of resistance. Butler makes it clear that performativity is not the same as performance in her subsequent book, *Undoing Gender*. Gender performativity, according to her, is a cyclical process that ultimately turns the subject become a subject. Butler's writings shed light on how gender was created and how it challenges the rigidity of existing hierarchical binaries. Gender performativity, according to her, is a cyclical process that ultimately turns the subject become a subject.

Sexuality, power, and underrepresented groups (including women as others) are all explored by queer theory in literature and culture. The discussion of gender and sexuality is a major subject in queer theory. The collapse of binary concepts like male and female is of interest to many critics who study gender and queer theory. Queer focuses on "mismatches" between sex, gender, and desire. Queer has been associated most prominently with bisexual, lesbian, and gay subjects, but the analytic framework also includes cross-dressing, intersex, gender ambiguity, and gender-corrective surgery. Queer theory's attempted debunking of stable (and correlated) sexes, genders, and sexualities develops out of the specifically lesbian and gay reworking of the post-structuralist figuring of identity as a constellation of multiple and unstable positions.

Early in the 1990s, the fields of queer studies and women's studies came together to form the field of queer theory, a branch of post-structuralist critical theory. Queer theory covers both theorising "queerness" in general and queer interpretations of texts. It aims to provide answers to queries regarding what constitutes normal, how normal emerges, and who is marginalised or oppressed by such ideas of norms. There is a fast growing body of literature that attempts to address issues such as what constitutes normality, how it develops, and who is marginalised or oppressed as a result of such ideas of norms.

The word “gay” made homosexuality seem natural. With the concept of gayness originating from lesbian feminist and gay liberationist paradigms, such as Adrienne Rich’s *Compulsory Heterosexuality and Lesbian Existence*, “queer” denotes both a continuation and a rupture. Debates concerning LGBTIQA identity (both inside and outside of academia) were sparked by the terms “gay” and “queer.”

The study of sexual orientation and gender identity, quite often referred to as queer studies or LGBTIQA studies, primarily focuses on lesbian, gay, bisexual, transgender, queer, questioning, and intersex persons and cultures. Human sexuality refers to how individuals perceive and act sexually. This involves feelings and actions that are biological, psychological, physical, sensual, emotional, social, or spiritual. Who you have sex with or how frequently you have it are not factors in sexuality. It concerns your sexual thoughts, feelings, attracted, and acts towards other people.

A person's sexual orientation may influence their sexual interest and attraction for another person. Sexuality may be experienced and expressed in a variety of ways, including through thoughts, fantasies, desires, beliefs, values, behaviours, practices, roles and relationships. The biological and physical aspects of sexuality largely concern the reproductive functions of the sexes (including the human sexual response cycle) and the basic biological drive that exists in all species. Psychological studies of sexuality focus on psychological influences that affect sexual behaviour and experiences. Human sexuality can also be understood as part of the social life of humans, governed by implied rules of behaviour and the status quo. The socio-cultural context of society places major influences on and form social norms, including the effects of politics and mass media. Early psychological analyses were carried out by Sigmund Freud, who believed in a psychoanalytic approach. Some theorists identify sexuality as the central source of human personality.

Film analysis can take many different roles and routes including queer theory or feminist theory. As well as many others largely depending on the underlying concepts to examine. The study of queer theory in film represents a spectrum of films that are based on the model of heteronormative human sexuality. Theorists claim that, in the simplest terms, queer theory in film is both a theory or method of study and a political action. The dominating heterosexual norms and the detrimental effects of these dominant ideas on the film industry are thus implied by queer theory. Especially for individuals who are unable or unable to adhere to the prevailing norms. When activist organisations were heavily active in pushbacks against the alleged absence of government engagement in the 1980s, it is thought that filmmaking first emerged. And resources to support the medical care of those who were impacted by the AIDS epidemic. In which a focus on binary differences and queer theory are reveal.

Chapter Two

Desire through Nostalgia: *Call Me By Your Name*

Cinema studies are a formalized academic field that is heavily influenced by film theory and focuses on the serious study of movies, cinematic history, and film culture. Despite popular misconception, film studies focuses on studying cinema in the same way that one would study art or literature rather than on filmmaking or the technical aspects of film production. It entails not only examining a film's content but also its form, narrative, method, stylistic components, historical, sociopolitical, economic, and cultural features and context.

Film is one of the literary works that can explain the plot of a story with a very clear compared to other literary works such as novels, short stories, poetry and more. There are many distinct film approaches utilized to tell the tale or narrative in addition to the literary components of plot, setting, characterization, structure, and topic that make up the text or script. Students will be able to analyze complex visual texts that integrate our image-saturated culture through studying film from a range of disciplinary angles, as well as enjoy the beauty of the cinematic language that conveys some of our greatest cultural stories.

With more academics turning to articles for reliable study, film studies is demonstrating a growing interest in literature. Adaptation or film studies give humanities academics the tools to produce preliminary works that have never been published before because of its transdisciplinary and intertextual nature. Film is both an art form and a tool for social change. It may amuse, instruct, or investigate important social concerns. Films can stimulate our interest, teach us about a new culture, give us a fresh viewpoint, or let us see a side of the world we've never seen before. Movies are

literature because they can be analyzed and interpreted in the same way as traditional written literature. In literature portrayed as a film, all of the components of fiction that are present in textual literature are present. The goal of Cinema Studies and English Literature is to increase your knowledge of the wide range of possibilities offered by this creative medium. You are also encouraged to approach the study of film from a variety of historical and theoretical vantage points.

Call me by your name and I'll call you by mine.

Oliver (01:26:30, Call Me By Your Name)

Call Me By Your Name is an award-winning romance movie that captivated audiences and critics worldwide. Released in 2017, the film was directed by Luca Guadagnino and is based on the novel of the same name by Andre Aciman. *Call Me By Your Name* stars Timothee Chalamet and Armie Hammer as 17-year-old aspiring musician Elio and 24-year-old graduate student Oliver.

The movie is known for its beautiful cinematography and captivating performances by its lead actors, particularly Chalamet's portrayal of Elio, which received widespread critical acclaim and earned him an Academy Award nomination for Best Actor. In 2018, the film was nominated for three Academy Awards (Best Picture, Best Actor, Best Original Song, Best Adapted Screenplay), winning Best Adapted Screenplay. André Aciman was born in Alexandria, Egypt and is an American memoirist, essayist, novelist, and scholar of seventeenth-century literature. He has also written many essays and reviews on Marcel Proust.

Call Me By Your Name tells the narrative of Elio and Oliver, two young men who spend a summer together on the Italian Riviera and form a friendship that changes their perspective on love for the rest of their lives. Elio is a bright 17-year-old who

spends his summers in his family's property on the Italian Riviera. Oliver is a clever and gorgeous 24-year-old American post-doctoral scholar who spends a summer at Elio's estate in the mid-1980s. Elio's parents choose Oliver to live with them for six weeks as part of an annual fellowship program for young scholars, with the goal of assisting them in revising a book for publication and assisting Elio's father, who is also an academic, with his paperwork. *Call Me By Your Name* is a narrative about obsessive love, time, and life-changing memories.

Elio's first-person narration, which describes his memories of Oliver and their subsequent relationship, tells the story of the book. The first thing Elio remembers about Oliver is his typical farewell, "Later!" which he finds odd, icy, and indifferent. Oliver charms and befriends the villa residents and neighbours during his first few weeks there. Elio, who is shy and introverted, thinks back on how he first fell for Oliver, analyzing every word and gesture Oliver uses while secretly yearning for a closer bond with him. Elio experiences an intense and sublime desire for Oliver that is unlike any he has ever experienced before, but he is unable to express it or discuss it with anyone for fear of being rejected and shamed. Elio works to hide his emotions from Oliver by acting indifferent and silent. Oliver's apparent coldness and indifference hurt Elio. Elio and Oliver discover they share interests in literature, music, philosophy, and exercise, and they form a friendship. Elio admires Oliver's confidence and self-assurance, noting how "okay" he appears to be with many aspects of his life, including criticism, his vices, his relationships, and his Jewish identity. The latter has a strong impact on Elio, whose family is also Jewish but who makes an effort to remain silent about it in a predominantly Catholic country. Oliver's certainty in this matter inspires Elio and makes him believe that Oliver could be his soulmate. Oliver starts dating Chiara, Elio's next-door neighbor, in the days before Elio confesses his attraction to

her. They have had several "cittè," including dates, crushes, and mini-infatuations. To his excitement and annoyance, Elio considers his attraction to both Oliver and Chiara while searching for indications of a sexual nature in their relationship. He seems to be in favour of their relationship and is trying to set them up when he talks to Oliver about Chiara, but Oliver shuts him down and later says he is not interested in her. Elio's parents urge him to enjoy his youth and spend more time with friends at the same time. In an effort to distract himself from his desire for Oliver, he starts hanging out with friends. Elio's parents encourage him to spend time with friends and explore his youth, while also dating Marzia, a girl his age. Despite his parental pressure, Elio is not interested in her and keeps a wary emotional distance from her, showing his desire for Oliver.

Elio and Oliver on a trip to the nearby town of B, where Elio alludes to his desire for Oliver. Oliver invites him to his secret solitary spot, the same berm where Monet used to paint. Elio has a hard time reading Oliver's intentions, but Oliver conceals his own desire for him out of shyness and fear of getting his own emotions entangled. Elio and Oliver's relationship develops as they share a common emotions and moments, until Elio breaks their silence and Oliver invites him to his room at midnight. After their night together, Elio is unsure of where his relationship with Oliver stands, but Oliver warms up to him and a romance blossoms. As Oliver's fellowship ends, he and Elio travel to Rome, where Oliver will spend his final three days in Italy. They spend a romantic vacation there, including one night at a book-release party with a group of revellers. The celebrated poet delivers a speech about the universal human experience of desire. Elio becomes overly inebriated and vomits in a square; Oliver assists him in his recovery, and they sing Neapolitan songs with strangers on the street. For the rest of his life, Elio's favourite memory of Oliver is kissing him on the square.

Elio continues to think back on his time with Oliver in the years that follow, viewing it as the centre of his other romantic encounters. He makes passing mention of his numerous relationships after Oliver, but none of them were as memorable and influential in his life as Oliver. At a college in New England where Oliver teaches, his boys are now teenagers, and Elio and Oliver cross paths once more. They share drinks and share memories. Oliver stops at the villa en route to another Italian city twenty years after the events of his summer with Elio and the death of Elio's father. Oliver and Elio talk about his father as they tour the villa. Oliver tells Elio that he “remembers everything,” making him similar to him. Elio ends the book by telling Oliver that if he truly is like him, he should hold his gaze and address him by name, just as he did on their first night together, when he boards his taxi the following morning.

Call Me By Your Name by Luca Guadagnino is an undeniably gorgeous film, not only for its calm panoramas of the Italian countryside in which the story is set, but for a deeper, more aesthetic reason. The film captures the joy and final doom of this affair with unblinking, piercing clarity as Elio, the 17-year-old protagonist, falls in love with Oliver, the 24-year-old research assistant visiting Elio's father.

The film is based on a screenplay written by James Ivory and is based on André Aciman's 2007 novel of the same name. The film is a parody of the novel, which is written in the first person and narrated by Elio. We meet and leave Elio as an adolescent in the film, but the novel jumps 20 years into the future before it concludes.

The novel and the movie share a similar spirit; if anything, the movie is a more depressing work of art. Every summer, Elio's father, an archaeological professor, welcomes a graduate student to assist him with his schoolwork. Oliver's entrance is referred to in the book as Elio's sexual awakening because of how powerfully want drives his obsession. The movie follows the same path, but by omitting the book's

furious monologue, it gives the impression that softer emotions are at play. Elio and Oliver are able to nurture their romance with both passion and tenderness thanks to the setting's beauty and solitude. Aciman excels in describing Elio's circumstantial reaching out to Oliver in order to cautiously express his sentiments. These sequences, which take place in lonely town squares or close to a glistening river, are faithfully recreated in the movie.

Aciman portrays both men as bisexual despite the fact that *Call Me By Your Name* is about a gay romance. Elio's decision to pass the time with a girl while coming to terms with his feelings for Oliver is one of the story's main sources of tension. Elio can envision a future with a wife and kids even at the height of their romance, and Oliver also follows this path. However, Ivory and Guadagnini only allude to Oliver's marriage in the movie, using it as a setup for the heartbreaking final scene. Elio is portrayed by Timothee Chalamet with a deftness that belies his young age. He portrays the confusion of first love with tender accuracy, and because it comes after his elflike portrayal of Elio, his transformation into a lovesick boy is all the more impactful. He makes excellent use of his body as an actor, letting his limbs glide naturally or holding them tensely depending on the situation to convey sprite-like energy one moment and profound sadness the next. Arnold is played by Armie Hammer, whose handsomeness plays a role in Elio's affection. His academic sincerity is ultimately outflanked by complete abandon, allowing him to better portray characters in the book. This is an important moment in the story of Aciman.

Call Me By Your Name, however, sometimes feels overly sentimental. Since even the book exudes a sense of unquenchable longing, perhaps the movie cannot be held responsible for this. Elio's age bothered me, not necessarily because he isn't yet an adult but rather because he isn't mature enough to handle the gravity of the situation.

The book and the movie go into great, sometimes unnecessary detail to explore desire and portray it as an implacable force, but they leave the question of what happens next unanswered.

After they've finally slept together, Oliver begs Elio to "call me by your name, and I'll call you by mine" in a hushed voice, which serves as both the film's name and a turning point in the plot. At first, it seems like a strange request, but then you recall a concept from Plato's Symposium: according to Greek mythology, humans were originally created as four-armed, four-legged, and two-faced creatures, but Zeus split them apart and sentenced them to spend the rest of their lives looking for their other halves. According to the Symposium, the nature of your original being has an impact on whether you search for a female or male half, and there are several ways that two halves who find each other can live in companionship. However, the article goes on to say that "when one of them meets with his other half," the actual half of himself, "whether he be a lover of youth or a lover of another sort, the pair are lost in an amazement of love and friendship and intimacy, and would not be out of the other's sight, as I may say, even for a moment." The people who spend their entire lives together but are unable to express their desires for one another represent the purest form of love. In other words, this is the beginning of the tale of what we moderns might refer to as soulmates, and it permeates *Call Me by Your Name* like electricity.

The movie frequently references ancient sculptures of people who, in the words of Elio's father, "dare you desire them." This reinforces the allusion to the ancients. When Elio and Oliver spend their first night together, it is undoubtedly explicit at first, but then the camera pans out the window to rest on a tree, mixing the pagan with the notion of a Garden of Eden. And in a crucial, unforgettable scene that interweaves the natures of desire and guilt, a juicy, luscious piece of fruit makes an appearance.

But unlike the Garden of Eden story, *Call Me by Your Name* doesn't mention sin, or at least not in a puritanical sense. (One presumes from watching the movie that Guadagnino has never had a puritanical thought.) This movie explores love, loss, and piercing joy in the context of a gay romance, not wrongdoing and punishment. The movie's moral compass is laid out by Elio's father in a conversation with him near the conclusion of the narrative: "Our hearts and our bodies are given to us only once," he says. And before you realise it, your heart is exhausted. There comes a time when no one will look at your body, much less want to approach it. Currently, there is sorrow and pain. Don't destroy it and the joy you have experienced. The film makes the case that giving into desire is worthwhile because it is the only way to truly be alive, both in the enjoyable and painful aspects. *Call Me by Your Name* fully serves Eros by fusing lust and love, desire and selflessness, flesh and soul, but it isn't just about sex, though that's undoubtedly a big part of it. Additionally, it aims to evoke the excitement of that encounter and to convey the mingling of souls that have met. With all of its might, it calls forth an erotic worldview, which it then lavishly bestows upon the audience. Without a doubt, it is Guadagnino's magnum opus.

Chapter Three

Elio's Exploration of Sexuality in *Call Me By Your Name*

Love is genderless. Only one can understand his own feelings. An outsider can never judge a person's feelings which one have no idea about. Similarly, sexuality is also a feeling which can only be perceived by themselves. Sexuality is not something one can create on vim. Nobody can change the feeling we have for the person due to their gender

There are many different types of sexuality that are diverse. Discovering one's ideal sexuality can take some time. Additionally, one's sexuality may evolve over time. The process of accepting one's sexuality can be incredibly liberating, exciting, and beneficial. An essential component of being oneself is sexuality. There is only what is right for that individual; there is no such thing as right or wrong. Some people find it difficult to accept others who are unlike themselves. It's wise to talk to someone else if someone makes fun of you because of your sexuality. Instead of feeling ashamed of it, one should realise that it is normal.

Regarding people, one's sexual feelings, thoughts, attractions, and behaviours are referred to as their sexuality. The ability to find others physically, sexually, or emotionally allure is a function of one's own sexuality. Realizing that sexuality is diverse and individualised is crucial. It can be a very liberating, exciting, and fulfilling experience to discover one's sexuality.

Both gender identity and sexual orientation have an impact on how people view themselves and interact with others. Regardless of the biological sex assigned at birth, one's gender identity refers to their own internal understanding of gender. Who a person finds sexually attractive determines their sexual orientation. A person of any

gender identity can have any sexual orientation because both gender identity and sexual orientation are on a spectrum.

The pattern of a person's sexual interest in the same or opposite sex is referred to as their sexual orientation. The bonds between people that are expressed through intense emotions or physical manifestations of love, trust, and care are included in the physical and emotional aspects of sexuality. In contrast to spirituality, which is concerned with a person's spiritual connection with other people, social aspects are concerned with how human society affects one's sexuality. The cultural, political, legal, philosophical, moral, ethical, and religious facets of life are also influenced by and impacted by sexuality.

Sexuality and sexual orientation are inextricably linked terms. A person's sexual identity or self-identification as a bisexual, heterosexual, homosexual, etc., or the state of being one of those things, is referred to as sexual orientation, according to Merriam-Webster. Although sexual orientation is more than a choice, it still depends on the environment, relationships, and discovering one's true identity (Hamer, 1999). Bisexuality is one of the sexual orientations; most people are aware that it involves attraction to more than one gender, whether in a romantic or sexual sense, and to both genders (male and female).

Although they may not identify as bisexual, someone who has had sexual relations with or even just has feelings for people of different sexes can be said to be bisexual. Queer refers to anything that is not considered to be heterosexual. According to the dictionary, the word "queer" is primarily defined as odd, peculiar, or out of the ordinary. Anything that falls into the categories of normative and deviant is examined, studied, and politically criticised by queer theory, particularly sexual activities and identities. The concept of what is normal exists before we are even born. We are

defined by all of those rules, just as they have been for everyone else who has ever been born or will ever be born. You must discover a way to operate within this web because you are unable to escape it. Lesbian, gay, and bisexual people frequently receive different treatment from the general public. When someone comes out as bisexual, people assume that he or she is confused about or concealing their true feelings, or their true sexual orientation. This prejudice fuels prejudice against lesbian, gay, bisexual, and transgender people (Understanding Issues Facing Bisexual American, 2014)

Modern ideas about sexuality have an impact on how people understand their own identities, which simultaneously leads to the emergence of novel experiences and feelings. *Call Me By Your Name*, a touching story of a young couple's blossoming romance, exemplifies this idea by delving into the ambiguities surrounding male companionship and the obsessional nature of love. Audiences soon learn, though, that André Aciman's book examines humanity's general need for approval and intimacy rather than just homosexual identity. A critical theorist would contend, when reading the book through a queer lens, that the categories of homosexual and heterosexual do not sufficiently represent the range of human sexuality (Tyson 336). Despite the overtly homoerotic conventions present, *Call Me By Your Name* illustrates the intricate dynamics of sexual fluidity and the value of friendship, ultimately rejecting the need for labels and highlighting the unbreakable bond between Elio and Oliver.

The coming-of-age romantic drama *Call Me by Your Name* from 2017 explores sexuality, especially in the context of a same-sex relationship. A 17-year-old boy named Elio is portrayed in the film as falling in love with his father's 24-year-old research assistant, Oliver, over the course of a summer in 1983 Italy.

In addition to showing the emotional heaviness of Elio's coming-of-age journey as he negotiates his feelings for Oliver, the movie also depicts the subtleties and

complexities of sexual attraction and desire. The film also shows how societal and cultural norms can affect how well someone understands and accepts their own sexuality.

The relationship between Elio and Oliver is sensitively and nuancedly portrayed in *Call Me by Your Name* as a natural and loving expression of their mutual attraction. The movie also looks at the emotional struggles, personal development, and effects on interpersonal relationships that accepting one's sexuality can have.

All things considered, *Call Me by Your Name* is a potent examination of sexuality, desire, and personal development as well as a provocative commentary on the difficulties of interpersonal relationships.

It is crucial to consider how sexuality functions, the arbitrary nature and complexity of labels, as well as the general need for human intimacy and desires within the context of this movie. Elio and Oliver were intimate with other women throughout the course of the film, which naturally makes one wonder about their sexuality. One may wonder whether they are just closeted gay men experimenting with their sexuality or if they are attracted to more than one gender. Although most readers would assume that the protagonists would identify as bisexual, Aciman withholds this information in order to emphasise the ambiguity of the characters' sexual orientations. According to Lois Tyson, the definition of individual sexuality in queer theory is a flexible, dispersed, and dynamic collectivity of possible sexualities.

The fluidity of human sexuality in this movie is contrasted with Elio and Oliver's suppressed feelings of desire and longing for closeness. While homoeroticism plays a significant role in illustrating both the sexual freedom and suppression between the male protagonists, Aciman's story frequently avoids labelling sexuality. Elio, for

instance, connects the scene with his annoyance and suppressed feelings for Oliver. *Call Me By Your Name*, a touching story of a young couple's blossoming romance, exemplifies this idea by delving into the ambiguities surrounding male companionship and the obsessional nature of love. The growing tension between Elio and Oliver causes them to become more intimate with one another and with one another alone in various ways. The country's need for sexual gratification and affection is symbolised by images of the sweltering heat and romance. He exhibits this behaviour, for instance, when he masturbates with a peach after engaging in sexual activity with Oliver and Marzia. According to Elio, he observed that the object's reddened core resembled both a vagina and an anus. He is stimulated by both male and female anatomy, so the peach represents his changing sexual preferences.

In addition to exploring sexuality, the movie also examines friendship, particularly male homosocial bonding. The two become more than just friends or sexual or romantic partners as a result of their shared love of art and literature. When they travel to Italy together, it symbolises the indistinguishability of their love. The movie ends on an extremely painful note, and Chalamet does a fantastic job of wrenching our hearts with his grief over being separated from his lover as he stares into the fireplace. If his character's father fell in love with a man he couldn't be with, just as Elio couldn't be with Oliver, there would be a lot of confusion. Elio finds a connection with his father in that. While viewers are horrified by Oliver's announcement of his marriage to a woman during their phone call with Elio, it is clear that even if the two were unable to be together, their love and admiration for one another had no bounds.

The resolution of their relationship won't come until the end of the movie, and Elio is unsure whether Oliver agrees. The strong LGBTIQ theme of *Call Me by Your Name* doesn't stop Elio from falling in love with Oliver despite his own sexual

insecurities. Luca is a significant turning point in the history of mainstream cinema, even though it is not the first Disney movie to include queer characters. It is praised when two young marine animals fall in love without being constrained by social conventions or expectations. Due to the fact that it is a coming-out allegory, Luca represents advancement in the struggle for LGBTIQ rights.

Elio is a queer man, despite the fact that the narrative centres on his coming out as a gay man, even though the book and movie are regarded as modern gay classics. Italian Jew Elio Perlman, 17, resides with his parents in a small town in northern Italy. He enjoys reading and listening to music, and he is intelligent and reflective. He is also incredibly attractive, and he is aware of this. Elio is self-assured and assured, but he is also sensitive and frightened. He is romantic and passionate, and he has no problem expressing himself.

Call Me By Your Name's Oliver doesn't come out as gay right away in the narrative. Oliver's close friendship with the book's main character, Elio, has led many readers and viewers to believe that he is gay. Additionally, the movie version of the book includes a scene where Oliver confesses to having had sex with other men, supporting the notion that he is in fact gay.

Elio is drawn to Oliver during their volleyball match and sneaks into his room to smell his clothes. Oliver is the only one of André Aciman's three narrators who is not gay. His story is told in the book as a coming-out story; he has a wife but a committed partner. According to André Aciman, these women's main narrative purpose in the movie is to facilitate the growth of Oliver and Elio's relationship rather than to serve as their romantic partners. Elio and Marzia engage in their first sexual encounter. Elio and Marzia engage in their first sexual encounter as a couple and as virgins. Oliver

is the only one of the three narrators who is not gay. The main emphasis of the movie is not on the romantic relationships between the characters, but rather on how these relationships help them learn more about themselves and the world around them. Beyond the gay experience, the author examines a range of emotions, including sadness, happiness, and pain. Whatever one's sexual preference, it is a powerful and lovely movie that emphasises human connection.

Major themes in *Call Me By Your Name* revolve around sex and sexuality. Elio's love for Oliver is intensely physical as well as emotionally passionate. Yet again, Aciman never assigns a label to his or Oliver's sexuality or orientation. The relationship between them is never described using terms like "homosexual" or "gay," as was previously noted. Oliver and Elio are both depicted as still figuring out their sexual orientation.

Elio is having an affair with a young woman named Marzia while his feelings for Oliver are raging. And even though the book centres on his desire for Oliver, he never portrays his relationship with Marzia as anything less than desirable to him. In fact, it's possible to hypothesise that his disgust the morning after having sex with Oliver is a result of his ingrained, learned homophobia. But in the end, he is unable to restrain his cravings or his propensity for Oliver. Just a few lines later, he expresses his purported dislike for Oliver. And it's implied that he's been experiencing these urges for the past year or two. It is crucial to stress once more that Aciman does not use terms like "straight" or "gay" to catch Elio.

Despite its name, *Call Me by Your Name* primarily centres on a young Elio who falls in love with Oliver, a visiting American scholar, as well as sexuality, desire, and love as its main themes. The film's creator, director Luca Guadagnino, describes it as a family movie meant to encourage intergenerational viewing and knowledge sharing. It

was hoped that the film would be interpreted as gay even though it wasn't intended to be. Instead, it was meant to examine the beauty of the infant notion of desire, objectivity, and uncomprehendingness. Although Elio is not a secret gay man, he is aware of and accepts his own bisexuality, and he thinks Oliver has a bright future.

Conclusion

Queer implies a new meaning as well as a political commitment. Queer has been used to question the systemic disparities that come from the recent historical change in heterosexuality and homosexuality conceptions since the broad appearance of biological and social ideas connected to sexuality and gender. Although queer has created a place for resistance, global studies and discussions have called it into question. Despite these problems, queer continues to be an idea, method of action, and thinking that pushes and disrupts existing limits and binaries.

Understanding queer on the basis of *Call Me By Your Name* made the movie critics to think about the necessity of lesbian, gay relationship in modern cinema. Modern cinema and queer has become an acceptable factor in modern society and cinema like *The Blue Is The warmest Colour*, *Elisa and Marcela*, *Bound* etc. Queer cinema makes the audience to think about the homosexual community and their survival in competitive community. *Unfreedom*, *Fire* etc. are Indian movies that put forward the concept of LGBTIQA + community in the Indian society.

In order to distinguish itself from other love stories and, at least theoretically, from other queer films, the movie positions itself on the one hand as a novel exploration of queer love. The story clearly helps us analyse the queer character in Elio and Oliver.

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DON BOSCO ARTS AND SCIENCE COLLEGE
ANGADIKKADAVU

QUEER THEORY STUDIES ON *GANGUBHAI KATHIAWADI*

A Project Submitted to Kannur University in Partial Fulfillment of the
Requirement for the Award of Bachelor of Degree

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March 2023

KANNUR UNIVERSITY

Bonafide Certificate

This is to certify that this project report “*Queer theory studies on Gangubai Kathiawadi*” is a bonafide work of Ms. Janvi Pavithran who carried out the project work under my supervision.

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Declaration

I, **Janvi Pavithran**, hereby declare that the project work entitled “*Queer theory studies on Gangubhai Kathiawadi*” has been prepared by me and submitted to Kannur University in partial fulfillment of the requirement for the award of Bachelor of Arts in English is a record of original work done by me under the supervision of Mrs.Steffy Mathew of the Department of English of Don Bosco Arts And Science College.

I also declare that this project work has not been submitted by me fully or partly for the award of any degree, title or recognition before any authority.

Angadikadavu

Janvi Pavithran

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Introduction

Cinema is an intersection of art and technology which motivates and entertains its audience. Cinema is an important medium of communication and can be seen as a reflection of society. It is a portrayal of the society through the hands of a film maker and makes awareness about the global and social issues that happens in the society.

Cinema is the hard work and dedication of a group of people who are talented in art and technology. It helps us to understand the different norms and cultures around the world and also helps us to understand the different thoughts and ideas of people. If we focus on the good aspects of cinema, there are many benefits. It is claimed that it only reflects the culture. As a result, it enables us to confront the reality of what is occurring in our community. It presents things honestly and aids in bringing light to problems that we may have previously overlooked. Similar to how it promotes improved socialization. It links individual and aids in removing barriers. People frequently talk about movies to start a discussion or more. Furthermore, it is far more interesting to speak about than the frequently polarized topics of politics and sports.

Above all, it improves people's capacity for creativity. Cinema, which presents the world from the director's point of view, encourages viewers to use their imaginations and think creatively. Cinema most importantly exposes us to various cultures from around the globe. It introduces us to various artistic mediums and aids in our understanding of how various people conduct their lives. It sort of draws us together and makes us more tolerant of various artistic styles and cultural traditions. We can learn a few living skills from watching movies. Movies that depict crises like robberies, fires, kidnappings, and other incidents teach us lessons that we can use to protect ourselves in real life. As a result, it increases our awareness and trains us to improvise

Cinema can change a person's attitude and behaviour. Many real stories are depicted in movies which can give motivation to the society and many movies gave motivation to the society. Cinemas may have good and bad impact on the society. In this project, I used queer theory to analyze the movie "*Gangubai Kathiawadi*". Queer theory's origin are in LGBT studies which focus on sexuality and gender. Queer theory emphasizes the fluid and humanly performed nature of sexuality or better, sexualities. It questions socially established norms and dualistic categories with a special focus on challenging sexual, gender, class, racial classifications. It goes beyond these so-called 'binaries' to contest general political (private/public) as well as international binary orders (democratic/authoritarian). These are viewed as over generalizing theoretical constructs that Produce an either/or mode of analysis that hides more than it clarifies and is unable to detect nuanced differences and contradictions. But queer theory also analyses and critiques societal Political norms in particular as they relate to the experience of sexuality and gender.

Chapter One

Queer Theory

LGBT studies, which concentrate on sexuality and gender, are where queer theories roots can be found. Due to problems with the stable identities that LGBT studies indicate, it soon separated itself from those methodologies. The fluidity and human performance of sexuality or more accurately, sexualities are stressed by queer theory. With a particular focus on disputing sexual (heterosexual/homosexual), gender (male/female) and racial (white/non-white) classifications, it challenges socially accepted norms and dualistic categories. Beyond these so called “binaries”, it also challenges global binary orders (democratic/authoritarian) and broad political dichotomies (private/public). They are considered as overly simplistic theoretical frameworks that result in an either or manner of analysis that obscures more than it illuminates and fails to pick up on complex relationships

Queer theory is a network of critiques that arose from a legacy of activism and look forward to utopian futures. Queer theory is a relevant contemporary approach to literary theory because of the analytical tools it provides as a mode of close reading and critique. Queer theory is a tool for seeing beneath the surface and supporting unconventional readings that deconstruct normative assumptions, in addition to reading for queer characters and desires in texts. Drag, trans issues, class, race, violence, gender, and sexuality are at the heart of queer theory, which has activist roots in the 1969 Stonewall Riots. Following work examines ecology, geography, and diaspora through the lens of culture and politics, as well as literature, film, music, and other media. Gender and sexuality are examined by queer theorist as socially and culturally constructed concepts. Queer theory seeks to challenge traditional academic approaches

and combat social inequality. Historically, the word queer was and still is used as a derogatory term to describe members of the LGBT community. Queer theory was and continues to be primarily a scholarly endeavour, though its adherents frequently investigate the relationship between theory and practice by acknowledging the power dynamics inherent in knowledge production. Engaging with works for queer theorists typically necessitates some familiarity with Freudian and Lacanian psychoanalysis, Michel Foucault's work and possibly a passing acquaintance with Edmund Husserl and Martin Heidegger, not to mention Jürgen Habermas and other important modern and postmodern critical thinkers. One central debate in queer theory revolves around the definition of the term "Queer", focusing on its theoretical significance and potential political utility. While political activism revitalised the concept of queerness as a diverse category comprised of sexual dissidents who embrace heterosexual normativity.

A network of criticism known as queer theory emerged from a history of activism and project utopian futures. Queer theory is an effective method of close reading and literary theory nowadays because of the analytical tools it offers. Queer theory is a tool for looking below the surface and promoting unusual readings that undermine normative presumptions, in addition to reading for queer characters and desires in texts trans, class, race, violence, Gender and Sexuality are at the core of queer theorising due to its activist origins in the 1969 Stonewall Riots. Through the investigation of culture and politics, as well as literature, film, music, and other media, later work explores issues like temporality, ecology, geography, and diaspora.

Teresa de Lauretis' 1991 article "Queer Theory: Lesbian and Gay Sexualities" in the feminist cultural studies magazine *Differences* is where the phrase "Queer Theory" first appeared. She defines her term to denote that this theory is comprised of at least three interconnected projects: rejecting heterosexuality as the standard for sexual

formations; challenging the idea that lesbian and gay studies is one single field; and placing a strong that queer theory might encompass all of these criticisms and enable a comprehensive reevaluation of all aspects of sexuality. The idea of “heteronormativity”, which refers to the institutions, structures of knowing, and practical orientations that make her heterosexuality seem not only coherent that is, organised as a sexuality but also privileged, “is one of the fundamental ideas of queer theory (berlant). The institution of marriage, taxes, employment and adoption rights are just a few examples of how heteronormativity, a minst that supports heterosexuality as the nor, and/or preferred sexual orientation, is reinforced in society. In order to exert pressure on both straight and gay people, heteronormativity uses institutional frameworks and generally recognised societal standards.

Gender and sex play a significant role in determining health and happiness. A group of biological characteristics, including chromosomes, gene expression, hormone action, and reproductive/sexual anatomy, are referred to as “sex” in both humans and animals. Although there is variance in the biological characteristics that make up sex and how those characteristics are displayed, sex is typically classified as either female or male. A gender and sex informed approach improves the rigour, fosters innovation, and broadens the applicability of biomedical research. Research on sex and gender differences can be improved by careful and purposeful technique in the current era of accountability to present data for men and women. As we discuss these topics, we take into account the consequences for basic, clinical, and demographic research as well as sample size, subject selection, data collection, analysis, and interpretation. We pay special attention to techniques for testing how gender and sex differences can modify or interact with effects, and we explore why some conclusions drawn from sex-stratified data should be treated with caution. Males and females are categorised differently as

soon as they are given the boy or girl pronoun. Men and women have different levels of power and control over the socioeconomic factors that affect their health their health, quality of life, and standing in society, depending on their gender. All facets of our society can be seen to influence how men and women should and shouldn't behave. The concepts of sex and gender are essential to both homosexuality and heterosexuality. In today's society, gender stereotyping and social stigmas related to sexuality are very common. Sexuality and gender norms are constantly being created and reconstructed. In the gendered society in which we live, there are standards for both conduct and appearance. We discover our gender their children as soon as they become aware of them. Both conventional ideas of femininity and masculinity appear to exist.

Transgender individuals do not always receive the same level of protection in the workplace, the classroom, or society at large. Transphobic abuse is frequently directed at transgender persons. In the end, the general lack of comprehension of transgender people is one of the main reasons that transgender people is one of the main reasons that transgender people experience inequality. Anti-transgender stigma causes healthcare exclusions, job discrimination, and elevated risks of homelessness and poverty, all of which are associated with elevated risks of fatal violence. The idea that a transgender person must be gay is a prevalent misunderstanding. Being transgender, on the other hand, emphasises gender identification rather than sexual orientation. Any sexual orientation can be associated with a transgender individual. The idea that people who cross dress are transsexual is another crucial myth. Many cross dressers, however, are at ease with the sex they were given at birth. Even though those who engage in cross dressing are formally covered by the transgender act, the majority do not consider themselves transgender. It is hotly debated whether transgender identification qualifies as a mental disorder. Gender dysphoria, or the disconnection

between ones assigned sex at birth and the gender with which the individual identifies, affects many transgender individuals. Not all people who are covered by the initials LGBT or GLBT concur with what they mean. For instance, some contend that the reasons of transgender and transsexual individuals are distinct from those of LGB individuals. The main contention of this argument is that, regardless of one's sexual orientation, being transgender or transsexual has more to do with one's grasp of gender identity, or whether they consider themselves to be a man or a woman. It is possible to view LGBT issues as a question of sexual attraction or orientation. These distinctions have been made in the context of political action, where LGBT objectives, such as same-sex, marriage legislation and human rights work (which may not include transgender and intersex people), may be viewed as different from transgender objectives.

Although there have been a few Malayalam films with LGBT themes, this is the first one to focus on a gay relationship as the primary plot. The movie named "*My Life Partner*" one of the first Malayalam movies which portrays about the LGBTQ issues. There are many other movies apart from Malayalam. There is a famous Malayalam movie which depicts about the transgender issues known as "*Njan Marykutty*" starred by Jayasurya. *Angels in America*, *Bound*, *Boy's Don't Cry*, *The Boys in the Band* are some of the movies which portrayed queer theory.

Feminism was the contrast between sex and gender. Queer theory offers the view that all identities are social constructions. The ideas of male and female are just as much the product of representations as masculinity and femininity. Queer theory does not concern itself exclusively with homosexuality it is about all forms of identity. Gender-bending individuals have existed throughout history in every society. Transgender, on the other hand, is a word that was only coined in the middle of the

1990s. It is helpful to think of the term “transgender” as a catch-all phrase that refers to a variety of individuals who spend significant amounts of their lives expressing a sense of gender other than the sex to which they were born. This applies to cross dressers, transsexuals and anyone else who believes that the gender they were given at birth is not representative of who they truly are. The term “cisgender” refers to individuals who do not identify as transgender and who instead associate with the sex that was assigned to them at birth. Lesbian, bisexual, gay, heterosexual or other sexual orientations are all acceptable for transgender individuals to identify as. Trans people and LGBT people both share a history of oppression, prejudice, dread and shame. Transgender people shouldn't have to hide who they are in order to live secure and contented lives, just like LGBT people. But it's essential to remember that each segment of the LGBT community has different experiences.

Heterosexual characters have always predominated in literature. For those who are unaware, there are a plethora of other orientations and preferences hidden beneath the umbrella of sexuality. While the LGBTQ acronym has several definitions, the most commonly understood version is Lesbian, Gay, Bisexual, Transgender, and Questioning or Queer (and the plus stands for many others, including but not limited to Asexual and Pansexual). The acronym has been expanded over the years to include as many different sexual preferences and identities as possible - so, while the community appears to be attempting to represent the vast idiosyncratic nature of our species, literature appears to be falling slightly behind.

In any genre of writing, LGBTQ characters were scarce. Characters were merely identified as heterosexual and limited to having romantic emotions for people of the other sex. Furthermore, this is not an accurate portrayal of our culture today. Young adolescents who are unsure of their orientation or identification suffer because LGBTQ

characters are underrepresented in literature. Books can offer solutions. For those whose emotions deviate from the “normalised” biology of humans, it can offer a secure haven of knowledge and comfort. The promotion of heterosexuality as the sole acceptable sexual choice among people, however unintentionally, is wrong. It’s become an increasingly annoying cliché to use love triangles in heterosexual relationships to. Love triangles and straight relationships have a tendency to overshadow other forms of sexuality, which is a cliché that irritates. For LGBTQ people to feel included in literature and society as a whole, teens (and everyone else) need more representation in that genre. It is impossible to emphasise the impact of imagining a character—fictional or not—who enjoys the same thing as the reader who may feel self-conscious.

LGBTQ+ representation in Young Adult fiction has not been entirely ignored. Authors such as David Levithan, Rainbow Rowell, Adam Silvera, and Becky Albertalli have all written books with LGBTQ+ characters. And literature has clearly demonstrated a willingness to discuss other sexualities. While many LGBTQ characters are familiar with being written into minor character roles, Albertalli's novel, *Simon vs. The Homo Sapiens Agenda* (published in 2015), features a gay teenage boy as the main character. *Will Grayson, Will Grayson*, by John Green and David Levithan, was published in 2010, and it became the first LGBTQ+ novel to be included on The New York Times list. Julie Maroh's graphic novel *Blue is the Warmest Colour* was released the same year. This graphic novel turned film captures the romance of two women; the film went on to win the Palme d'Or award at the Cannes Film Festival. The broader perspective of sexuality is not only being presented in literature, but it is also receiving critical acclaim and being rewarded, rather than being published and dismissed by a society uninterested in discussing the phenomenal and enlightening breadth of human beings' romantic diversity.

While lesbian and gay characters are increasingly being included in novels, authors still tend to shy away from exploring the B in LGBTQ+ — that is, bisexuality, which has received backlash from both the heterosexual and homosexual communities. Furthermore, literature has not ventured into the territory of asexuality and aromanticity, which is defined as having no sexual or romantic feelings towards anyone. The concept of romance has been constructed as a prominent element in many genres of fiction. It is critical not to undervalue the power of literary representation. It has the potential to save the lives of teenagers who believe they have a fundamental flaw. Allow literature and film to convince them that there isn't.

Chapter Two

Movie Analysis

Sanjay Leela Bhansali's *Gangubai Kathiawadi* is a 2022 Indian Hindi-language biographical crime drama film directed and produced by Bhansali and Jayantilal Gada. Alia Bhatt plays the titular character in the film, which also stars Ajay Devgn, Shantanu Maheshwari, Vijay Raaz, Indira Tiwari, Seema Pahwa, Varun Kapoor, and Jim Sarbh. The movie is partially based on the life of Ganga Jagjivandas Kathiawadi, also known as Gangubai Kothewali, whose story was chronicled in S. Hussain Zaidi's book *Mafia Queens of Mumbai*. A simple girl from Kathiawad who had no option but to accept destiny's ways and make it work in her favour is portrayed rising to prominence in the movie. On February 16, 2022, *Gangubai Kathiawadi* had its world debut at the 72nd Berlin International Film Festival.

Madhu, a teenage woman, is compelled against her will to become a prostitute. The house madame Rashmibai tortures her because she won't become a prostitute. Later on, Gangubai is tasked with convincing Madhu. When she encounters Madhu, she shares her own story with her. Ganga Jagjivandas Kathiawadi, the daughter of a lawyer and the product of a wealthy household in Kathiawad, dreamed of acting in Bollywood. At the age of 16, she ran away to Mumbai with her boyfriend Ramnik Lal after he vowed to help her launch a film career under the guidance of his aunt Sheela. His sale of her for Rs 1000 to Sheela Masi's brothel in Kamathipura, where she was compelled to work as a prostitute, completely flipped her life upside down. She subsequently adopts the name Gangu. She makes an acquaintance there by the name of Kamli. When visiting the brothel, a guy by the name of Shaukat Abbas Khan assaults Gangu. When she appeals to mafia boss Rahim Lala for justice, he accepts her as his

sworn sibling and grants her wish. After Sheela Masi passes away, Gangu takes over as the madame of her house, changes her name to Gangubai, and later becomes a significant political figure. She later learns during a discussion with Rahim Lala that a ward secretary wants everyone in Kamathipura to leave. The secretary is working with a school that claims Kamathipura is a hotbed of immorality to construct skyscrapers in the area. The secretary's agreement is rejected by Rahim Lala, who also advises Gangubai to get ready for being sued and taken to court. With the children from the brothel, Gangubai enters a meeting with a journalist and the director of a school. There, she says that all 8 girls should receive an education and promises to pay their tuition for five years. In front of the journalist, Mr. Faizi, the ladies enroll. However, on their first day of school, the kids are struck and expelled. Kamli, who had just given birth, also passes away at the same moment. Pammi, the son of Kamli, is adopted by Gangubai. Gangubai is supposed to deliver a speech on prostitution education at a rally that Mr. Faizi has prepared for her, but she deviates from the plan. Instead, she challenges the audience to consider why it is that prostitutes are singled out for prejudice when they themselves do not.

She opposes Raziabai in the Kamathipura presidential polls. A trans-women who is the dominant power in kamathipura who rules kamathipura even though she is a trans-women but still she is strong. No one overcomes her everyone fears her she portrays both masculine and feminine character. But gangubai defeats her and wins the election by holding a marriage in kamathipura and after showing movies during razia's speech to draw people away. In order to speak with Jawaharlal Nehru, the prime minister, Gangubai plans a trip to New Delhi. The Prime Minister is asked by Gangubai to decriminalise prostitution, but he declines. The Prime Minister finally consents to form a committee after discussion. He also consents to prevent Kamathipura and the

prostitute from being abandoned. Although it wasn't legalised, Kamathipura honours the fact that prostitution still exists today.

Sanjay Leela Bhansali's frames have gotten more and more painstakingly detailed, but his female characters have gotten more one-dimensional and are now only known for their dedication to their male partners. Because of the director's obsession with their beauty, Sanjay Leela Bhansali's female characters are never recognised as being the powerful, brave, intelligent, dignified, and astute individuals that they are.

The struggle that women face in breaking free from the constraints of patriarchy and misogynistic dominance in order to have their opinions heard is vividly illustrated in Alia Bhatt's *Gangubai Kathiawadi*. In the movie, which is partially based on Gangubai Harjivandas' real story as told in the book "Mafia Queens of Mumbai" by S Hussain Zaidi, Bhansali uses Alia to symbolise the 4000 sex workers who have suffered victimisation in some way. Gangubai fights for the rights of these women and insists that their daughters receive an education because she recognises their plight as prostitutes in the Hera Mandi red-light district.

The movie portrays that prostitution is not a work which is impure and even the sex workers are not impure they too work with dignity so prostitution should also get dignity how other works get. Even though the oldest profession in the world is prostitution but they are not given any dignity or respect. Mostly women are seen sex work than men. Gangubai Kathiawadi, miscalculates the politics of sexual health, the politics of pimps, and the division of material resources, formulating the necessary discussions in the politics of a red-light district. Even though prostitution is a paid work

The friendship between the girls as they helped each other paint and powder themselves, a red ribbon being braided, a barely there blouse with a long floral skirt, a

saucy pose made against a door—all of these visual vignettes are captured in the movie as the plot develops.

Colorization, Films evoke feelings and atmosphere in ways that spectators aren't even aware of. In every scene of the film *Gangubai Kathiawadi*, the use of colour and light serves to accentuate the underlying feelings. The colour yellow is used in the movie to represent the emotions of joy and ease.

White saree, She would dress a lot of whites, according to the book. She would have a cause, according to Sanjay Sir, if she wore whites. White appears serene. That individual gains some kind of power as a result. In a scene from the recently released *Gangubai Kathiawadi*, the brothel's women approach adolescent Gangu (played by Alia Bhatt) and tell her that she will no longer have sex with any of the customers going forward. Since white represents modesty, virginity, and purity, it is implied that their work is filthy, unclean, and impure. Ironically, the very thing the real Gangubai battled long and hard for, decades of cultural and societal work to make sex work respectable, are undone in one fell swoop by director Sanjay Leela Bhansali.

Golden Tooth, As a prestige symbol, Gangubai Kathiawadi wore a Gold Tooth in her mouth. In many nations around the globe, wearing gold teeth is seen as a sign of status and wealth.

Gangubai Kathiawadi has enough talk about how sex work is just like any other job. Gangu states the three tenets of sex work: the customer should receive complete satisfaction, the dishonest work should be done with honesty, and life should be spent with honour after she is elected president of the Kamathipura ward in Mumbai . When the mixed-race beauty Alia Bhatt portrays Gangubai, whose skin tone sticks out sharply in contrast to the other women in the brothel, Bhansali plays on the paradox of the

virgin/vamp. In one especially gruesome scene, Gangubai is repeatedly assaulted while the languorously ugly madame, played with louche charm by Seema Pahwa, pretends to feel sorry for her. The juxtaposition between the madame's destroyed face—coarsened by age—and Bhatt's brutalised beauty is agonising and causes the entire theatre to take a collective breath. This abuse is intended to highlight how disgusting the sex industry is. A recurring theme in the film is white. In the film, Gangubai mentions the various hues of white that exist, including the white of the moon, clouds, paper, rose, barfi, salt, milk, and conch shell. Instead, the tailor opts for the docile lake animals' white, like swans. For Gangubai, dhanda (business) is dharam (faith), and it is more important than everything else. A character in the movie states, "If you don't spread your legs, you will have to beg," in reference to not spreading your legs.

The notion that even a ruin can and must have dignity is another thread that runs through both the narrative and its cinematic depiction. The biography of Gangubai is a study of this subject. She adapts to her situation by using every tool at her disposal, from using her popularity with the regulars to gain wrestling privileges for herself and the other girls to eventually emerging as the undisputed head of a group of people and a mother-like figurehead of one of society's most marginalised groups. She achieves this through the use of dishonest police officers, a strategic alliance with Rahim Lala (Ajay Devgn), one of the most feared and powerful underworld dons of Bombay at the time, and journalist Amin Faizi (Jim Sarbh), who assisted in evangelising her cause.

The movie depicts a trans-women called Raziabhai. She is a transgender sex worker. A transgender person who works in the sex industry or provides sexual services in return for cash or other forms of payment is referred to as a transgender sex worker.

Any person whose gender identity varies from the sex they were assigned at birth is referred to as transgender. An given male gender at birth makes a person transgender,

and an assigned female gender at birth makes someone transgender. In general, it appears that sex workers are significantly more likely to experience severe health issues connected to their line of work, such as physical and sexual assault, robbery, murder, issues with their physical and mental health, and drug and alcohol addiction. Although all sex workers are susceptible to the issues mentioned, some research indicates that those who perform street-based work are more likely to experience these problems.

The idea that a transgender person must be gay is a prevalent misunderstanding. Being transgender, on the other hand, emphasises gender identification rather than sexual orientation. Any sexual orientation can be associated with a transgender individual. The idea that people who crossdress are transsexual is another crucial myth. Many crossdressers, however, are at ease with the sex they were given at birth. Even though those who engage in crossdressing are formally covered by the Transgender Act, the majority do not consider themselves transgender. There is much debate over whether transgender identity qualifies as a mental illness. The disconnection between one's designated sex at birth and the gender with which they identify is known as gender dysphoria, and it affects many transgender people.

But in the movie the transgender is depicted as the powerful one. Nobody overcomes raziabhai. Here raziabhai is seen as the powerful one who holds the whole kamathipura. The character is done by Vijay Raaz. Raziabhai is seen as the queen of kamathipura in the movie. Sanjay Leela Bhansali depicted masculine and feminine character of Raziabhai in her appearance. Detailing given for the trans-women helped us to get an idea about the character. In most cases transgender's are not given any power in the society but in the movie the transgender is given a power.

It is difficult to understand how a sex worker could fall in love given the gloom they live with. According to Gangubai, real love is a myth that only gullible people

believe in. Her conviction is understandable given that her lover had tricked her. But when she falls in love with her local tailor Afshaan, she abandons her conviction. Losing her guard is a big move for someone like Gangubai who has seen the most repulsive side of masculinity. She nevertheless does so because she can feel Afshaan's unadulterated affection.

While most films depict victims of sexual abuse as traumatised by the concept of love, this film takes a different approach. It accurately depicts how a woman can instinctively distinguish between true love and hideous lust. While one's touch can be extremely pleasurable, it can also be extremely unpleasant depending on one's underlying intentions. Gangubai's fellow sex workers share her desire to find true love and live a happy married life. While sex workers in India may still want to find love, their profession prevents them from marrying Kusum's daughter. She does so to shield Afshaan from her own troubled past as well as a young girl from a traumatic future.

It is usual for society to categorise an unmarried girl as impure if she loses her virginity. Nevertheless, Gangubai radiates in her white saree, representing the purity of her spirit, despite being a sex worker. Historically, Kamathipura has been a sea of gloom for women, and Gangubai becomes the guiding light there. "Gangubai Kathiawadi" is a movie that keeps the audience seated even though it lacks a clear conclusion. The underdeveloped location of Kamathipura is visually appealing thanks to Bhansali's direction, which also boasts admirable cinematography and excellent performance (like most of his films). The movie is a true work of art.

Chapter Three

Queer theory studies on *Gangubai Kathiawadi*

Queer criticism examines artifacts for essential identity categories. Because queer theorists challenge the notion of a static, essential, or natural identity, a queer critique must focus on how identities are represented in the artifact. Queer criticism acknowledges that all human beings are, by their nature, unique.

This segment employs the queer theory to analyze the film *Gangubai Kathiawadi*. A relatively "new" formal field of study that has recently developed is queer theory in film, which represents a specific spectrum of movies built on the model of heteronormative human sexuality. The heteronormative view of human sexuality is opposed through a formal method of study known as queer theory. Moreover, the acceptance of sexual orientation, gender, and sexuality on a wide range. Gay, lesbian, transgender, intersex, bisexual, asexual, and other relationships as well as sexual orientation and gender identification are all accepted under the umbrella of queer theory. Thus, queer theory adds to our understanding of politics, ethics, and other disciplines. Particularly challenging dominant sexuality beliefs and standards that are either underrepresented or not reflected at all. Queer critique looks at artifacts for key identity categories. Because queer theorists question the concept of a static, essential, or natural identity, a queer critique must concentrate on how identities are portrayed in the artifact. Queer critique recognizes that all humans are, by definition, unique.

In order to produce work that varies from specialized aesthetic analyses of specific texts to historical accounts of cinema as a transcultural and political theater of desire, queer cinema studies integrates the theoretical interests of queer theory with the analytical techniques and concepts of film studies. Queer theory maintains that all

sexual behaviors, all ideas linking sexual behaviors to sexual identities, and all categories of normative and deviant sexualities are social constructs, sets of signifiers that generate specific types of social meaning.

The notion of "heteronormativity," which refers to "the institutions, structures of understanding, and practical orientations that make heterosexuality seem not only coherent—that is, organized as a sexuality—but also privileged," is one of the fundamental ideas in queer theory. The embrace of the word "queer" to signify a resistance to normative codes of gender and sexuality was also significant during this era of cinematic innovation.

In this movie there is a portrayal of queer theory as well as feminism but this project mainly focuses on queer theory. In this movie we can see many gender and sexuality issues depicted by the director in a creative way. Queer theory had become one of the major theories which have prevalence in this modern society. Modern society are more westernised and their thoughts had also developed. The new generation have their own idea about their sexuality and gender. The young generation are ready to accept whatever their identity is even society is giving more space to them. Queer theory is more acceptable in the modern society. There are movie's which shows these LGBTQ issues. A Malayalam movie 'My Life Partner' one of the movies which shows the relationship and romance between gay couples. Nowadays movies are giving more space for gender and sexuality.

Homosexuality is now legal in India after a five-judge constitutional panel of the Supreme Court of India invalidated a portion of Section 377 of the Indian Penal Code on September 7, 2018. In reality there are many issues which were supported by the supreme court of India to live with their identified sexuality and gender.

A woman and her lesbian companion voiced their desire to cohabit, and a Division Bench of the Kerala High Court granted their request. The decision was made by the Bench after it granted a habeas corpus petition brought by Adila Nazerin of Aluva who claimed that her lover Fathima Noora of Kozhikode had been imprisoned without legal justification by her parents. Ms. Nazerin stated in her appeal that she is a lesbian by choice. In actuality, she was dating Ms. Noora, a 23-year-old. Since they were both practicing Muslims, their parents disapproved of their engagement.

After Tamil Nadu, Kerala has been at the forefront of LGBT problems in India. One of the first states in India to create a welfare programme for the transgender population, it also put forth the idea of providing free gender affirmation surgery through public hospitals in 2016.

The suicide of Ananyah Kumari Alex, Kerala's first transgender RJ and activist, alleging botched-up gender affirmation surgery led to protests by the LGBTQIA+ community of Kerala and initiated discussions about the irregularities and the absence of a specific protocol for conducting gender affirmation surgeries in various private hospitals of the state. In addition to setting up procedures for free gender affirmation surgeries in Kerala's public hospitals, the state government appointed an expert committee to look into the various problems that transgender people experience in the health sector.

Gangubai Kathiawadi, based on the gritty novel "Mafia Queens of Mumbai" by S. Hussain Zaidi and Jane Borges, follows Ganga's ascent from a modest small-town girl in Gujarat to the undisputed kamathipura queen of Mumbai.

It is a real, tragic, and dramatic sight to see women standing out in front of a kotha (brothel) in Kamathipura, the notorious red-light district in south Mumbai. The

tale of numerous young women who were sold to brothels for a few hundred dollars is told completely through the eyes of the film's protagonist Gangubai in Sanjay Leela Bhansali's "Gangubai Kathiawadi," which is entirely set against this gritty backdrop of Mumbai.

Bhansali uses challenges and episodes to move his story along much like a chapter in a novel. Even though the movie contains a lot of information, such as how Gangu becomes a fighter for the women of Kamathipura, her relationship with the seedy side of the city, and her political ambitions, we are still left curious about the rest of her life and how it all played out. The story does not dig deeply into any one aspect of Gangu's life, but there are some exquisitely crafted, heartbreaking moments in Bhansali's trademark style, with a lot of finesse and flair. The manufacturing quality is excellent. Each melody is expertly and colorfully illustrated, even as Gangu stands in the middle of it all like a vision in white. With the exception of Dholida, none of the tracks are particularly memorable.

Like all of Bhansali's movies, this one is gorgeous to look at. The camera lavishly glosses over the shadowy lanes of Mumbai's red-light district. There are many details about her life that are still unknown, even though the tale brings to light some important truths about our society, the lives of sex workers, and important questions. The storyline maintains some extremely dramatic scenes and clap-worthy dialogues that keep you interested in a movie that feels longer than it should be. But after you leave the theater, the fantastical world that Bhansali built lingers in your memory, and the mystery surrounding Gangubai's eventful life only serves to pique your interest.

Bhatt is fantastic, tearing through the movie, and her acting picks up steam as respect, desire, and even a little bit of fear begin to flicker in those around her. This is a wide brush portrait loosely based on a real-life woman who is featured in the nonfiction

book *Mafia Queens of Mumbai*, but it is robustly enjoyable work from director Sanjay Leela Bhansali. (*Devdas*).

Now in this project first we will analyse the transgender issues depicted in the movie. A negative character in the movie *Raziabhai* is a transgender who is the only powerful negative character in the movie. In the sense normally we have seen transgenders are not given any kind of power in the society but in the movie all others are afraid and also give respect to *Raziabhai*. Transgenders are mostly seen in red light areas even there they face harassment but the movie shows *Raziabhai* as a powerful figure.

There are many indirect detailing given in the movie to show both the masculine and feminine character of the *Raziabhai*. The character is a transwomen to show her feminine character she is dressed up in a churidar to give a more feminine look more accessories is added like bangles, chain, earring, sling bag and scarf which always worn over her head. This physical appearance give an indirect meaning she more likely to live a life like a women but by birth she is a men so there is also a male dominance seen in the movie.

The masculine character is shown in the movie through the physical appearance first the director used the sound. The sound given for *raziabhai* is male voice which shows that she also have a masculine character. The movie part from 1:16:53 to 1:19:26 shows the male dominance towards the lead character or the heroine *Alia Bhatt*. In this portion *Razibhai* uses many dialogues and the usage of many words that portray her masculinity wordings like “My Girls”. Here we can see that she is trying to make something of her own or something that she had already earned. Here it the director indirectly shows the lust of some women characters towards the transwomen that means *raziabhai* shows a masculine character whenever she is with a women.

The dialogue “you see these hands?” “when I clap with these hands, I can crush my enemy’s skull between them ” the character tries to show his physical power of a man and a woman cannot bear the physical power of a man. Physically men are powerful than women but a transwoman who is neither a man nor a woman tries to show her physical power that she is physically a man and is more powerful than a woman.

Male dominance is also shown that women are not able to cross men. These are indirect details given by the director to show both masculine and feminine characters. The character shows about both characters. The iconic dialogue which shows the extreme masculine character is “kamathipura belongs to Raziabhai.” “kamathipura will always belong to Raziabhai”. This dialogue is delivered to the heroine Gangubhai that she cannot win over her power here the masculine character is shown through an iconic dialogue.

Other people in the movie considered Raziabhai as a woman because she is called as the queen of kamathipura. These are the major details given in the movies to show the masculine and feminine characters.

The movie also showed homosexuality. It was not clearly portrayed but in the sense it is portrayed indirectly through an iconic dialogue delivered by a prostitute after the death of ‘kamli’. Kamli a prostitute passed away due to a fever. After her death all the prostitutes gathered near kamli and were praising about her beauty. One of the prostitutes conveyed a dialogue which shows her attraction towards kamli, “forget the man, even I was attracted to her”. This dialogue shows about the depiction of homosexuality between the prostitutes. Other than heterosexuality homosexuality is also depicted indirectly.

There is a notion of thinking prostitution as an impure job. But through detailing

in the movie the director proved that prostitution is not an impure job. The portrayal of white saree in the movie is one of the detailing given to show the purity of the job. The white is seen as a symbol of purity and also a dialogue is given to give this more uniqueness. Gangubhai asks afshan to select her a saree he answered that all are white at the time gangubhai delivers a dialogue about different types of white. At the moment afshan answers “As white as Swan ”. Swan is a symbol of purity here the director tries to say that prostitutes are pure and prostitution is also pure.

Prostitution is given a dignity in the movie director supports and respects prostitution. Employers seek expertise in any other line of work, including sales, legal, medicine, and cleaning. The task is simpler for the experienced employee, who also makes more money.

Unlike prostitution, where expertise is a liability. A young woman who sells her chastity on the internet can make a lot of money, but a woman with 40 years' worth of experience will make a pittance. In the movie prostitution is given more dignity than they consider. They are given respect and sex workers are seen as pure in the movie. The Supreme Court recognized sex labor as a "profession" in a recent ruling. It was discovered that those sex workers were protected by the law and had a right to self-worth under Article 21 of the Indian Constitution. Additionally, it specified that police departments must treat sex workers with respect.

Sex work requires a significant quantity of both physical and emotional labor. A significant percentage of individuals entered this field through coercion, or forced entry. A very small proportion of people choose this profession voluntarily. People frequently enter this field to support themselves. The majority decide to do it due to their upbringing, with destitution being the main driver. Additionally, some people in the modern era have selected it as a means of sexual exploration and expression. It is

not harmful to enter this job voluntarily. An individual has the freedom to decide what they must do to make a livelihood. However, it is illegal to force someone into this occupation against their will. Even though sex work is an age old profession but even then the society consider it as an impure job but the movie give dignity and respect to the job.

Assumptions state that sex work entered the world when people attempted to exchange goods and services for money and goods in return for sex, though it is difficult to pinpoint the precise century when it began in India. The history of sex labor in India dates back to the Indus Valley Civilization's archeological discoveries. Later, it was acknowledged during the Vedic, Gupta, and Sultanate eras. It gained popularity as a type of religion during the Middle Ages, when the Devadasi system was followed. Slaves of God who have dedicated their lives to serving God are known as devadasis, or sanctuary women. However, the system has lost its morals, and under the influence of young women's religious fervor, it has steadily shifted to the framework of sex work. Later, it gained popularity in important Indian towns like Gujarat's Waida Village, Mumbai's Kamathipura, Kolkata's Sonagachi, and Delhi's G.B. Road.

The Supreme Court recognized sex labor as a "profession" in a recent ruling. It was discovered that those sex workers were protected by the law and had a right to self-worth under Article 21 of the Indian Constitution. Additionally, it specified that police departments must treat sex workers with respect. Under the Immoral Traffic (Prevention) Act of 1956, the authorities are obligated to safeguard them. Additionally, since having voluntary sex is legal but operating a brothel is illegal, they should not be "arrested, penalized, harassed, or victimized" during searches on any brothels.

The court's decision emphasized the importance of providing sex workers and their children with the fundamental protections of human decency and integrity. The

court also cautioned the media to exercise extreme caution when it came to withholding the names of sex workers during search and rescue operations. The current circumstances for sex workers and their families will greatly change as a result of this Supreme Court decision. It will at least produce a minor shift in how people think in Indian culture.

A century of reconsidering sex work from a labor viewpoint has already begun. Thus, just like with any other work, their emotional and physical labor must be respected. On LinkedIn, for instance, a woman recently proudly put "sex work" under her professional experience. Netizens praised her rather than mocked her. These occurrences demonstrate that not everyone views women as a sexual object.

The government and its agencies should pay close attention to the necessities and comforts enjoyed by sex workers and make sure that those who truly need them are provided for. The organizations responsible for enacting laws ought to review their previous work and improve victim rescue and rehabilitation services. We can anticipate that by properly implementing projects and policies, people's attitudes and behaviours towards sex workers will progressively change. This will ultimately put into practice the key idea that sex workers are people.

In order to review and release adult women who do not want to remain in shelter homes, the court also ordered state governments to survey those facilities.

Despite the good intentions of the court orders, activists have noted that they can actually be harmful for sex workers, such as leaving young children with their moms in brothels. In spite of the fact that sex work is lawful in India, it is difficult for any sex workers or prostitutes to engage in their trade, and they risk being arrested for client solicitation. Similar to other socially taboo occupations, there is some ambiguity

and uncertainty when practicing it. When the court wished to issue orders, Additional Solicitor General Jayant Sud told the court that the government was working on a draft anti-trafficking bill. A number of progressive measures for preventing trafficking and rehabilitating sex workers are included in the Trafficking in Persons (Prevention, Care and Rehabilitation) Bill, 2022. The proposal was made five years ago.

The court questioned the lengthy delay in passing this bill and stated that sex workers are "a part of society which has not only been neglected but no one wants to even think about them. They don't even receive human treatment.

Conclusion

The research has been analysed the film Gangubhai Kathiawadi 2022 film directed and produced by Sanjay Leela Bhansali. Ajay Devgn, Shantanu Maheshwari, Vijay Raaz, Indira Tiwari, Seema Pahwa, and Varun Kapoor also play significant parts in the movie, which also stars Alia Bhatt as the title character. The movie is partially based on the life of Ganga Jagjivandas Kathiawadi, also known as Gangubai Kothewali, whose story was chronicled in S. Hussain Zaidi's book Mafia Queens of Mumbai. The movie follows the ascent of a poor Kathiawad girl who had no option but to accept fate's dictates and turn it to her advantage.

In the modern society queer theory had got a wide acceptance. And in this project queer theory is analysed. The movie made one of the feminist hit movies in the Bollywood industry but the movie also gave a mere importance to queer theory. The movie indirectly gave detailing which proved queer theory. The characters in the movie showed many indirect detailing to prove something which is seen as wrong in the society or indirectly proved some are legal which the society considered illegal.

Now a major part of the society mainly the new generation changes the traditional notions that the older society put forward. They are trying to overcome the general traditional ideas that the older generation had come with. The hereditary ideas brought by them made many superstitions in the society. Like the only sexuality which should be accepted by the society is heterosexuality, the only gender accepted by the society should be male and female, women should always be under her man, like these many stereotype notions are trying change through this modern society so the modern society is challenging. It is quite difficult for the older generation to accept this modern society. They cannot be blamed because they were bought up by hearing these kind of

traditional norms and superstitions. The period we live is completely different, what we heard is not in our sense, the wide media and other influences changed our thought and ideas towards these stereotype notions. So this project can be helpful for the rethinking of the queer ideas which were made earlier. Queer theory was first emerged in the 1990s but the theory got acceptance in the modern era. This project will analyse the major queer ideas depicted in the Sanjay Leela Bhansali's movie Gangubai Kathiawadi.

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DON BOSCO ARTS AND SCIENCE COLLEGE

ANGADIKKADAVU

**READING MARIAN KEYES'S *WATERMELON*: A
FEMINIST APPROACH**

A Project Submitted to Kannur University in Partial Fulfilment
of the Requirement for the Award of Bachelor of Degree

NIDHA FATHIMA CN

Register No: DB20AEGRO48

DEPARTMENT OF ENGLISH

Project Supervisor: Ms. ASWATHI KRISHNA

March 2023

KANNUR UNIVERSITY**Bonafide Certificate**

This is to certify that this project report entitled “**Reading Marian Keyes's Watermelon: A Feminist Approach**” is a bonafide work of Nidha Fathima CN, who carried out the project work under my supervision. This project has not been published or submitted either in part or in whole, for any other degree.

Fr.Jaison Anthikkatu**Head of Department****Ms. Aswathi Krishna****Project Supervisor**

Declaration

I, **Nidha Fathima CN**, hereby declare that the project work entitled “**Reading Marian Keyes's *Watermelon: A Feminist Approach***” has been prepared by me and submitted to Kannur University in partial fulfilment of the requirement for the award of Bachelor of Arts in English is a record of original work done by me under the supervision of Ms. Aswathi Krishna of the department of English of Don Bosco Arts and Science College.

I also declare that this project work has not been submitted by me fully or partly for the award of any degree, title or recognition before any authority.

Angadikadavu

31-03-2023

NIDHA FATHIMA CN

DB20AEGR048

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NIDHA FATHIMA CN

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Introduction

Perhaps more than any other form of criticism, feminist theory presents what is undoubtedly one of the most basic challenges to pre-existing critical orthodoxies in its reevaluation of subjectivity and the term "experience"; it crosses boundaries and draws from numerous, contradictory traditions. The political discourses of modernity are the foundation of both Marxism and feminism, which both inherits and challenges modernity's notions of sovereignty, equality, liberty, rights, and reason.. However, feminism has also played a significant role in highlighting some of the flaws in this legacy and has significantly influenced both its current growth and crisis. Feminism has been one of the most effective movements in thought to expose some of the most pervasive forms of oppression, even though its discourses clearly derive from and are made possible by those of Enlightened modernity and its models of reason, justice, and autonomous subjectivity as universal categories.

The present study is to understand about the insecurities that lead to infidelity in men. It seeks to understand how women in society are affected by the patriarchal blame placed on men's insecurities through the novel *watermelon* by Marian Keyes, a domestic fiction published in 1995. In this novel, Clare experiences the most dreadful separation from her husband, who decides to leave her shortly after the birth of their first child. it is a funny but intensely serious love story.

The project contains five chapters including the introduction and the conclusion chapters. The introduction chapter introduces the aim and relevance of the thesis. The first chapter deals with the feminism theory and its significance. The second chapter is about the novel *Watermelon* by Marian Keyes. The third chapter studies the novel *Watermelon* in the point of view the theory of feminism and discuss about the

patriarchal drive to blame women to feed the insecurity of men in the novel and in the society. In the conclusion chapter, a conclusion derived based on the study carried out in the application chapter.

Chapter One

Radical Feminism: An Overview

The radical feminism movement began in the 1960s by women who had taken part in civil rights and anti-campaigns, mostly in New York and Boston. It then spread to the rest of the USA and Europe on the premise that patriarchy is the primary source of women's discrimination and oppression. It is a feminist theory and method that places an emphasis on the patriarchal causes of gender inequality and aims to confront and overthrow such systems using unconventional methods. It is distinguished by a concentration on the experiences and viewpoints of women, a rejection of conventional gender norms and expectations, and an emphasis on group action and social change. It believes that sexism and patriarchy are the main causes of the oppression and discrimination of women, ignoring all other factors, including race, colour, age, religion, ethnicity, culture, location, disability, caste, and economic and social classes. Patriarchy is based on psychological and biological factors, which are ingrained in society. Radical feminism also emphasises the abuse of women, children, and vulnerable men under patriarchy, as well as the violence and coercion committed by men through rape, sexual harassment, child sexual assault, and domestic violence. They viewed gender inequality as a systemic issue rooted in societal structures rather than an individual one. They frequently call for revolutionary change and want to overthrow patriarchal structures rather than amend them. It critiques traditional feminism for its individualistic emphasis and failure to address the underlying factors that lead to women's subjugation. Also it strives to prevent a male-dominated society and opposes patriarchal oppression and female mistreatment.

Patriarchy and gender-based power structures are the main sources of women's oppression, and radical feminism aims to fight and dismantle these factors. It highlights how entrenched gender inequity is in society's structures and systems and calls for radical reform to improve it. Radical feminists frequently concentrate on topics pertaining to sexual assault, reproductive rights, and the intersectionality of oppression, acknowledging the ways in which different kinds of oppression interact and compound one another. They also stress the significance of individual experience and viewpoint in comprehending and combating gender inequity. Within feminist movements, radical feminism has been both powerful and divisive, and its principles continue to influence discussions about gender and power in the present day. Radical feminists contend that males frequently buy and sell objectified female bodies for their own sexual gratification and that prostitution, pornography, stripping, massage parlours, and escort services are all forms of sexual exploitation. They saw "gender" as an artificial absolute concept created by society rather than either femininity or masculinity.

On the other hand, the term "feminism" is a broad one that refers to a variety of ideologies and actions that strive to promote gender equality and combat oppression based on gender. While there are many different types of feminism, radical feminism is just one that stands out. These other forms of feminism have different methods, top priorities, and objectives. Radical feminism and other varieties of feminism differ significantly in their perspectives on the reasons for gender inequality. Radical feminists want to destroy patriarchal power structures because they believe they are the cause of gender inequity. While focusing on other issues like capitalism, racism, or heteronormativity, alternative feminisms may also recognise the importance of patriarchy in maintaining gender inequality.

Liberal feminism, Marxist feminism, intersectional feminism, postmodern feminism, and socialist feminism are additional feminist ideas. Different methods are taken by these theories to recognise and combat gender oppression. Within the broader feminist movement, there are two different streams of thought: radical feminism and liberal feminism. They have different strategies, top priorities, and analyses of the causes of gender inequality, despite the fact that they share some objectives, such as women's rights and gender equity. A feminist theory known as radical feminism calls for the elimination of gender as a social construct and stresses the patriarchal causes of gender inequality. In order to achieve gender equality, it makes the case that gender oppression permeates every part of society and aims to fundamentally alter the existing power structures. Radical feminists also concentrate on topics like sexual assault, abortion rights, and how women are treated in the home and at work. Liberal feminism on the other hand, is a feminist theory that places a focus on personal freedoms and rights as a way to achieve gender equity. It aims to get rid of obstacles in the legal, social, and economic spheres that stand in the way of women achieving equality with males. Liberal feminists hold that sexism and discrimination are the main causes of gender inequality and that the current system can be changed to attain gender equality. They concentrate on problems like political representation, access to education and employment prospects, and equal pay. Liberal feminism is a more reformist approach that seeks to achieve gender equality through individual rights and freedoms, whereas radical feminism is a more revolutionary approach that seeks to fundamentally change society to achieve gender equality.

Marxist feminism is one of two varieties of feminist theory that has distinct theories about the causes of gender oppression and different ideas about how to end it. In order to fundamentally transform or even overthrow the patriarchy, or male

dominance, that currently exists in society, radical feminism focuses on how it functions as a system of power. It emphasises issues like sexual assault, reproductive rights, and the position of women in the family and the workforce. Marxist feminism, on the other hand, argues that women's oppression is sustained by the exploitation of women's labour by capitalist systems and sees gender disparity as a result of the interaction between capitalism and patriarchy. According to Marxist feminists, the need to abolish the capitalist system is necessary to achieve gender equality. While achieving gender equality is an objective shared by both radical and Marxist feminism, their emphasis and proposed strategies are vary. While Marxist feminism stresses the need to address both capitalism and patriarchy, radical feminism is focused on eradicating the patriarchy. Marxist feminists stress the importance of collective struggle and coalition-building with other oppressed groups, whereas radical feminists are more liable to support direct action and separatism. In the end, the approaches of these two branches of feminism are moulded by their different analyses of the fundamental social structures that contribute to gender oppression and its causes.

Radical feminism and postmodern feminism are two different branches of feminist theory that take various approaches to comprehending gender inequality. In order to better comprehend gender and other social identities, postmodern feminism places a strong emphasis on the role that language, culture, and social constructions play in society. Gender, according to postmodern feminists, is a social construct that is continuously produced and replicated in language and culture. They reject the notion that there is a single, universal truth or experience of gender. The influence of privilege and power on how people create and experience gender is also highlighted by postmodern feminism. On the other hand, radical feminism emphasises the patriarchal causes of gender inequality and works to profoundly alter or even overthrow the

patriarchal order. Radical feminists contend that gender inequality cannot be attained without changing the current power structures in society, which they contend are ingrained with gender oppression. The way postmodern and radical feminism view power and societal change is one of their most significant differences. The goal of postmodern feminism is to bring about change through language, culture, and social constructions. It stresses the significance of challenging and dismantling prevailing narratives and cultural norms. Contrarily, radical feminism tends to place less emphasis on language and societal norms and more emphasis on direct action and structural change. In conclusion, radical feminism and postmodern feminism share the goal of achieving gender equality, but they handle the issue differently and employ different tactics to bring about social change. While radical feminism focuses on the patriarchal causes of gender inequality and works to change the current power structures, postmodern feminism places a greater emphasis on the significance of language, culture, and social constructions. Both socialist and radical feminism are subsets of feminist theory that are dedicated to combating gender oppression, but they differ in how they examine the underlying causes of gender disparity and how they recommend pursuing gender equality.

In the eyes of socialist feminism, capitalism's relationship with patriarchy is what causes gender disparity. It contends that the gendered division of labour, the devaluation of "women's work," and the exploitation of women's labour by capitalism systems all contribute to the continued oppression of women. Socialist feminists think that in order to achieve gender equity, the capitalist system must be abolished and a more just economic system must be established. The goal of radical feminism, on the other hand, is to radically alter or even overthrow the system of male dominance by focusing on the patriarchal causes of gender inequality. Radical feminists work to

change the current power structures in order to achieve gender equality because they think that gender oppression permeates every aspect of society. The way socialist and radical feminisms examine the underlying reasons of gender inequality is one of their main points of distinction. However, socialist feminism places more emphasis on the role of capitalism and economic systems, while radical feminism puts more emphasis on the cultural and social aspects of gender oppression. Both approaches recognise the role of patriarchy in creating gender inequality. These two feminisms' suggested approaches to attaining gender equality are another difference between them. The socialist feminism movement frequently forms alliances with labour movements and other social justice organisations and stresses the value of economic equality and collective action. On the other hand, radical feminism places less stress on forming alliances with other social justice groups and is more likely to support direct action and separatism. In conclusion, both socialist feminism and radical feminism share the goal of achieving gender equality, but they differ in how they examine the underlying causes of that inequality and how they recommend enacting societal change. While radical feminism focuses on the patriarchal causes of gender inequality and tries to change the current power structures, socialist feminism places more emphasis on economic systems.

Overall, radical feminism has aided in the comprehension of gender inequality and inspired action for increased social justice and gender equality.

To be seen in current feminist action and discourse. Sexual violence, reproductive rights, and the intersectionality of oppression are just a few of the issues that radical feminists brought to the forefront of feminist theory and practise. These issues continue to be urgent worries for women all over the globe. Radical feminist theories have also impacted current debates about gender identity and what it means to be a woman. The

creation of women's shelters, rape crisis centres, and other resources for survivors of sexual assault are some of radical feminism's great accomplishments. Reproductive rights have also advanced through improved access to abortion and contraception, among other things. Radical feminist action and scholarship have also advanced knowledge of the connections between ableism, racism, and homophobia as well as the ways in which gender-based oppression interacts with each of these prejudices. Radical feminism has, however, also faced criticism for its essentialist views of gender and its disregard for the experiences of women from various origins. Nevertheless, radical feminism's ideologies and activism continue to influence wider social and political movements as well as feminist theory and practise. Radical feminism is still relevant because it places a strong focus on addressing the underlying causes of gender inequality and how it interacts with other forms of oppression. Radical feminism aims to establish a society where women have equal rights, chances, and representation by challenging the patriarchal power structures. Over the past few decades, radical feminist concepts have significantly influenced feminist philosophy and activism. For instance, the radical feminist movement gave rise to the idea that the "personal is political," which served to show how problems that were previously thought of as private or personal actually had their roots in larger social and political oppressive systems. Today, Many of the problems that radical feminism sought to address still exist. Women still experience discrimination and inequality in a variety of contexts, such as the workplace, politics, and general culture. Radical feminist theories can offer a paradigm for comprehending and combating these injustices as well as advancing efforts to create a more just and equitable society for all.

Chapter Two

An Analysis on Marian Keyes's *Watermelon*

Watermelon was written by Marian Keyes is a bestselling domestic fiction novel. It was published in 1995. *Watermelon* is her first novel. The novel has been adapted in to a movie. Marian Keyes is an Irish author and she is best known for women's fiction. She was born on September 10, 1963, in Limerick, Ireland. She is renowned for her ability to write about important subjects with grace and sensitivity while maintaining a sense of humour. Keyes is not only a writer but also a mental health consciousness advocate who has been candid about her own battles with depression and alcoholism. She has written essays and articles on the subject of mental health and given public speeches on the value of getting assistance and eradicating the stigma associated with mental illness. According to Marian Keyes, *Watermelon* is broadly based on her own memories of returning to Ireland following a failed relationship. She has also stated that her own battles with melancholy and alcoholism served as inspiration for the creation of the character of Claire. Keyes faced poor self-esteem when she was in her twenties. She developed a severe drinking problem during that time, and it got so bad that she tried to kill herself. Fortunately, she was sent to rehab where she managed to stay sober and began to write short stories in 1993. Marian sent her short tales to a publisher after leaving the rehabilitation centre. Her request to create a novel was communicated by the publisher. She ultimately made it as a writer. Keyes explained in an interview that she wrote *Watermelon* as a way to examine her own experiences with loneliness and isolation and to connect with others who might be going through a similar situation. *Watermelon* is a powerful and captivating story that relies on both

individual experience and broader societal influences. Her major works are *Rachel's Holiday (1998)*, and an international best selling novel *Lucy Sullivan Is Getting Married (1996)*. Keyes has received numerous awards for her work, including the British Book Award for Author of the Year and the Irish Book Award for Popular Fiction. Her first five novels have sold nearly five million copies worldwide and have been translated into 35 various languages. Most of her novels are highly connected to the themes of love, family, motherhood, and the hardships that women experience in contemporary society.

Watermelon depicts a woman's path through pregnancy and the difficulties of family and self-discovery in a witty, honest, and relatable way. The novel begins with the protagonist named Claire Walsh, a young Irish woman who lives in London. She is 29 years old and has everything she needs in life, including a great husband, a decent career, and a nice apartment. However, James unexpectedly tells her that he is leaving her for another woman after she gives birth to her new baby girl. James moved in with the elderly woman who lives downstairs after abandoning her and her new born child. The betrayal has devastated Claire, and she feels as though everything in her life has been flipped upside down. She is trying to make sense of what has occurred while feeling hurt, angry, and confused. She was unsure of what to do. So she decided to go back to her parents' house in Dublin. She left her parent's house more than six years ago when she married James. And now it's not the refuge she had hoped for.

Claire is forced to confront the dysfunctional relationships in her family. She felt lost and alone as she tried to balance her baby's needs, her sister's drama, and her parents' sympathy. In the beginning, Claire's relationship with her mother is especially challenging because she is dealing with her own problems and has a

propensity to be judgmental and dismissive of her daughter's issues. But as the story goes on, she gains a better comprehension of and empathy for Claire, and the two women develop a closer relationship. Claire and her father have a strained connection as a result of his distance and lack of communication. But as the story goes on, he gets more engaged in her life and gives her support and advice. Claire's interactions with her sisters are a source of tension and strife throughout the novel. However, as Claire begins to recover from her breakup and move on, she starts to confront her emotions for her sisters and builds stronger relationships with them.

Initially, five years before they got married, Clare began dating her husband. They eventually got married in a joyful ceremony because they had finally come to terms with one another and shared their love. They were, in Clare's eyes, the perfect pair. She is shocked by the sudden betrayal and finds it difficult to embrace the truth. She is consumed by this idea and searches for an answer.

When happiness makes a guest appearance in one's life, it's important to make the most of it. It may not stay around for long and when it has gone wouldn't it be terrible to think that all the time one could have been happy was wasted worrying about when that happiness would be taken away?"

(Keyes, pp 89)

Due to her perception that she has failed as a wife and mother, Claire must also deal with her feelings of shame and embarrassment while being betrayed by her husband. Claire encounters a variety of emotions as she attempts to adjust to life without James, such as sadness, rage, and fear. She feels alone in the world, with no one to turn to for help. She feels abandoned. She vigorously scans her surroundings as a result of the depression brought on by the betrayal. The way Claire is perceived drastically shifts. She continues to act carelessly and refrains from interacting with

others. To add to her stress and anxiety, Claire also has to cope with the practical aspects of being a single mother. At first, Claire wallows in complete despair. She finds it incomprehensible why her husband abandoned both her and their child when he left her for another woman. She worries if it was because they weren't intimate during the pregnancy. She questions whether James really wanted a kid. She tries to figure out what made him fall into another woman's affections Under the influence of her deep-seated emotions. Claire drowned herself in sorrows and became enamoured with her practise of constant alcohol consumption. She shows nervous actions and neglected to take a shower. Because of her naivety, Claire is driven to picture James and the other woman together. She was rendered helpless in circumstances like those in the movie scenes that brought back old recollections. When she sees a love scene on television, she smashes the remote control and the floral vases. Claire overhears her sisters grumbling to their mother about her short temper and strange attitude. Normally, Claire's mother Walsh always stands by her, but this time, she also accused Claire of being immature, which caused Claire to recognise her error and decide to leave her current situation.

"If he says he doesn't love you anymore and does love this other woman, you've got to accept it. Maybe he will come back, maybe he won't, but either way, you've got to live through this."

(Keyes, pp 97)

Claire experienced a sort of shock and recognised her wrongdoing when her own sisters complained to their mother about her dreadful behaviour. She gradually comes to terms with her errors and her unfair treatment of the family. When she thinks back on her past, she realises that she didn't do a decent job of raising her child. She also shirks her obligations as a sibling, mother, and daughter. The choices

Claire has made and her ability to be a good mother come into question as she attempts to rebuild her life and plan for the future. She persuaded herself that she had to be better for her infant daughter. Claire finds her own voice and learns to speak up for herself and her unborn child with the aid of her understanding sisters. One day, Helen, her youngest sister, brings home a charming college student who will support her academically. Adam is his name, and he is 24 years old. Claire is attracted to him right away after meeting him. They finally end up at Adam's apartment where they make love after a series of manoeuvres, meetings, discussions, and other things. One day, Helen, her youngest sister, brings home a charming college student who will support her academically. Adam is his name, and he is 24 years old. Claire is attracted to him right away after meeting him. They finally end up at Adam's apartment where they make love after a series of manoeuvres, meetings, discussions, and other things. For Claire, things get more complicated.

I was so distraught. I couldn't understand all the different ways I was feeling. I was so confused. I did have a crush on Adam. But I felt so guilty about it because that must make me a very shallow person when I was supposed to be in love with James. But was I in love with James? I was afraid to think about that one. It was too huge to contemplate. And then I felt angry with James. Why couldn't I flirt with Adam and have a bit of fun? But then I felt guilty again because Adam was a person, a nice person, and he deserved better than to be treated by me as some sort of ego balm."

(Marian Keyes, *Watermelon*)

Her husband James appears in Dublin in an effort to make amends with her. He shows up and is staying at a hotel on the day that Claire and Adam made out. Claire must choose between continuing her friendship with James and moving forward with Adam. For the sake of their daughter, she believes she should attempt to mend her relationship with James. Claire comes to her conclusion after meeting and talking with Adam as well as James. She chooses to permanently leave Adams. She will strive to entwine her heart with James'. She questioned her choice, but she made the choice to relocate with James because she wanted the best for her daughter.

He didn't, however, take ownership of his adultery. He claims that Claire pushed him into having an affair because of her expectations of him and selfishness. He is unwilling to admit his mistakes. In order for the marriage to succeed, he turns the tables and portrays himself as the victim and demands that Claire moderate her behaviour.

This path of thinking is rejected by Claire. She is aware that if he cannot see what he did wrong, they cannot be together. Claire is knew that everyone except for her is aware of her husband's infidelity. She finds this idea annoying and upsetting. She feels as though her friends and relatives have abandoned her. She believes that she is being left alone because she is useless to learn about her husband's infidelity because she feels guilty about arbitrary intervention. She becomes more enthused when she learns that everyone was aware of his betrayal before she was. She demanded a thorough apology from her husband in order to maintain her status and respect for herself, but she kept getting blamed for accepting the false accusations. This challenging circumstance opened her eyes, and she carefully examined herself in order to determine her self-identity.

By the book's conclusion, she has developed her emotions and realised the truth.

Because she knew she shouldn't lose her self-respect at any cost, Claire abandoned

James without any regrets. The only thing she gained was her self-esteem. Clare

ended up with Adam, who is younger than her, at the conclusion of the novel

Chapter Three

Infidelity And Patriarchal Explanations: A Feminist Reading Of

Keyes's *Watermelon*

Feminists have employed literary discourse to challenge and expose societal gender presumptions. Three waves may be identified in the history of feminism. Virginia Woolf is a significant figure among the critics of the first wave. She demonstrated in her article *A Room of One's Own* how women were treated unfairly when they sought out alternatives to motherhood and marriage (Barry, 121). Second wave feminism talks gave rise to feminist literary criticism, which sought to explain why there were so few female authors. It was crucial to consider how women were portrayed in literature because it helped both men and women understand what hopes and objectives were fair for women.. In 1970s criticism, critics tried to expose patriarchy. Books by male authors that had typical constructions of women were criticised. In the 1980s feminist criticism began to bring use of what other kinds of criticisms had found. It also began to look at the nature of the female world. Women writers that had previously been neglected became more prominent due to the rewriting of the history of novel and poetry (Barry, 122 – 123). The third wave, sometimes called post-feminism, was a response to the second wave (Waugh, 338).

During the second wave, Simone De Beauvoir was an important person. She viewed marriage as an oppressive institution that reinforced sexual inequality. She also thought that a woman's destiny was presumed to be the role of a passive mother (Waugh, 321 - 322). She also believed that a woman's destiny was to be a submissive mother (Waugh, 321 - 322). *The Second Sex*, written by De Beauvoir in 1949, is focused on how women see themselves. In her book, she makes the case that women shouldn't be viewed as less valuable than males. She yet asserts that women have

historically been considered as second-class citizens. Women are identified with their bodies and, thus, with nature and animals because of their capacity for reproduction. Man believes he is superior to nature and thus superior to women (Waugh, 320 -321). The book focuses on how women have been stigmatised as "the other," making it impossible for them to identify who they are (Rooney, 155). Beauvoir's *The Second Sex* (1949) is concerned with how women view themselves.

In *The Second Sex*, De Beauvoir claims that the concept of a woman's role as a passive maternal one is presumed to be her natural destiny (Waugh, 321). After Claire has first given birth, she feels that she must do anything for her child: "I knew that I wouldn't be able to call my soul my own now that I was a mother" (Keyes, *Watermelon* 25). She is first and foremost a mother and feels that she is expected to do certain things, such as always see to what is best for her child, even though it might not agree with what is best for her. She feels as though she should give James another chance for Kate's sake. To Claire, it is not only about putting her anger aside because of her child's right to have a father. By giving her relationship with James another try, she realizes that she also puts her own happiness aside: "What James was offering me wasn't worth the paper it wasn't written on. It was only a sham of a relationship and it would have been entirely on his terms and it wouldn't have lasted a week. And if it had lasted, it would have been at the expense of my happiness". Claire is able to see that returning to James would only be to please him and would not give her anything. The relationship would be built on his terms and his presumed right to tell Claire how she should and should not behave. Claire realizes that she deserves a better relationship than that; she does not need to put up with James' oppression for Kate's sake. She is once again prioritising herself and following her own feelings and instincts. Claire values her own happiness despite her mother's advice that Kate would benefit from having her father in

her life. By showing to her mother that she thinks about herself as well and does not let being Kate's mother define her, even if she cares for Kate without her husband.

Claire is under the impression that James liked to take care of things. To be able to give their marriage another try, James wants to take charge and tell Claire how she should change for the better. However, when Claire tries to argue against him, he is not willing to listen. Claire promises to change herself and try and be better, thinking that she was the cause of the affair to begin with. She turns into the passive, quiet woman that James wants her to be. She feels that she has no right to try and challenge his way of looking at things: "I was not finding this blame-acceptance thing easy....A little voice reminded me that I had tried to tell James about it and he'd said it was further proof of my childishness. Well, he was probably right. He usually was" (75). As a result, Claire is dominated by her husband, giving him the power to rule and mould her into the person he desires. She first does not give the possibility that he could be mistaken much thought. She is accustomed to believing that he is always correct and that she shouldn't even attempt to disagree with him. Claire demonstrates in this circumstance that she accepts De Beauvoir's idea that "a man is in the right in being a man; it is the woman who is in the wrong".

Our society has got a distinct yet, predictable way for controlling the women around them and this is ensured right from the childhood days itself. Showing us that a father is superior to a mother in every way possible. If you look close enough, you could clearly see that men finds women stupid in whatever she does. Even if he indeed calls her clever, it would be most probably similar to one pacifying a kid. And this is totally subjective.

Something similar was what happened in the case of Claire as well. James was actually jealous and insecure about Claire's outgoing personality. But he strived so

hard to make it appear as if she was just being childish and went as far as blaming her for his infidelity. James is presented as a pleasant, successful man who seems to have it all together at the start of the book. and he appears to be the ideal parent and spouse. James, however, quickly reveals that he is not as faultless as he seems. He has been lying to Claire about his relationship and having an affair with another lady. James is described as being egotistical and self-centred throughout the whole book. He just considers himself and his needs, and in order to acquire what he wants, he is prepared to harm Claire and their kid. Despite the fact that he has gone on with his life and left Claire, he still makes attempts to influence her and win her back.

“If you loved me, you wouldn’t have wanted me to change into some wimpy woman who was afraid of you. If you loved me, you wouldn’t have tried to manipulate me or to control me. And, most of all, if you loved me, you wouldn’t be afraid to admit that you’re in the wrong. If you loved me you could rise above yourself and your ego and apologise to me”. (Keyes, *Watermelon*)

Here, Claire comes to terms with her value as a person. James sought to ruin her and who she is since she had let herself be used as a tool by him. She now realises that it is never acceptable for someone to treat her in the manner he did. It would be entirely incorrect to attempt and allow a guy modify her in an effort to make him feel less bad about anything he had done.

Cheating or extramarital affair is one of the most selfish acts that could destroy a marriage, especially in this age and times. Such infidelity could most often reflect the insecurities of the cheater. It's important to recognize that these insecurities are not caused by the extroverted wife herself, but rather by the man's own internal thoughts and feelings. But rather than talking it out and resolving it together with their partner some people just resort to get back at them by hurting them. Such people tend

to show lack of empathy and most likely any sort of remorse. There are also studies that shows the partner who was cheated on tends to go through extreme mental stress depending on their perception of the act; that is, there is high chances of these victims blaming themselves rather than their partner who did them wrong for the cheating. They are more likely to blame themselves for their partner's infidelity which could be further aggravated by the said cheating spouse's behaviours. Responses from 232 college students who were recently cheated on revealed that negative appraisals (partner blame, self-blame, and causal attribution) had indirect effects on health-compromising behaviours through mental health (depression, anxiety, and distress). Moderated mediation analyses revealed that gender altered the indirect effect of partner and self-blame on health-compromising behaviours through mental health. Men's health-compromising behaviours did not differ based on their appraisals or mental health. However, women who reported negative appraisals and high levels of mental health consequences engaged in more health-compromising behaviours. These findings suggest that perceptions of a partner's infidelity are important, and that those perceptions affect non-involved partners' mental health and physical health behaviours. In the novel, James's betrayal has pushed an easy-going and fun-to-be-around girl like Claire to transform into a moody, depressed person whom her own family was unable to put up with. The author does a wonderful job of capturing the complexity of Claire's feelings and thoughts, portraying Claire's depression as a normal and reasonable reaction to the grief and pain she has suffered. Claire grows more alone and distant from the world as she struggles with the dissolution of her marriage and the difficulties of being a new mother. She develops a terrible sensation of numbness and indifference and loses interest in her career, her friends, and even her baby. She also struggles with emotions of guilt and self-blame, wondering whether there was anything she could

have done to stop her husband's adultery. Cheating by a spouse can have a significant impact on women, both emotionally and psychologically. Women who have been cheated on may experience feelings of betrayal, anger, sadness, and anxiety. They may also feel a sense of loss of trust and security in the relationship, which can lead to a breakdown in communication and intimacy. Furthermore, women may feel a sense of inadequacy or question their self-worth, which can lead to depression and low self-esteem. They may also experience physical symptoms such as headaches, fatigue, and difficulty sleeping. In some cases, women may turn to substance abuse or other unhealthy coping mechanisms to deal with the emotional pain. In Claire's case she totally came into a situation where she disregarded her own sanitation as well as her sanity.

The impact of cheating can extend beyond the individual woman and affect the entire family unit. There are many novels that depict the effects of a cheating spouse on their partner. Here are a few examples: "Gone Girl" by Gillian Flynn - This novel tells the story of a man whose wife goes missing, and he becomes the prime suspect in her disappearance. As the story unfolds, it is revealed that the couple's marriage was fraught with infidelity and deceit, leading to a complex and twisted tale of revenge and betrayal. "The Silent Wife" by A.S.A. Harrison - This novel follows a couple who have been together for 20 years, but the husband has been having an affair with a younger woman. As the wife grapples with the end of her marriage, she becomes increasingly unstable and dangerous, leading to a shocking climax. "Little Fires Everywhere" by Celeste Ng - While this novel is not primarily about infidelity, it does depict the impact of a husband's affair on his wife and family. The wife, Elena, is devastated by her husband's betrayal and struggles to come to terms with the end of their marriage, leading to a powerful exploration of the complexities of family

dynamics and loyalty. "The Bridges of Madison County" by Robert James Waller - This novel tells the story of a woman who has an affair with a photographer who is passing through town. As the two fall in love, they are forced to confront the consequences of their actions and the impact of their affair on their respective families. Though some of these are generally speaking about infidelity as a whole and not particularly about cheating 'men', nevertheless, it do severely put a dent in the mental health of the betrayed partner. Feminism or anti-feminism are not inevitably linked to infidelity. Infidelity is a personal decision that people make that can be impacted by a wide range of things, including as cultural standards, individual ideals, and personal circumstances. A movement known as feminism works to remove systems of discrimination and oppression against women and promotes gender equality. Men traditionally have had more flexibility to conduct extramarital affairs without facing societal repercussions, hence infidelity may be understood as an expression of power dynamics and patriarchy within partnerships. However, it is important to note that both men and women can be perpetrators of infidelity, and the reasons for engaging in such behaviour are complex and individual. Infidelity is not a feminist or anti-feminist act, but rather a personal choice that can be influenced by a variety of social and cultural factors.

Conclusion

The subject of blaming women is one that Marian Keyes explores in her book *"Watermelon."* While the male characters are viewed as less culpable for their misdeeds, the female characters are frequently held accountable and criticised throughout the book. The portrayal of Claire Walsh, the protagonist of the book, serves as one illustration of this. Several people in Claire's life, including her mother and sister, hold her responsible for the marriage's failure when James, her husband, leaves her for another woman. They feel that she is partially to fault for James' adultery because she is overly demanding and domineering. Similar to how James frequently receives a pass for his deeds and has the women in his life to thank for it. For instance, James' relationship with another woman is depicted as the other woman's fault rather than James' own.

The inclination to hold women responsible for the deeds of men is a constant issue in the book, and Claire and the other female characters have to deal with it throughout the narrative. The book also demonstrates how the female characters fight back against this tendency to hold women accountable and to criticise them. Claire learns to defend herself and reject the unfavourable opinions of others during her path of self-discovery and empowerment. Ultimately, the novel challenges the idea that women should be blamed for the actions of men and suggests that women should be given agency and autonomy in their lives.

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DON BOSCO ARTS AND SCIENCE COLLEGE
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STRUCTURAL ANALYSIS OF THE MOVIE
LAAL SINGH CHADDHA

A Project Submitted to Kannur University in Partial Fulfillment of the Requirement
for the Award of Bachelor of Degree

SARANG. K. V

Register No:DB20AEGR028

DEPARTMENT OF ENGLISH

Project Supervisor: Ms.Anila Mary Thomas

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Bonafide Certificate

This is to certify that this project report & quot; **Structural Analysis Of *Laal Singh Chaddha*** is a Bonafede work of Mr. Sarang. K. V, who carried out the project under my super vision. This project has not been published or submitted either in whole, for any other degree.

Fr. Jaison Anthikkatu
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Anila Mary Thomas
Project Supervisor

Declaration

I, **SARANG. K. V**, hereby declare that the project work entitled "**Structural Analysis of *Laal Singh Chaddha***" has been prepared by me and submitted to Kannur University in partial fulfilment of the requirement of the award of Bachelor of Arts in English is a record of original work done by me under the supervision of **Ms. Anila Mary** Thomas of the department of English of Don Bosco Arts and Science College. I also declare that this project work has not been submitted by me fully or partly for the award of any degree, title or recognition before my authority.

Angadikadavu

31-03-2023

SARANG. K. V

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SARANG. K. V

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Introduction

Aamir Khan movie *Laal Singh Chaddha* connects different cultures and reflect our society through fiction or real based stories. The movie *Laal Singh Chaddha* reflects different cultures and background of India. There are many literary theories such as formalists, structuralism, deconstructive and psychological that are in literary research. These theories helps to analyze and function. This article will limited to structuralist theory. Structuralism is very simple and enlargement of formalism project. Such a structure of rising and falling action can be applied to poetry.

A structuralism analysis of plot of a novel or drama has been a standard practise for along time. In order to reduce the complexity of text it is analyzed in charts and diagram because these are helpful in reducing the complexity of text. In analyzing a play or drama, for example, structuralism research like a plot of rising and falling action. This film tells about the adventure and the journey of an idiot man named *Laal Singh Chaddha*. Movie connects different culture and reflects the society through fictional orreal based stories. It keeps us aware of things happening around us. We can see that there are many movies that talks about structuralism. This is an analysis of movie *Laal Singh Chaddha*. First chapter deals with the introduction to theory of structuralism. Second chapter deals with detailed analysis of the movie *Laal Singh Chaddha* reflects different cultures and background of India and the third chapter deals with how structuralism is applied to the movie *Laal Singh Chaddha*.

Chapter One

Introduction to the Theory of Structuralism

Structuralism is a method of interpreting and analysing such things as language, literature, and society, which focuses on contrasting ideas or elements of structure and attempts to show how they relate to the whole structure. A mode of understanding nature and human life known as abstract structuralism. It is interested in relationships rather than individual objects or, alternatively, where objects or, alternatively, where objects are defined by the relationships of which they are a part rather than by the qualities that they possess when taken individually. The proponent of structuralism in anthropology Claude Levi-Strauss, combined the writings of numerous authors during the 20th century. We shall identify three definitions of structuralism, each related to a distinct timeframe : French intellectual movement of the 1960s known as structuralism, as well as a broader epistemological perspective.

Structuralism is a site for literary theory and criticism. The liberal consensus that ruled the field of criticism between the 1930s and 1950s was opposed to the post-war emergence of critical theory, which included a variety of complicated disciplines including linguistics, literary criticism, psychoanalytic critique, structuralism, post-colonialism etc. The two intellectual movements structuralism and post structuralism, which had their roots in France in the 1950s and had an impact that led to a crisis in English studies in the late 1970s and early 1980s, were the most contentious of these emphasising discourses. Instead than emphasising history or author, these two approaches focus more on language and philosophy.

The emergence of structuralism as a movement in the 1950s opposed new criticism and Sartre's existentialism. The term "structuralism" is used to describe a variety of theories from the humanities, social sciences, and economics. Many of these theories share the premise that structural relationships between concepts differ across cultures and languages and that it is useful to expose and explore these relationships.

It might be more accurately described as a method used in academic disciplines generally that investigates the connections between key concepts in literature, language, and other disciplines that serve as the foundation for more complex mental, linguistic, social or cultural "structures" and "structural networks". Meaning is created inside a specific person, system, or society through these networks. The act of both people and groups are then framed and motivated by these meanings.

Many discourses that examine the fundamental structures of signification are collectively referred to as structuralist. Any time a meaningful occurrence or practice of a meaningful action takes place, there is significance. As a result, "signifying procedures" was used. A meaningful event could be anything from sending or reading a text to getting married, having a conversation over coffee, or fighting. The majority of significant events if not all of them involve a document or an exchange that can be recorded. This is referred to as a "text". The texts could contain any of the following: a news report, a commercial, a King Lear edition, the instruction booklet for my new washing machine, and the wedding.

The structuralist school of thought holds that human behaviour must be understood in the context of the social system, or structure in which it exists.

Structuralism is also known as Macro theories. Humans are the result of the social

circumstances in which they live, not merely independent agents making independent choices. For instance, Marxists believe that the fundamental social class interest of capitalist society flows from the institutions, culture, and ideas that make up the superstructure. These theories have occasionally come under fire for being deterministic.

The central idea of mathematical structuralism is that the relationships between mathematical objects such as numbers, functions, sets, or points are more important than the inherent characteristics of those objects. The argument goes, in a sense, that mathematical objects (if there are any) simply lack an intrinsic essence. The development of the structuralist theme in mathematics began at the end of the nineteenth century and has continued up to the present, especially, but not alone, in the programme to give mathematics a categorical foundation.

There are numerous different philosophical approaches to expressing the structuralist concept. They evoke numerous epistemic and ontological themes. Structuralism is a style of understanding the universe that focuses on the perception and description of interconnected objects, concepts, or idea structures. The foundation of structuralism is the idea that these are not independently existing objects in the world with distinct physical properties. The roots of structuralism lie in one of the earliest schools of thought in psychology.

The first school of thought in psychology is supposed to be structuralism. It required dissecting the mind into its smallest components. Wilhelm Wundt, widely regarded as the father of contemporary psychology and notable for building the first lab devoted to experimental psychology, is most frequently linked to structuralism.

psychology. Wilhelm Wundt is frequently credited as the creator of structuralism, he never really used the term.

The theoretical perspective known as structuralism look for meaning in the relationships between things rather than in the individual components. In other words, it prioritises form over content. In the context of a traffic light, the colours red, green, and amber represent the concepts of "stop", "go", and " Caution", respectively. Red may signify something entirely different depending on the situation and in contrast to other hues, such as socialism or communism, or humanity or sacrifice. Such interpretations could either follow a general trend or not.

The challenges positivism had in addressing the "human sciences" from the beginning of the 20th century to the start of worldwar 1 gave rise to a new philosophical trend. The idea of any time of continuity or structure, any meaning inside social and psychological events was unworkable due to positivism's individualistic and empiricist aversion to what it regarded as metaphysics. Structuralism, the new current, carried on positivism's quest for an objective, logical, and scientific methodology for analysing perception data. This was necessary to take into account the profound structural crisis and transformative processes that were manifest in turn-of-the-century Europe, for which positivism was obviously insufficient.

Structuralism is a general theory of culture and methodology that holds that components of humanculture must be understood in the context of a larger system. It is used in sociology, anthroplogy, archeology, history, philosophy and linguistics. It works to identify the underlying patterns of all that humans do, think, experience and feel. As an alternative, structuralism is as described by philosopher Simon Blackburn. These

connections make up a structure, and the laws of abstract structure remain constant despite local fluctuations in the surface events. The structural linguistics of Ferdinand de Saussure and the subsequent Prague, Moscow, and Copenhagen schools of linguistics led to the development of structuralism in Europe in the early 20th century, particularly in France and the Russian Empire. As a school of thought, structuralism succeeded existentialism. After World War 2, a wide range of humanities academics used Saussure's ideas in their various domains. Claude Lévi-Strauss, a French anthropologist, is thought to have been the first of the researchers, igniting a broad interest in structuralism. Since then, a variety of disciplines have used the structuralist way of reasoning, including anthropology, sociology, psychology, literary criticism, economics and architecture. The most well-known thinkers linked with structuralism in addition to Lévi-Strauss, are linguist Roman Jakobson and psychiatrist Jacques Lacan. By the late 1960s, a new generation of primarily French intellectuals and philosophers including the historian Michel Foucault, Jacques Derrida, Marxist philosopher Louis Althusser, and literary critic Roland Barthes had begun to challenge many of structuralism's central assumptions. These theorists later came to be known as poststructuralists, despite the fact that certain aspects of their work inherently relate to and are informed by structuralism. Many structuralism proponents, such as Lacan, continue to have an impact on continental philosophy, while many of the post-structuralist critics of structuralism continue to hold structuralist views. A fun fact "In ancient Greece, genre was first used as a strict system of classification. The text, poetry, and performance had a distinct and deliberate style that complemented the story's theme. Even actors were constrained to their genre under the presumption that a certain type of person could tell a certain type of story best.

Studies in genre are available under the heading "The Development of Alice Interpretations" (structuralism). Structure illustration is more focussed in how a text convey it's meaning then in what it signifies, according to Lois Tyson.

A theory of consciousness known as structuralism aims to examine the constitute parts of mental experience, including as sensations, mental images, and feelings, as well as how these parts interact to create more complex experiences, including as sensations, mental images, and feelings, as well as how these parts interact to create more complex experiences. Wilhelm Wundt, who created structuralism, employed controlled techniques, such introspection, to diassemble consciousness into its constitute parts without surrendering any of the characteristics of the whole.

The three basic state of consciousness that Titchener proposed are sensations (sights, sound and texts), images(components of thoughts) and affections(components of emotions).According to structuralist theory, the fundamental components of thoughts and feelings can be used to understand the structure of conscious experience. Structuralism, which was founded in Germany by Wilhelm Wundt and is most closely connected with Edward. B. Titchener, is regarded as the first school of thought in psychology. Structuralism sought to analyze the adult mind in terms of dissecting the fundamental components of thoughts and sensations before figuring out how these components fit to gather in intricate frameworks.

In order to understand the underlying structure, Wundt set out to record thoughts and sensations and break them down into their components parts, much like a chemist would breakdown chemical substances. Voluntarism, or the process of arranging the mind, is the name of the psychological school established by Wundt.

Edward Titchener, a former student of Wundt, developed and popularised his theory in 1898. He called it structuralism and its method is introspection. The act of reflecting internally on one's own thought processes in order to obtain understanding of how they operate is known as introspection. It involves one's consciousness being observed by oneself. Wundt engaged in intensely studied self examination, It was not a casual activity. In order to create a theory of conscious thought, he instructed psychology students to generate observations that were skewed by their own interpretation or prior knowledge. A stimulus, like as a ticking metronome, would be presented to highly trained helpers, who would then reflect on the experience. They would describe their thoughts and feelings in response to the stimuli. Each subject received the same stimuli, physical environment, and instructions. After the early 1960s, Wundt's technique for introspection was no longer a staple of psychological experimentation. His most important contribution was demonstrating the viability of psychology as an experimental discipline. In addition to developing their trained introspection skills, Titchener taught his pupils to describe solely the sensations as they were actually felt, avoiding the use of "meaning words" which he referred to as a stimulus error.

Titchener's student reported a range of visual, aural, tactile etc. He included nearly 44,000 sensational components in An overview of psychology(1899), including 32,820 visual, 11600 auditory, and 4 taste components. Titchener (1908) came to the conclusion that conscious experience might be divided into three categories of mental elements. Each element's "cool" or "red" quality sets it apart from the others. The strength, volume, brightness, etc., of a sensation is its intensity. Duration is how long an experience lasts and how it develops over time. If attention is focussed on it, clarity which plays a crucial part in awareness, will become clear.

rer. Warmth-inspiring images and facial expressions can be further divided into group of experience.

The second problem with Titchener's structuralism hypothesis was the way in which the psychological elements came together and interacted with one another to form any kind of conscious experience. His decisions were typically based on associationist ideas. Titchener focuses on the concept of contiguity, which is the notion that the elements combine in particular.

Connection between the body and mind Titchener's theory focussed on explaining why the components of the mind collaborate in the ways they do when he separated between the many components and the specific interactions they had with one another. Titchener was particularly interested in the relationship between the physical process and the conscious experience; he wanted to know what it was about the two of them that caused the majority of their interactions.

Titchener agreed that psychological cycles provide a constant framework that gives mental cycles the coherence they otherwise would not have. As a result, although the sensory system can be used to explain some aspects of mental events, it does not produce any kind of conscious experience. Psychology is affected although structuralism emphasised the growth of psychology as a discipline distinct from thinking, the fundamental school suffered greatly after Titchener's passing. Titchener's method of introspection grew more stinct and constrained over time. The experimental techniques employed to investigate the mental structures were too subjective by today's scientific standards and the reliance on interospection must obstruct the consciousness it seeks to witness since it is a consciousness process in and of itself.

Nonetheless, the advancement of a few counter movements that would generally respond strongly to European patterns in the study of exploratory psychology was prompted by the development. Behaviour and character went beyond what structuralism was willing to consider similar to the functionalists school and John. B. Watson's behaviourism, structuralism broke the phenomenological role of Franz Brentano's demonstration psychology and Gestalt psychology by detaching importance from the immediate realities of involvement structuralism, which served as a counterweight to functionalism, was consistently a minority school of psychology in America.

Chapter Two

Analysis of the movie *Laal Singh Chaddha*

The comedy - drama *Laal Singh Chaddha* was produced in 2022 by Adwait chandrah and Atul Kulkarni in India. It is a remake of the 1994 American movie *Forrest Gump*, which was based on winston Groom's novel of the same name. It was produced by paramount pictures, Aamir Khan productions, and viacom18 studios. Along with Kareena Kapoor, Naga chaitanya (making his Hindi film debut), and Mona singh, Aamir Khan plays the title role in the movie. It is directed by Adwait Chandan and author is Atul Kulkarni. *Forrest Gump* by winston Groom served as the basis for the story. Aamir Khan Kiran produced the film.

Laal Singh Chaddha is a straight forward man whose incredible trip will make you laugh as well as feel loved, warm and happy. When *Laal Singh Chaddha* is a straight forward man whose incredible trip will make you laugh as well as feel loved, warm and happy. When *Laal Singh Chaddha*, a passenger on a train with a low IQ, shares his narrative with another passenger and provides a background on recent events in India, the other passenger finds it interesting and more other passenger join in. He was named after his grandmother who was a martyr during the Indo-pak war. Because of his low IQ level, no school wants to admit him, but a priest at a catholic school decides to after observing his mother's fighting spirit. Roopa Dsouza is his classmate, and the two get along well. However, Roopa wants to kill her drunken father, who beats her mother constantly for money.

After her mother passes away, Roopa moves in with her grandmother, who turns out to be a maid working in Lal's home. As they begin to spend more time to gather, Laal

eventually asks Roopa to marry him. Years later, Roopa and Laal are still close friends and they both attend a college in Delhi. Yet Roopa's passion led her to Bombay, where she became a successful actress, while Laal enlisted in the Indian Army. Laal is supported by Mohammad paji, a former terrorist Laal protected him during the war. Laal's life and business are prospering, but he still has a space for Roopa, whom he hasn't seen in years and waits for her to come back.

On a train headed towards Hyderabad in 2014, a guy named *Laal Singh Chaddha* tells the strangers sitting next to him the narrative of his life as he eats golgappas. As a young boy in 1977, Laal had a bent spine and was equipped with leg braces. He resides with his mother, a former in karoli, Punjab who supports him in overcoming his infirmities. On his first day of school, he meets Rupa D'souza, and they two quickly become close friends. Bullies start throwing stones at Laal one day. His leg braces slip off as he attempts to flee from them, and he discovers that he is a swift runner. Police detain Rupa's father as he beat her mother to death. Rupa will move in with her grandma, who used to work at Laal's house, once her mother passes away.

Laal was delighted that he and Rupa could now spend every moment together. As the anti-sikh riots of 1984 break out, Laal and his mother travel to stay at their aunt's house for protection. There, Laal meets a young shahrukh Khan and instructs him in dancing moves and stances that he will later use in his films. Laal's mother cuts short his long hair and takes off his turban to hide his sikh identity in order to protect Laal from rioters. Rupa and Laal are sent to Hindu College in Delhi by Laal's mother. According to film expert Dave Kehr, *Forrest Gump* has been referred to as a feel-good crowd-pleaser, a frustrating bit of pop, and American's adaptation of voltaire's "candid".

A lavishly produced Indian remake of *Laal Singh Chaddha* doubles down on the story's simple hero while adding fresh historical touchstones. Laal (Aamir Khan, the hero of the 2001 crossover blockbuster *Lagaan*), tells the passengers on a train about his life in the film's framing technique. Despite his protective mother (Mona Singh), he is bullied as a child due to his leg braces. However, he befriends Rupa (Kareena Kapoor Khan), a classmate, and later yearns for her. 9:52AM/14.8KB/s AO/SIIIIGD 84percent.

Laal inadvertently becomes a track and field star, inspires a famous dance, saves a friend and an enemy during a mountain fight, and makes millions of dollars making underwear, following the Gumpian formula of humorous serendility. The well-known box of characters has been beautifully re-imagined :life is now a like a golgappa (a crispy fried dessert).

While significant themes are conveyed through the narrative, *Laal Singh Chaddha's* charm resides in the fact that it never becomes preachy. It places the human race above all other considerations, much like Aamir Khan's previous film *PK*. Follow updates from Bollywood celebrity fans eagerly anticipates every one of Aamir Khan's flicks because of his excellent work. Khan returns to the big screen with *Laal Singh Chaddha* four years after his last appearance in *Thugs of Hindostan*, " Which was to put it mildly, awful. The film directed by "Hidden superstar" director 'Avait Chandan, is significant for a number of reasons.

It is official remake in Hindi of the timeless classic *Forrest Gump* from 1995 . *Laal Singh Chaddha* arrives at a time when Bollywood is in desperate need of a blockbuster; the movie promotes humanity and covers some significant historical events. The original Hindi translation was written by Kulkarni, who earlier collaborated with

Khan on *Rang De Basanti* (2006). The movie is fully based on the original, therefore it took more than seven years to obtain the necessary rights from the original's producers, paramount, according to Kulkarni. Aamir Khan's newest movie is reportedly a replica of the *Forrest Gump* movie from 1994. I say "Purported remake" because, more than a remake, it seems to be an actor's vanity attempt to create and star in his own *Forrest Gump*.

Laal Singh Chaddha is the official remake of the 1994 Oscar winning American drama *Forrest Gump*, which was based on Winston Groom's 1986 novel of the same name. The movie tells the story of the crucial movements in Indian history through the eyes of *Laal Singh Chaddha* (Aamir Khan), an aesthetic person who experiences a wide range of emotions. This silver screen depiction includes major historical events including the Emergency, the 1983 cricket world Cup, operation Blue star, the Rath Yatra, and the 1999 Kargil war. *Laal Singh Chaddha* purportedly boasts a cameo appearance by Shah Rukh Khan and was filmed in more than a hundred sites throughout India.

For the remake of the Tom Hanks starring Hollywood blockbuster *Forrest Gump* (adapted from Winston Groom's 1986 book of the same name), Aamir Khan and Kareena Kapoor reunite for *Laal Singh Chaddha*. This Oscar-winning drama's Hindi adaptation has undergone a number of alterations that portray the incredible journey of a regular man who is "strange". Through the eyes of the title character, this story explores a variety of emotions, including hope, love, care, and excitement. It also recounts numerous historical events that took place in four different countries, such as the 1983 cricket world Cup and the 1999 Kargil war. *Laal Singh Chaddha*, directed by Advait Chandan, tells the tale of a guy with varied abilities who experiences a range of emotions.

Aamir Khan, Kareena Kapoor Khan, Mona Singh, and a host of others talented actors and actress make up the *Laal Singh Chaddha* ensemble cast. Naga Chaitanya Akkineni makes his debut in the Hindi cinema industry with this flick. Aamir Khan portrays *Laal Singh Chaddha* in the cast of *Laal Singh Chaddha*. Hawale lyrics from *Laal Singh Chaddha* sung by Arjit Singh, Shilpa Rao and this latest song is featuring Aamir Khan, Kareena Kapoor. The song lyrics are penned down by Amitabh Bhattacharya while music is given by Pritam and the video song has been directed by Adwait Chandan.

Aamir Khan said that he had been working on *Laal Singh Chaddha* for years. The next movie from Bollywood superstar Aamir Khan, which also stars Kareena Kapoor Khan. The movie, a recreation of Tom Hanks's *Forrest Gump*, is slated for release on August 11 in theatres all around the world. The long awaited project is finally poised to reach the screens after multiple delays over the past few years, and fans are aware that the movie has been in development for more than a decade. In his very first podcast, *Laal Singh Chaddhakikahaiyaan*, Aamir disclosed that they had begun production on the movie.

Aamir Khan announced the Hindi version of the Tom Hanks starring film *Forrest Gump*, people have been quite thrilled.

In the days leading up to the release of *Laal Singh Chaddha*, Aamir Khan plays to host a special screening for Tom Hanks. There is a rumour that to *Laal Singh Chaddha* release, Aamir might host a screening for Tom Hanks in the US or travel there to show him the movie personally. He wants Tom Hanks to watch *Laal Singh Chaddha* and express his thoughts. Bollywood actor Aamir Khan waited ten years to acquire the rights to *Forrest Gump*, which won an Oscar in 1994. He started working on *Laal Singh*

Chaddha, a formal remake of the Tom Hanks classic, just in 2018, and it premieres in theatres on Thursday.

Khan collaborated with director Adwait Chandan and first-time screen writer Atul Kulkarni to bring the movie to theatres. According to bring the movie to theatres. According to the production notes for the movie, he intended to give it a respectful tribute to the original and take it in an intriguing new direction. The producers tried to simulate the mood of a train by setting up several chairs in a room for the first screenplay reading. "We seated everyone before beginning to read. Khan had internalised *Laal* so, so much that it spontaneously emerged. Adwait Chandan's *Laal Singh Chaddha* is a substantially accurate replica of Robert Zemeckis *Forrest Gump* from 1994, which was itself a version of Winston Groom's novel of the same name.

Given the importance of American culture and politics to the film's plot, the events that were introduced to replace them with recent events from India cannot necessarily be referred to as alterations because they have the same weight. For instance, the upheaval that followed Indira Gandhi's murder and how it affected the protagonist is added in the remake, but it generally stays faithful to the core premise of the first film— a man who advances with the times.

These additions are therefore merely attempts to localise the story. The points listed below, lean more in the direction of narrative decisions that deviate from the original yet still work with the general plot of the story. This is not a nitpicking or analytical exercise, but rather a simple observation of writing decisions and how even small flaws can affect the narrative.

Laal Singh Chaddha is a substantially, accurate replica of Robert Zemeckis *Forrest Gump* from 1994, which was itself a version of Winston Groom's novel of the same name.

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Laal Singh Chaddha is the official remake of the 1994 Tom Hanks-starrer, and it was directed by Advait Chandan of secret superstar fame. The Hindi adaptation of the American film, *Forrest Gump*, stars superstar Aamir Khan instead of Tom Hanks as the title character. Robert Zemeckis adopted Winston Groom's 1986 novel *Forrest Gump* for the big screen. *Laal Singh Chaddha* plainly keeps many prominent characteristics from the original American-stuffed *Forrest Gump* despite being adapted via an Indian historical lens (screenwriter Eric Roth even is given screen credit in the trailer).

The movie, which was written by renowned actor Atul Kulkarni and directed by Advait Kulkarni and directed by Advait Chandan, was released on August 11. *Laal Singh Chaddha*, "an adaptation of *Forrest Gump* by Robert Zemeckis that was produced in Indian and won the Oscar for best foreign language film.

The challenges positivism had in addressing the "human sciences" from the beginning of the 20th century to the start of World War 1 gave rise to a new philosophical

trend. The idea of any type of continuity or structure, any "meaning" inside social and psychological events was unworkable due to positivism's individualistic and empiristic aversion to what it regarded as "metaphysics". Structuralism, the new current, carried on positivism's quest for an objective, logical and "scientific" methodology for analysing perception data. This was necessary to take into account the profound structural crisis and transformative processes that were manifest in turn-of-the-century Europe, for which positivism was obviously insufficient.

In ancient Greece, genre was first used as a strict system of classification. The text, poetry and performance all had a distinct and deliberate style that complemented the story's theme. Even actors were constrained to their genre under the presumption that a certain type of a person could tell a certain type of a story best. Studies in genre are available under the heading "The Development of Alice Interpretations" structuralism is more focussed in how a text conveys it's meaning than in what it signifies, according to Lois Tyson.

Chapter Three

Structural analysis of *Laal Singh Chaddha*

There are many literary theories such as structuralism, deconstructive, psychological, formalistic that are applied in literary research. These theories help literary research to a great success. Structuralism is more simple than formalism. Structuralism is attracted to diagrams and charts because these help to reduce the complexity of text to pattern or structure. Structuralism likes to trace the chart of falling action and rising action. So these types of action which can be applied to poetry. In poetry we are able to see the falling intensity of tone. The structure of the poem does not involve any narrative action.

A structuralism analysis the plot of a novel or drama that has been a standard practise for a long time. Literary research hardly ever applied this method so it is curious to notice that somehow. The most poems except poetry does not have a clear structure of novel. The film is based on the novel *Forrest Gump* written by an American author, Winston Groom. This film tells about the adventure and journey of a man named *Forrest Gump*. In the film *Laal Singh Chaddha* was described as an idiot savant. Even though he has 75 percent IQ, but he had several capabilities that exceed his intellectual grade such as running, football player etc.

Laal had a best friend named Rupa. Rupa is very close to Laal and she help Laal from the difficult situation. Rupa help Gump whenever he had disturbances from his naughty friend. Laal who had most of the problem by his stupidity. Rupa also had her own problem of sexual harrasment from her father. This is why Rupa is afraid to go to

home and spend most of the time with Laal. They became very close friends until they were in universities.

Even though Laal was an idiot he was so lucky because he could graduate from university. He got an offer to join in the army. He became very close to chief because of his brilliant answers and ability to use weapons. Laal became very famous because of the things that he do and several appearance in television. Many people became followers of Laal by his running without any reason. In the end of the movie, Laal went to meet Rupa and he found her with a little bud which is his son. He is one of the smartest student in the class. They lived together and led a happy life. But finally Rupa died in the age of thirty-seven because of uncured disease.

In analysing a novel or a play there are many steps as follows according to structuralism Analysis. Incentive movement is the starting point in the story. It is the initial incident in the start of the action and the play ends in the rising in a series of conflicts. In the climax which refers the rising action and after the climax which refers in a falling action. Finally it is which ended in resolution. In this discussion the writer wants to analyze the structuralism approach from two sides, of characters Laal and Rupa. Because of so many facts they need to convey on both sides and this will clarify each one's role in that movie.

STRUCTURAL ANALYSIS FROM LAAL SINGH CHADDHA'S SIDE.

Incentive Movement.

Laal met Rupa on the school bus for the first time. She is the only person who wants to sit beside him because everybody knows Gump is an idiot. Because of her kindness of giving a seat to him made a good impression on Laal's mind.

Rising action.

Rupa is always on Laal's side and he got disturbance from his friend. She always said to him to run as fast as he could, and because of her suggestion Laal became a good runner.

Climax.

Finally Laal joined in the army and he was so sad because of course he could not meet Rupa for a long time. He believed that he was not safe from the war and he could not meet Jenny for a long time.

Falling action.

Laal realised that he fell in love with Rupa and he searched her everywhere. He expressed his feeling that he loved Rupa very much.

Resolution.

Laal really loved Rupa and he was so sad of her death and he was happy of being the father of a smart boy.

STRUCTURAL ANALYSIS FROM RUPA'S SIDE.

Incentive Movement.

Laal had a chat with Rupa. He was the only time together, because he was the only time together, because he was the only friend and Rupa always had a chat with Laal. Rupa always stayed at Laal's house at night to avoid her father's shameful attitude.

Rising Action.

Rupa and Laal became friend until university. Rupa always gave support to Gump in his every activity. Even though Jenny is facing her own problems but she still cared of Gump. Rupa is kind hearted and she didn't want anybody to hurt him.

Climax.

Rupa know that she had done many negative activities such as free sex, drunk of the alcohols, drug etc. She could not avoid those. She was so suffered from one place to another. She tried to commit suicide by jumping from a hotel, but she realized that it would not solve her problems.

Falling action.

Rupa though that her life was unstable. Then she came to Laal's house she felt comfortable to stay in his house. They lived together for sometime, but her unstable life returned back. She decided to run away from Laal without any reason.

Resolution.

During her escape from one place to another, her life frome one man to another. Rupa decided that she felt safe beside Laal. He also gave her a nice kid. She decided to accept her proposal. They got married and lived together for sometime as a happy family. But at last the happiness does not last for a long time and she died of uncured diseases. *Laal Singh Chaddha* is a structuralism film. *Laal Singh Chaddha* dullness narrative to represent the natural aspect of things of him, mean while the film makes uses Rupa. Rupa's love to divergence the opposition between the two. *Laal Singh Chaddha* has the complexity of the modern fiction, in terms of the multiple narratives. *Laal Singh Chaddha* is the story of a man overcoming obstacles in his life. The narration of the story is primarily retrospective, yet it ends up being chronology. Although it is told in the third person.

A mode of understanding nature and humanlife known as abstract structuralism is interested in relationships rather than individual objects or, alternatively where objects

are defined by the relationships of which that they possess when taken individually. The proponent of structuralism in anthropology, Claude Lévi-Strauss combined the writings of numerous authors during the 20th century. We shall identify three definitions of "structuralism" each related to a distinct timeframe: French intellectual movement of the 1960s known as structuralism, as well as a broader epistemological perspective. Literary critics employ a genre of discourse to share the findings of their interpretive efforts. Literary critics use a research technique, a type of textual research technique, a type of textual research, to interpret texts.

A sign is the fundamental building block of Saussurean linguistics; it is a physical entity made up of a signified (a concept) and a signifier (an acoustic image). A sign is considered arbitrary because there isn't always a logical connection between the two. The non-linguistic item to which a sign refers; the connection. Structure-functional analysis is a common topic of conversation among functional sociologists. Among sociology students, Merton's structure-functional analysis is very well-linked. The term "social structure" is not designed. Typically, it refers to things like socioeconomic class, caste, bureaucracies, etc. Yet, structuralists use the term structuralism with a precise and technical connotation in mind.

Typically structuralism includes four subtypes: they are structuralism in linguistics, structuralism in anthropology, structured Marxism and poststructuralism. The linguistics structuralism is the foundation for the aforementioned four structuralisms in linguistics are present in even post-structuralism. The study investigates the moral principles held by the characters in the moral principles held by the characters in the film *Forrest Gump* and determines how these principles affect the other characters. The research was conducted

utilising the Dynamic structuralism theory to determine its findings. This research uses a descriptive qualitative approach.

The structuralist school of thought holds that human behaviour must be understood in the context of the social system, or structure, in which it exists. Structuralism is also known as macro theories. Humans are the result of the social circumstances in which they live, not merely independent agents making independent choices. For instance, Marxists believe that the fundamental social class interest of capitalist society cannot be understood from the institutions, culture, and ideas that make up the superstructure. These theories have occasionally come under fire of being deterministic.

An attempt is made in this article to trace the development of psychology as a field, with structuralism the first school of thought, they have had a significant impact on the emergence of other powerful streams of thinking, such as Behaviourism, which is still alive and well today. The term "structural psychology" Was first used by Wilhelm Dilthey. Wilhelm Wundt and his student Edward Bradford Titchener created the theory of consciousness known as structural psychology. A school of psychology known as structuralism aims to break down the adult mind(the sum of all experiences from birth to the present) into its most basic, measurable components before determine how these components came together to form more complex experiences and how they relate to actual physical events psychologists use introspection to do this.

Around the middle of the 20th century, the structuralist movement in architecture and urban planning began to take shape. It was a response to the apparent lifelessness of Rationalism's expression of urban planning, which disregarded the identity of the

resident's and urban forms. An approach to marxist philosophy known as structural Marxism is founded on structuralism and is most commonly linked to the writing of French philosopher Louis Althusser and his pupils. It had an impact in the 1960s and 1970s it also started to have an impact on philosophers, political theorists, and sociologists outside of France. The sociologist Nicos Poulantzas and the anthropology Maurice Godelier were other advocates of structural Marxism. In the late 1960s and early 1970s, many of Althusser's pupils abandoned structural Marxist.

Conclusion

Laal Singh Chaddha movie is a commentary on evolving socio-political scenarios in India. Without taking sides, the film tries to reiterate that humanity is above religion. From that story, the writer may conclude that *Laal Singh Chaddha* was a lucky person because he could graduate from university. He got natural talent even though he was an idiot. Talking about the moral value, the writer thinks that every person gets his own destiny. God gave people good and bad sides of life. We cannot judge somebody to be good or bad person forever; we have to maintain every gift from God to be better and better, because no body is perfect in the world.

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DON BOSCO ARTS AND SCIENCE COLLEGE
ANGADIKKADAVU

STUDYING EXISTENTIALISM IN *THE CALL OF THE WILD*

A Project Submitted to Kannur University in Partial Fulfillment of the Requirement
for the Award of Bachelor of Degree

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Register No: DB20AEGR049

DEPARTMENT OF ENGLISH

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March 2023

KANNUR UNIVERSITY

Bonafide Certificate

This is to certify that this project report entitled “**Studying Existentialism in *The Call of the Wild***” is a bonafide work of Tesna Terese Joseph, who carried out the project work under my supervision. This project has not been published or submitted either in part or in whole, for any other degree.

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Declaration

I, **Tesna Terese Joseph**, hereby declare that the project work entitled “**Studying Existentialism in *The Call of the Wild***” has been prepared by me and submitted to Kannur University in partial fulfillment of the requirement for the award of Bachelor of Arts in English is a record of original work done by me under the supervision of Ms. Soniya Sherin Sebastian of the department of English of Don Bosco Arts and Science College.

I also declare that this project work has not been submitted by me fully or partly for the award of any degree, title or recognition before any authority.

Angadikadavu

31-03-2023

Tesna Terese Joseph

DB20AEGR049

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Introduction

Jack London was one of the most well-known writers of his time, best known for his numerous works about dogs. They are represented by *The Call of the Wild*, published in 1903, and *White Fang*, published in 1905. The Second Great Golden Rush was one of the most significant events in the history of the United States in the year 1896. Thousands of people left their homes and set sail on an adventure inspired by the finding of the “yellow metal.”

At the age of 21, Jack London decided to join the gold rush. He had just been in Northland for year at the time. Despite his failure to find gold, he returned home with a wealth of adventure stories, stories, and tales. Dogs play an essential role in London’s famous works, and there are many dog fictions in his writings. In *The Call of the wild* and *White Fang*, he always gives dogs a vital role as protagonists.

The dogs, according to the majority of reviewers, were responsible for Jack London’s worldwide fame. Because of their celebrity, there is a lot of debate from many sides. The most contentious issue is whether these dogs have been humanized. Some critics agree, while others disagree.

It is to this issue that I devote my focus. Personally, I believe that these dogs are more than their outward appearance. Buck gets decivilized from a domestic dog to the head of a wolf pack in *The Call of the Wild*. He eventually becomes a dread of Jungle towards the end of the novel. He became so enraged that he killed anything that crossed his path. And he takes pleasure in killing. He became the savage animal after tasting blood. And he forgets about his former refined existence.

We can see several attempts of Jack London, in these novels to humanize the

dogs. Above all Jack London has a nerve in creating existential terrors to these dogs which ultimately I believe can connect with human beings. There is a number of occasions in his novel *The Call of the Wild* where Jack London attempts to create existential terrors to the animal protagonist named Buck.

The aim of the project is to lay the importance on existential crisis faced by the main animal protagonist Buck. I lay my special interest in giving a description on how the animal protagonist Buck approaches on this crisis. And I think it can be relatable to human beings also. I focused on this project to find out the mistrial relationship which is existing there between human beings and animal protagonist Buck in the novel.

The project is divided into three chapters excluding the introduction and conclusion chapters. The first chapter deals with the literary theory existentialism. The second chapter deals with the novel *The Call of the Wild* by Jack London and its characters mainly the protagonist Buck. The third chapter studies the existential crisis faced by the animal protagonist Buck in the background of existential theory.

Chapter One

The Existentialists' Return To The Concrete Other

Existentialism is a philosophical doctrine that asserts that people are free agents in charge of their decisions and actions. Existentialists think that society should not impose constraints on an individual's life or deeds since such restrictions limit free choice and the development of that person's potential. The theory emerged in the 19th century, largely due to the works of philosophers such as Jean-Paul Sartre, Martin Heidegger, and Friedrich Nietzsche.

According to existentialist thinkers, human beings are unique in their ability to consciously reflect on their own existence, and to make choices that determine the course of their lives. The idea of individual agency is central to the theory of existentialism, which holds that every person has the ability to create their own meaning and purposes in life, despite the absence of a predetermined meaning or purpose

The search for purpose and meaning in life is one of the central themes of existentialism. Existentialists contend that despite a universe devoid of meaning and purpose, each person must work to discover meaning and purpose in their own lives. This struggle is often described as the "human condition", and it is seen as a fundamental aspect of what it means to be human. Another important theme of existentialism is freedom. Existentialists believe that human beings are free to make choices and determine their own lives, and that these choices have real consequences. They reject the idea of determinism, which holds that human behaviour is controlled by external factors, and instead focus on the idea of individual responsibility.

In addition to the themes of meaning and freedom, existentialism is also concerned with the concept of authenticity. In order to be authentic, people must be true to who they are and act in ways that are consistent with their personal values and views. This idea of authenticity is seen as a way of overcoming the sense of alienation and detachment that can arise from living in a meaningless and purposeless world.

There are various philosophical perspectives linked to existential philosophy, but the most widely held belief is that existence precedes essence, or that a human exists before his or her existence has value or meaning. In his or her own subjectivity, humans define the value or meaning of both their own existence and the world around them, and wander between choice, freedom, and existential agony. Existentialism is frequently associated with fear, dread, death consciousness, and freedom.

Jean-Paul Sartre is the most well-known existentialist and one of the few who has accepted the label of being an “existentialist.” He was a novelist and critic as well as a philosopher. In later life he moved away from existentialism and developed his own style of Marxist sociology. Some of the tenets associated with Jean-Paul Sartre’s existentialism are existence precedes essence, identities are constructed by the individual consciousness only, values are subjective, condemned to be free.

Existence precedes essence is a reversal of Aristotle's premise that essence precedes existence, in which man is formed to achieve a material existence, and life is defined by achieving that aim. Unlike instruments that are made to serve a specific function (for example, a pair of scissors is made to cut things), Sartian existentialism claims that man exists without a purpose, finds himself in the world, and defines his own meaning.

Individual awareness creates a “self” or “identity” for itself as an extension of the first tenet. Beliefs, projects, and other valuable items can all be part of a

“identity.” No one else can pick your “identity” for you, according to Sartre.

According to Sartre, values are subjective. Sartre accepts the premise that something is worth because it is valued by the individual consciousness. There are no objective standards on which to establish values.

The two key concepts in Sartian philosophy are being-in-itself and being-for-itself. Being-in-itself is about material things and being-for-itself is about a human person. Sartre distinguishes these two types of being. A comparative analysis of these two faces of being reveals that while being-in-itself is invariable, unchangeable, and self-contained. Being-for-itself is subject of change and has the ability to evolve and possess and unlimited and ceaseless movement.

The group of things as rocks, trees, and paper has the fallen characteristics; they are not free, not responsible, have a determined essence and are fixed and complete. It does not undergo any change or transformation. The being itself is massive, rigid and still. It is neither passive nor active. Being itself is non-conscious. It is solid and lacks freedom.

The second key concept in Sartre is being-for-itself. Being-for-itself refers to the being of mankind. In describing this being we arrive at its distinguishing characteristic and consciousness. Sartre is critical of the seventh century philosopher Rene Descartes for his failure to move beyond the functionality of the Cogito, or the thinking consciousness. In relationship to being-in-itself which is what it is being-for-itself is what it is not and not what it is. It is able of change and growth it has the ability to transcend its own being.

Another concept is the Concept of the Other. The concept the ‘other is a hell’ (8) comes from Sartre’s famous one act play *No Exist*. Though this statement has been interpreted as that our relation with other people are always poisoned and doomed to

be hellish Sartre the other, is that by which we define our self. We create a hell for ourselves when we refuse to take responsibility for our own actions, leaving us at the mercy of the opinion of others. For Sartre, hell is the other person is the expression of condemned source who will remain in the hell they created until they learn to own up to their own behaviour and until they begin to choose help each other.

Existential Crisis

We've probably all spoken something along the lines of "I'm suffering an existential crisis" at some point in our lives. Although we are all familiar with the notion, we rarely stop to consider "What is an existential crisis?" What are the signs that we are experiencing one By definition, an existential crisis is a collection of sentiments and questions about the meaning and purpose of one's life. These are difficult questions to address, which might leave us feeling trapped. We are unclear of how to respond or which path to take, and these feelings can have a severe impact on our life if they persist or increase.

The word "existential crisis" comes from the existentialism philosophy, which examines the meaning and purpose of life from both a global and personal perspective. Existential crises are frequently associated with bad consequences in one's life, yet we overlook the beneficial consequences. An existential crisis allows us to reconnect with our values, meaning, and purpose, as well as what we want to do with our life. This can assist us in evaluating, planning, and adapting our activities and direction in order to live the life we desire.

At some point in their lives, everyone will have an existential crisis. Existential crisis usually occur when we as human beings are confronted with circumstances, events, or adaptations in our lives that are difficult to adjust to, or that leave us wondering if this is the path we want to take. Whether these shifts are

expected or not, we may feel constrained, leading us to doubt the path our lives are following.

People who are going through an existential crisis frequently feel disoriented, unsettled, and as if they have lost touch with their values and purpose in life. Different people experience existential crisis for different causes, based on their life, circumstances, ideals, and objectives. Several possibilities exist that could lead to an existential crisis. Some of them are significant life changes, unexpected outcomes, dissatisfied with our life's direction, feeling uncontrollable, loss etc.

The term "existential crisis" describes sentiments of anxiety about life's meaning, choices, and freedom. The basic worries are the same, whether referred to as an existential crisis or existential anxiety: that life is intrinsically worthless, that our existence has no meaning because there are restrictions or boundaries on it, and that we must all die at some point.

When faced with an existential crisis, there are both useful and unhelpful responses. One option is to choose whether or not to live at all. The second is to become so engrossed in daily distractions that you stop living a genuine life. There is no room for existential worry, but also no room for an honest life, according to this theory. However, having an existential crisis can be beneficial since it forces us to consider our life's purpose and provides direction. Anyone, at any age, can have an existential crisis, although many people have them in the face of a tough situation, such as the struggle to succeed. "Whoever has learned to be anxious in the correct manner has learned the ultimate," (46, Kierkegaard, Soren. *The Concept of Anxiety*, 1844) wrote Danish philosopher Soren Kierkegaard in 1844. This emphasises the idea that existential anxiety is more than just a worry of everyday problems.

Chapter Two

Jack London And *The Call of the Wild*

The Call of the Wild is a brilliant novel written by Jack London, first published in 1903. This novel depicts the life of a dog and the crisis through which it undergone. The animal protagonist of the novel is a dog named Buck. The story takes to motion when the Buck was stolen from the wealthy house of Judge Miller and was subjected to several injustices. Buck lived in the house of Judge Miller just like a king. He had nothing to get worry for. Everything was there for him. But things got changed for him when he was stolen from the wealthy house by a servant and sold out for money. He met several masters for him. He came across the harsh realities of lives. And that made Buck a complete changed dog.

The novel was a huge hit when it was released in 1903. The novel's descriptions of Canada's natural beauty were improved by the drawings that were included in the single volume edition. Although it has occasionally been and still is categorized as a children's book, its topics and main plot are appropriate for older readers. In 1929, the book was outlawed in Italy and Yugoslavia, allegedly due to London's overtly socialist viewpoints. It was destroyed by the Nazi Party in 1933 for comparable reasons.

American author and journalist Jack London is best known for his adventure books and tales set in the Pacific Northwest and the Klondike Gold Rush of the 1890s. He frequently portrayed the human condition and the struggles of nature in harsh settings. *The Call of the Wild*, *White Fang* and *Martin Eden* are among of London's most well known literary creations. London, who was born in San Francisco,

California, had a challenging upbringing characterized by hardship, toil, and a disorganized household. He dropped out of school when he was 14 and worked as a sailor, oyster pirate, and gold prospector, among other things. He started writing and had his first pieces published in publications in his late teens and early twenties.

In addition, London wrote about his experiences as a political analyst and social activist. London lived a fascinating life, including working in various manual labour jobs, participating in the Klondike Gold rush, and travelling the world.

The story of the novel *The Call of the Wild* is set in the Yukon during the 1890s Klondike Gold Rush and follows a domesticated dog named Buck as he is stolen from his comfortable life in California and sold into the brutal world of the Yukon. The book which is frequently referred to as a “nature” or “animal” book, examines the bond between people and animals as well as the idea of survival. The Yukon’s severe conditions and the cruel treatment of sled dogs during the gold rush are also depicted in this novel.

London was inspired to write this novel by his own Yukon-related experiences as well as his views of the sled dogs that were employed to move people and cargo during the gold rush. The novel was a critical and commercial success and remains one of the London’s most popular works. It has been widely read by generation of readers and turned into a number of films.

Buck’s transition from a domestic canine to a wild animal drives the novel’s plot. A wealthy judge in California owns Buck, a massive and powerful St. Bernard-Scotch Collie who enjoys a nice life as his pet. One day a gardener steals him, selling him to dog traders who take him to Alaska to train as a sled dog. Buck picks up the pack’s customs and the hard realities of life in the North, where he must battle other dogs and the elements quickly. He is eventually sold to an inexperienced and cruel

owner who mistreats him badly.

John Thornton, a compassionate and knowledgeable gold prospector, saves Buck and takes care of his medical needs. Thornton wins Buck's steadfast loyalty, and the two of them go on a number of adventures together, including finding a gold mine.

Yet Buck is also becoming more and more pulled to the wild and the call of his ancestors, and he starts to experience an irresistible pull towards the woods. He eventually departs from Thornton and affixes himself to a group of wolves, totally embracing his wild side.

Buck is the main animal protagonist of the novel *The Call Of the Wild*, and his journey is the central focus of the story. He is a St. Bernard-Scotch shepherd mix breed and weighs roughly around one hundred and forty pounds. Buck is initially introduced as a domesticated dog living a comfortable life in California, but his life takes a dramatic turn when he is stolen from his family and sold into a brutal world of the Alaskan frontier as a sled dog.

Buck changes significantly throughout the book as he embraces his instinctual nature and adapts to his new environment. He eventually grows more feral and less domesticated as he gains the skills necessary to hunt and survive in the wild. Buck grows more self-assured, bold and independent as he learns to trust his instincts.

Buck's transformation is driven by his strong will and determination, as well as his instinctual drive to survive and dominate. He is shown as a strong and tough animal who can withstand great difficulties and come out stronger as a result. In addition Buck is shown to be devoted and affectionate, particularly to people who show him love and respect.

One of Buck's most prominent traits is his capacity to change and advance as

a result of his surroundings. He begins as a pet but rapidly picks up the skills necessary to survive in the tough conditions of life as a sled dog in the wilderness. As he advances to become the sled dog pack's leader, Buck reveals himself to be a courageous and strong animal who is up for any challenge.

The style of the novel is straightforward and concise, with a focus on action and adventure. The reader can witness Buck's transformation because the novel is recounted from his point of view. The straightforward but powerful prose effectively captures the aridity and splendor of the environment.

The novel includes a number of symbols and topics that expresses the author's perspective on society and human nature. Some of the most prominent ones are listed below: The Call of the Wild, which stands in for the instincts and desires that reside within every human being. The wild is portrayed as a place of self-realization and independence where people can find their inner strength and live free from societal constraints.

The Yukon's harsh reality is symbolized by the sled dogs, who pull sleds. They are used as tools by their human employers and compelled to labor in appalling conditions. The club serves as a metaphor for how humans and animals interact in the novel in terms of power. It stands for the violent power that people employ to tame and rule over animals.

The gold rush is a metaphor for human ambition and greed. It generates a tumultuous and frequently violent atmosphere by luring thousands of individuals to the Yukon in their pursuit of wealth and fortune. The Persona of John Thornton is a representation of goodness, empathy, and comprehension. He is one of the few characters in the book who understands Buck's genuine nature and shows him love and respect.

Through the contrast between Buck's previous existence as a domestic dog and his new life in the wild, the book addresses the conflict between civilization and wilderness. London contends that despite being repressed by society's laws, humans possess a basic instinct that can be reawakened by being exposed to the natural environment.

The novel highlights the fight between society and nature in the novel, along with how these two oppose one another. The conflict between society and nature, and how the latter is frequently more potent than the former, is exemplified by Buck's journey.

The concept of "survival of the fittest" is present throughout the novel. By using his physical strength and ingenuity to adapt to his new environment, Buck eventually becomes the most powerful and dominant animal in the pack.

The novel addresses the complicated ties between people and animals, and the ways in which loyalty and betrayal can exist in both. Buck is very loyal to his master John Thornton, and will do anything to protect him, but he also experiences the pain of betrayal when he is sold to a cruel and abusive owner.

Freedom and independence are characteristics that are praised in this book, which portrays the domesticated life as a form of slavery. The transformation of Buck from a domestic dog to a wild animal symbolizes the victory of individualism over conformity as well as the capacity of the human spirit to triumph over adversity.

In conclusion, the classic book *The Call of the Wild* examines issues including survival, the struggle between civilization and nature, and the metamorphosis of a domestic animal into a wild animal. The plot is steered by Buck's growth as a character, and the characters are well-developed. The writing style of the book does a good job of capturing the severity and beauty of the North.

Chapter Three

The Call of the Wild-An Existential Crisis

The Call of the Wild is a story of a dog named, Buck who is abducted from a comfortable life as a pet, and is subjected to several injustices. He is a St. Bernard-Scotch shepherd mix breed and weighs roughly around one hundred and forty pounds. Buck lived in the house of Judge Miller just like a king. But everything changed for him when he was kidnapped and sold to an Alaskan sled dog team. There he met several masters for him. When he encountered the hard truths of life, he underwent a total transformation. My project is to read the novel and give a multi-dimensional description on it in connection with existential crisis faced by the animal protagonist in the background of existential theory.

Existentialism is a philosophical system which determines the existence of human beings as free and responsible agents determining their own existence and development through the act of will. Existentialists think that society should not impose constraints on an individual's life or deeds since such restrictions limit free choice and the development of that person's potential.

Let's try to reflect the activities of the protagonist dog in shade of existentialist theory. And let's consider the existential crisis faced by the animal protagonist. And I believe when we do so we can reach a conclusion and relate it to human beings as well.

Here in the novel beginning, we can see a dog that is much fortunate. The dog considers itself as someone who greatly deserves respect and dignity in the society. He is proud of what he is. And that's how he defines himself. He forms an assumption on himself and behaves accordingly. Let's try to understand it from the original text

itself. Before we speak anything about the animal protagonist Buck in the novel let us try to understand the situations and benefits Buck enjoyed in the house of Judge Miller.

Buck lived at a big house in the sun-kissed Santa Clara Valley. Miller's place, it was called. It stood back from the road, half hidden among the trees, through which glimpses could be caught of the wide Cool veranda that ran around its four sides. The house was approached by graveled driveways which wound about through wide-spreading Lawns and under the interlacing boughs of tall poplars. At the rear things Were on even a more spacious scale than at the front. There were great Stables, where a dozen grooms and boys held forth, rows of vine-clad Servants' cottages, an endless and orderly array of outhouses, long grape arbors, green pastures, orchards, and berry patches. Then there was the pumping plant for the artesian well, and the big cement tank where Judge Miller's boys took their morning plunge and kept cool in the hot afternoon.

And over this great demesne Buck ruled. Here he was born, and here he had lived the four years of his life. It was true, there were other dogs. There could not but be other dogs on so vast a place, but they did not count. They came and went, resided in the populous kennels, or lived obscurely in the recesses of the house after the fashion of Toots, the Japanese pug, or Ysabel, the Mexican hairless,—strange creatures that rarely put nose out of doors or set foot to ground. On the other hand, there were the fox terriers, a score of them at least, who yelped fearful promises at Toots and Ysabel looking out of the windows at

them and protected by a legion of housemaids armed with brooms and mops.

But Buck was neither house-dog nor kennel-dog. The whole realm was his. He plunged into the swimming tank or went hunting with the Judge's sons; he escorted Mollie and Alice, the Judge's daughters, on long twilight or early morning rambles; on wintry nights he lay at the Judge's feet before the roaring library fire; he carried the Judge's grandsons on his back, or rolled them in the grass, and guarded their Footsteps through wild adventures down to the fountain in the stable yard, and even beyond, where the paddocks were, and the berry patches. Among the terriers he stalked imperiously, and Toots and Ysabel he utterly ignored, for he was king,—king over all creeping, crawling, flying things of Judge Miller's place, humans included. (*The Call of the Wild* 5-6)

And that's how Buck lived in Judge Miller's spacious home. In the expansive home of Judge Miller, he was living the life of a king. From this, he developed his personality. Buck seems to be having a great time, as we can see. He then began to believe that he is something. Buck exhibits a certain amount of pride in him. He believes that society should treat him with tremendous respect and dignity. And a hunger for respect and dignity starts to devour Buck from the house of Judge Miller.

He never cared on other dogs. And among other dogs he started to consider himself as superior. He only concerned and concentrated in Judge Miller and his family. Because he found it as a way to earn dignity and respect in the society. And earning favor of Judge Miller and his family will make him superior over every possession he had.

And it was when Buck was stolen from the great house that Buck started to experience the existential crisis for the first time in his life. Let's look it from the original text itself.

The Judge was at a meeting of the Raisin Growers' Association, and the boys were busy organizing an athletic club, on the memorable night of Manuel's treachery. No one saw him and Buck go off through the orchard on what Buck imagined was merely a stroll. And with the exception of a solitary man, no one saw them arrive at the little flag station known as College Park. This man talked with Manuel, and money chinked between them.

You might wrap up the goods before you deliver 'em," the stranger said gruffly, and Manuel doubled a piece of stout rope around Buck's neck under the collar. Twist it, an' you'll choke 'm plentee," said Manuel, and the stranger grunted a ready affirmative.

Buck had accepted the rope with quiet dignity. To be sure, it was an unwonted performance: but he had learned to trust in men he knew, and to give them credit for a wisdom that outreached his own. But when the ends of the rope were placed in the stranger's hands, he growled menacingly. He had merely intimated his displeasure, in his pride believing that to intimate was to command. But to his surprise the rope tightened around his neck, shutting off his breath. In quick rage he sprang at the man, who met him halfway, grappled him close by the throat, and with a deft twist threw him over on his back. Then the rope tightened mercilessly, while Buck struggled in a fury, his

tongue lolling out of his mouth and his great chest panting futilely. Never in all his life had he been so vilely treated, and never in all his life had he been so angry. But his strength ebbed, his eyes glazed, and he knew nothing when the train was flagged and the two men threw him into the baggage car. (7-8)

We can learn how Buck reacted when someone tries to question his existence. For that, let us try to inspect one another occasion also.

But the saloon-keeper let him alone, and in the morning four men entered and picked up the crate. More tormentors, Buck decided, for they were evil-looking creatures, ragged and unkempt; and he stormed and raged at them through the bars. They only laughed and poked sticks at him, which he promptly assailed with his teeth till he realized that that was what they wanted. Whereupon he lay down sullenly and allowed the crate to be lifted into a wagon. Then he, and the crate in which he was imprisoned, began a passage through many hands.

Clerks in the express office took charge of him; he was carted about in another wagon; a truck carried him, with an assortment of boxes and parcels, upon a ferry steamer; he was trucked off the steamer into a great railway depot, and finally he was deposited in an express car.(9)

Let's look one more instance which is related to current issue.

And Buck was truly a red-eyed devil, as he drew himself together for the spring, hair bristling, mouth foaming, a mad glitter in his bloodshot eyes. Straight at the man he launched his one hundred and forty pounds of fury, surcharged with the pent passion of two days and nights. In mid air, just as his jaws were about to close on the man, he received a

shock that checked his body and brought his teeth together with an agonizing clip. He whirled over, fetching the ground on his back and side. He had never been struck by a club in his life, and did not understand. With a snarl that was part bark and more scream he was again on his feet and launched into the air. And again the shock came and he was brought crushingly to the ground. This time he was aware that it was the club, but his madness knew no caution. A dozen times he charged, and as often the club broke the charge and smashed him down.

After a particularly fierce blow, he crawled to his feet, too dazed to rush. He staggered limply about, the blood flowing from nose and mouth and ears, his beautiful coat sprayed and flecked with bloody slaver. Then the man advanced and deliberately dealt him a frightful blow on the nose. All the pain he had endured was as nothing compared with the exquisite agony of this. With a roar that was almost lion like in its ferocity, he again hurled himself at the man. But the man, shifting the club from right to left, coolly caught him by the under jaw, at the same time wrenching downward and backward. Buck described a complete circle in the air, and half of another, then crashed to the ground on his head and chest. (10-11)

From this we can learn how Buck reacted when someone tries to question his existence. He reacted with great anger for the first time when he faced a question on his existence. He was more revengeful and wasn't much ready to think about his actions. We are aware that Buck is a dog who thinks and consider himself as something and someone great. He believes he is deserving of respect everywhere.

And he is unwilling to put up with even a single act that calls into doubt his right to respect and decency. He uses rage as a tool to recover his lost glory. And this might be seen as the initial response to existential crises.

It can relate to human being also. When we apply it to humans, we can read and understand that anger is the prime reaction of people who faces existential crisis. Also, most people are like Buck. They don't appear to be interested in deliberating before acting. They react with everything they confront. They think that they are right and all others are wrong. Before them everyone is prosecutors.

Let's look on another instance to see what is the next reaction when he sees anger is not working.

Buck's senses came back to him, but not his strength. He lay where he had fallen, and from there he watched the man in the red sweater.

Answers to the name of Buck,' "the man soliloquized, quoting from the saloon-keeper's letter which had announced the consignment of the crate and contents. "Well, Buck, my boy," he went on in a genial voice, "we've had our little ruction, and the best thing we can do is to let it go at that. You've learned your place, and I know mine. Be a good dog and all'll go well and the goose hang high. Be a bad dog, and I'll whale the stuffin' outa you. Understand?"

As he spoke he fearlessly patted the head he had so mercilessly pounded, and though Buck's hair involuntarily bristled at touch of the hand, he endured it without protest. When the man brought him water he drank eagerly and later bolted a generous meal of raw meat, chunk by chunk, from the man's hand. (11-12)

Let's look on Buck's attitude. When Buck realized that, anger will not work

for him to reclaim his lost glory. He started to be gentle and meek. But even though his behavior is meek for a short time it doesn't mean he changed completely. There is a cling of his former attitude within him under covered in his mind.

Often times, we are not much different than Buck. When we realize that anger will not solve anything, we simply keep quiet and take the burden on our shoulders. It doesn't mean we underwent a total metamorphosis, though. We have a natural urge to seek out the missing.

Now let's see what Buck does when he faced the existential crisis in its full intensity.

He was beaten (he knew that); but he was not broken. He saw, once for all, that he stood no chance against a man with a club. He had learned the lesson, and in all his afterlife he never forgot it. That club was a revelation. It was his introduction to the reign of primitive law, and he met the introduction halfway. The facts of life took on a fiercer aspect; and while he faced that aspect uncowed, he faced it with all the latent cunning of his nature aroused. As the days went by, other dogs came, in crates and at the ends of ropes, some docilely, and some raging and roaring as he had come; and, one and all, he watched them pass under the dominion of the man in the red sweater. Again and again, as he looked at each brutal performance, the lesson was driven home to buck: a man with a club was a lawgiver, a master to be obeyed, though not necessarily conciliated. Of this last Buck was never guilty, though he did see beaten dogs that fawned upon the man, and wagged their tails, and licked his hand. Also he saw one dog, that would neither conciliate nor obey, finally killed in the struggle for

mastery. (12)

Here, we can see Buck's reaction after realizing that his fury was fruitless. As he realized that his angry outbursts had hurt him, he calmed down. He started to think and observe. When we face with an existential crisis, there are both kinds of responses. One option is to choose whether or not to live at all. The second is to become so engrossed in daily distractions that you stop living a genuine life. However, having an existential crisis can be beneficial since it forces us to consider our life's purpose and provides direction. Here we can see Buck from his existential crisis learnt a lesson and behave wisely. We can also see a dog who faces similar existential crisis with Buck, behave irrationally and beaten up to death.

From here we can reach a conclusion that if we are not ready to come out of our first reaction, that is anger, the existential crisis can bring us a great loss. Also, there is a danger that it will be too late when we recover from our anger. Therefore it is important to be in senses while we face an existential crisis.

Let's see another example from the novel;

Before he had recovered from the shock caused by the tragic passing of Curly, he received another shock. François fastened upon him an arrangement of straps and buckles. It was a harness, such as he had seen the grooms put on the horses at home. And as he had seen horses work, so he was set to work, hauling François on a sled to the forest that fringed the valley, and returning with a load of firewood. Though his dignity was sorely hurt by thus being made a draught animal, he was too wise to rebel. He buckled down with a will and did his best, though it was all new and strange. (16)

Here we can see how Buck responds to the new existential crisis remembering the lessons he learnt from the old crisis. He remembers the consequences of approaching the crisis with anger. And behave rationally this time. An existential crisis prompts Buck to reflect on his life's purpose and offers guidance. Now Buck has a job that he enjoys doing. His entire existence is transformed. And having an existential crisis had this advantageous outcome or side.

The existential crisis can change if we approach it in a constructive way, and our lives will alter if we approach it in a destructive or rebellious way. Here, Buck takes a positive stance towards his existential crisis.

And let's look at the result of his approach,

His development (or retrogression) was rapid. His muscles became hard as iron, and he grew callous to all ordinary pain. He achieved an internal as well as external economy. He could eat anything, no matter how loathsome or indigestible; and, once eaten, the juices of his stomach extracted the last least particle of nutriment; and his blood carried it to the farthest reaches of his body, building it into the toughest and stoutest of tissues. He learned to bite the ice out with his teeth when it collected between his toes; and when he was thirsty and there was a thick scum of ice over the water hole, he would break it by rearing and striking it with stiff fore legs. His most conspicuous trait was an ability to scent the wind and forecast it a night in advance. (22)

We can see throughout the novel the existential quest of Buck. Even though he had faced such great difficulties he is not ready to tolerate any questions on his existence. When Buck noticed that a dog named Spitz starts to overpower him, he tries to control him. Let's see what Buck had done to the Spitz.

It was inevitable that the clash for leadership should come. Buck wanted it. He wanted it because it was his nature, because he had been gripped tight by that nameless, incomprehensible pride of the trail and trace—that pride which holds dogs in the toil to the last gasp, which lures them to die joyfully in the harness, and breaks their hearts if they are cut out of the harness. This was the pride of Dave as wheel-dog, of Sol-leks as he pulled with all his strength; the pride that laid hold of them at break of camp, transforming them from sour and sullen brutes into straining, eager, ambitious creatures; the pride that spurred them on all day and dropped them at pitch of camp at night, letting them fall back into gloomy unrest and discontent. This was the pride that bore up Spitz and made him thrash the sled-dogs who blundered and shirked in the traces or hid away at harness-up time in the morning. Likewise it was this pride that made him fear Buck as a possible lead-dog. And this was Buck's pride, too. (30)

In order to show the intense of existentialism within the animal protagonist Buck, we need to examine one more instance from the text.

The fight was growing desperate. And all the while the silent and wolfish circle waited to finish off whichever dog went down. As Buck grew winded, Spitz took to rushing, and he kept him staggering for footing. Once Buck went over, and the whole circle of sixty dogs started up; but he recovered himself, almost in mid air, and the circle sank down again and waited.

But Buck possessed a quality that made for greatness—imagination. He fought by instinct, but he could fight by head as well. He rushed, as

though attempting the old shoulder trick, but at the last instant swept low to the snow and in. His teeth closed on Spitz's left fore leg. There was a crunch of breaking bone, and the white dog faced him on three legs. Thrice he tried to knock him over, then repeated the trick and broke the right fore leg. Despite the pain and helplessness, Spitz struggled madly to keep up. He saw the silent circle, with gleaming eyes, lolling tongues,

There was no hope for him. Buck was inexorable. Mercy was a thing reserved for gentler climes. He manoeuvred for the final rush. The circle had tightened till he could feel the breaths of the huskies on his flanks. He could see them, beyond Spitz and to either side, half crouching for the spring, their eyes fixed upon him. A pause seemed to fall. Every animal was motionless as though turned to stone. Only Spitz quivered and bristled as he staggered back and forth, snarling with horrible menace, as though to frighten off impending death. Then Buck sprang in and out; but while he was in, shoulder had at last squarely met shoulder. The dark circle became a dot on the moon-flooded snow as Spitz disappeared from view. Buck stood and looked on, the successful champion, the dominant primordial beast who had made his kill and found it good. (35-36)

In the lines above, Buck murders Spitz in order to take control of the pack of dogs. He hatched several schemes to harm the other dog. And ultimately, when the chance presented itself, he seized it. All these activities of Buck show how deeply he is influenced by his great desire of fame and name. And with the death of Spitz he achieved his greatest desire.

And that is how our animal protagonist of the novel *The Call of the Wild* regain his lost glory. We have seen how the existential crisis strengthened Buck. It is not on the depth of crisis we face but on the way of approach we take over the crisis determines our fate.

Conclusion

Existentialism is a comprehensive term used by philosophers to describe how humans act, feel, and believe. Soren Kierkegaard is regarded as the first existentialist philosopher, having presented existentialism theories in the nineteenth century. He said that finding significance in one's life and living it honestly or genuinely is up to the individual.

Soren Kierkegaard is largely considered to be the founder of existentialism. He proposed that the world isn't significant in and of itself, but that it is made meaningful by people living truthfully. Kierkegaard frequently mentioned the Existents–Forhold, which is Danish meaning “state of existence.” French philosopher Jean Paul Sartre, who was influenced by Kierkegaard, helped to popularize the term existentialism.

Existential crises are linked to philosophy as a discipline because they are linked to abstract conflicts within the ego. In reality, existentialism, a branch of philosophy concerned with the nature of existence, is linked to the word existential crisis. It highlights a person's position in the universe as a free agent.

The term “existential crisis” doesn't occur in the recorded record until the 1930s, when it was used to describe Nazism and the genocidal threat it posed to Jews. Existential crisis was used to describe the Jewish people's actual survival in Hitler's Germany, using existential as an adjective form of existence (evidenced since the 17th century). Following the Holocaust and World War II, existential crises became more philosophically oriented, focusing on individuals rather than groups confronting existential threats. In the 1950s, social scientists coined the term “internal conflicts of meaning” to describe psychological and spiritual problems about one's purpose and

existence. Patients experienced stress, worry, and despair as a result of such events, making it a topic that mental-health specialists attempted to address.

Here I have taken the novel *The Call of the Wild* as a medium to reflect the ideas on existential philosophy. The animal protagonist of the novel Buck is the centre character of my project. When we tried to close examine Buck behaviour we understand that Buck is a dog who considers his own existence in dignity and respect. He have a sense of pride on himself. And we have seen the root of Buck's pride. The sense of pride was injected in the puppyhood of Buck by the Judge Miller and his family. And this sense eventually became the core factor on Buck. He founded his own existence in glory and dignity.

Then we have seen how Buck reacted when an existential crisis arise on him. He reacted to the crisis with great anger for the first time when he faced the existential crisis. And when he saw his anger did no good to him he started to behave calm and silent before the one who created the crisis.

We humans are frequently like this as well. Like Buck, our initial response to an existential crisis is the same. It's the rage. Before an existential crisis, some people attempt to express their anger, while others attempt to repress it. The issue is whether we are prepared to let our rage out.

Here in the novel Buck after getting anger came to his senses. He acknowledged his existential crisis and made an effort to draw lessons from it. He discovered how to tackle his crisis in a constructive way. And that was the deciding factor. His existential crises taught him fresh lessons. He developed both mental and physical strength. Buck underwent all of these changes as a result of the way he handled his existential crisis. Buck shows the readers the importance of approaching the existential crisis with a positive attitude.

We all will have an existential crisis in our day to day life. And always remember it is not the depth of the crisis that determines our fate but the approach we take over the crisis.

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**DON BOSCO ARTS AND SCIENCE COLLEGE
ANGADIKKADAVU**

**"The Dehumanizing Effects of Bureaucracy: An Analysis of
Kafka's *The Trial* through an Existential Lens"**

A Project Submitted to Kannur University in Partial Fulfillment
of the Requirement for the Award of Bachelor of Degree

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Register No: DB20AEGR042

DEPARTMENT OF ENGLISH

Project Supervisor: Ms. Anu P Thomas

March 2023

KANNUR UNIVERSITY

Bonafide Certificate

This is to certify that this project report entitled “**The Dehumanizing Effects of Bureaucracy: An Analysis of Kafka's *The Trial* through an Existential Lens**” is a bonafide work of Gopika A M, who carried out the project work under my supervision. This project has not been published or submitted either in part or in whole, for any other degree.

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Declaration

I, **Gopika A M**, hereby declare that the project work entitled “**The Dehumanizing Effects of Bureaucracy: An Analysis of Kafka's *The Trial* through an Existential Lens**” has been prepared by me and submitted to Kannur University in partial fulfillment of the requirement for the award of Bachelor of Arts in English is a record of original work done by me under the supervision of Ms. Anu P Thomas of the department of English of Don Bosco Arts and Science College.

I also declare that this project work has not been submitted by me fully or partly for the award of any degree, title or recognition before any authority.

Angadikadavu

31-03-2023

Gopika A M

DB20AEGR042

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Introduction

Existentialism is a philosophical idea, a theory, or simply an approach that deals with the question of human existence on earth. Even though the whole theory of Existentialism developed after observing the devastating effects of World War I, its traces could be found much earlier in the works of Soren Aabye Kierkegaard (1813-1855). The devastating event of World War I forced thinkers such as Jean Paul Sartre, Albert Camus, etc. to ponder over the question of the meaning of human existence. Death on a mass scale and devastation all around forced them to question their own purpose of life and, hence, their existence in the world, as they already knew by the time that human life could be vanished in a single blink of an eye just because of the difference in ideology. So they started thinking about whether human life is even precious or whether it serves any purpose or not.

The debate over existence could also be traced in the debates of philosophers like Plato and Aristotle, who debated over the presence of “essence” in everything. Essences, for them, were a certain set of core properties that are essential for a thing to be what it is. For example, whether a knife has a wooden handle or a metal handle, it doesn't matter. It will still be called a knife, but if it doesn't have a blade, the handle without a blade is not a knife anymore. It is understood that the blade is the essential property of the knife, defining its essence and function. They were of the belief that our essence is innate, and this philosophy was known as "Essentialism".

But French philosopher Jean-Paul Sartre questions the presence of essence and asks, What if the essence of humans could be found later in one's life?. Questions like this made him conclude that ‘existence’ comes first and "essence" comes later, and hence “existence precedes essence”. In a nutshell, existentialism is a philosophical idea

that forces one to question their own existence in the world. Existentialists have long questioned the concept of "meaning" and "purpose" in one's life. They ask questions like Why am I here? What does it mean to be human? How should I live my life?

Kafka's *The Trial* has to be up there as one of the biggest literary ice axes of all time. The trial centers on the extraordinary misfortune of Josef K, who one morning finds himself in jail after being arrested on unspecified charges. Throughout the novel, Josef K struggles futilely against a secretive and tyrannical court system only to be abruptly executed at the end with a knife to the heart. *The Trial* isn't just a political critique but a religious allegory about man's relationship to divine will. By leaving character and place names unspecified, many elements of *The Trial* are just general and mysteriously significant enough to have an allegorical quality reminiscent of Biblical parables, including, naturally, the parable of the law in the penultimate. *The Trial's* ironic attitude towards traditional systems of value, including religious and moral ones, as well as its display of interpretive fireworks, resonate well with these contemporary philosophies. Perhaps the final irony is that *The Trial* comes to us via an actual death, the early death of Kafka himself. *The Trial* was one of the unpublished novels that Kafka asked his friend Max Brod to destroy, but Brod was unable to carry out his friend's final request. Brod has the wisdom to hold on, and readers today can thank him for that. However, the reality is that *The Trial* exists as a result of a betrayal, an irony that the novel's main character would undoubtedly find amusing.

Chapter One

Aspects of Existentialism as a Philosophical Concept

Existential theory is rooted in the philosophical idea that human beings have free choice, and because of that free choice, we can create purpose and meaning in our lives. According to existential theory, we have a choice in what kind of person we want to be. Existential theory has its roots in the early 1800s, and Danish philosopher Soren Kierkegaard was the first to examine the concept. He is often known as the father of existentialism. Other key influences on existential theory include: Friedrich Nietzsche, Dr. Karl Jaspers, Jean-Paul Sartre, Dr. Victor Frankl, Dr. Irvin Yalom, and so on. There are many key ideas of existentialism;

Existence precedes essence: This is one of the crucial concepts in understanding existentialist theory. This explores the idea that we exist and find meaning later. We have the freedom of choice to create our meaning and develop our values.

The concept explains that this is our purpose in life: to create meaning.

Existential philosophers believe that when we're born, we have "nothing."

Instead, through developing meaning, we become what we make of ourselves.

Freedom: Existentialism emphasizes the importance of unrestricted freedom for individuals to make their own choices. These choices, due to the freedom that individuals have, allow them to create goals, make something out of yourself and create meaningful experiences in your life.

Absurdity: Existential philosophers connect the concept of the absurdity of life to the creation of meaning. Absurdity refers to the idea that there are a lot of

unknown circumstances in life, and anything can happen to you at any time.

The idea explains that events that could happen to you follow no specific pattern. Existential theorists believe that life is “absurd” and has no meaning until we attach importance to it.

Anxiety: Anxiety often occurs when you become aware of the absurdity of life .

Existentialists suggest that the awareness of your freedom and responsibility can often lead to a sense of overwhelming dread. Yet, free choice allows us to make either healthy or destructive choices due to this awareness. To quote Kierkegaard, “Anxiety is the dizziness of freedom”.

Authenticity: Authenticity is another crucial element of existentialist theory.

Authenticity is about being genuine and making choices that are fundamental to who you are, regardless of external pressures. Individuality is an important aspect of existential theory in terms of authenticity. Existential theorists believe that there is no inherent state of “human nature,” so humans must define what values or purposes to give attention to. Abandonment: This concept within existential theory comes from the idea that humans are their only source of value. The premise theorizes that this knowledge creates feelings of loneliness and isolation. It theorizes that individuals’ freedom can cause them to feel trapped. Nihilism: The emergence of existentialism as an intellectual movement was influenced by the rise of nihilism in late 19th-century Europe as the pre-modern religious worldview was replaced with one that was increasingly secular and scientific. This historical transition resulted in the loss of a transcendent moral framework and contributed to the rise of modernity’s signature experiences: anxiety, alienation, boredom, and meaninglessness.

Ethics: Although they reject the idea of moral absolutes and universalizing judgements about right conduct, existentialism should not be dismissed for promoting moral or praiseworthy life. It is one where we acknowledge and own up to our freedom, take full responsibility for our choices, and act in such a way as to help others realize their freedom.

The word "existential" is said to have first appeared in the English language in 1656. The term derives from the 4th century post-classical Latin "existentialis," which means "coming into being." Up until the mid-20th century, 'existential' was used primarily to refer to existence; it held no philosophical definition as such.

Unsurprisingly, the term found its roots outside the relatively modern field of existential philosophy. For example, the term "existentialist" was first used in the field of psychology in 1929 to refer to someone who supported a method for studying consciousness that was based on the introspective breakdown of experience into its constituent parts. It was not until the mid-1940s that French Catholic philosopher Gabriel Marcel coined the term 'existentialism' to refer to the emerging philosophical approach.

It has proven difficult to define existentialism clearly, not least because of profound doctrinal differences among existentialism's principle philosophers. The general consensus has been to consider existentialism not as a philosophical system or rigid set of doctrines but rather as a philosophical movement that focuses primarily on the analysis of human existence. The issue of human existence is what the movement's supporters are most concerned with. The movement's founding fathers are two thinkers from the previous century, despite the fact that they rose to fame in the middle of the 20th century. Even though they never used the term "existentialist," Soren Kierkegaard

and Friedrich Nietzsche were the first to focus on the subjective nature of human experience and the seeming pointlessness of life.

In light of the growing perception that science had reduced the universe to a system of unquestionable natural laws and had deprived it of any external or transcendent source of meaning, purpose, or value, Kierkegaard and Nietzsche started to reevaluate what it meant to be human and how being human can be something valuable and useful. In order to resolve this dilemma, both Nietzsche's *Übermensch* and Kierkegaard's knight of faith defined the nature of their own existence. Thus, it is possible to view Nietzsche and Kierkegaard as the forerunners of the movements' philosophies. With influential existentialists like Albert Camus, Simone de Beauvoir, Martin Heidegger, Maurice Merleau-Ponty, and perhaps most notably, Jean-Paul Sartre, existentialism emerged as a significant philosophical and cultural movement in the years after World War II. In a sense, the Second World War presented people with a sharper version of perennial dilemmas by focusing attention on the type of moral dilemma you face when you don't have any absolutes to rest on. It was during this time that existential philosophy first entered the public eye. According to Beauvoir, "not a week went by without the newspapers discussing us," and existentialism later became "the first media craze of the postwar era".

Though Existentialist thought became more obvious, it was able to keep—or even strengthen—its fluidity as a term. As Solomon noted, each person starts out with "the existential attitude," which is disorientation and confusion in the face of a world that seems to have no purpose or meaning. For many people, this only served to reinforce pre-existing, all-encompassing systems or theories that claimed to have the answers to what life is all about and what it is for. religious and philosophical systems

that remove the massive burden you are faced with if you try to create meaning and purpose for yourself in a unique and personal manner. Thinking from an existential perspective is flexible.

Some philosophers and writers saw the world after World War II as an indifferent place without universal rules. As a result of the large number of casualties, the Holocaust, and the first atomic bomb, post-war writers in particular found societal rules and views unreliable. Philosophers who debated the meaning of life in 19th-century Europe were trying to understand what it meant to have a 'self' and how human beings could live an ethical existence. While mathematicians and scientists explored the natural laws of the universe, religious people and theologians discussed God's expectations for a good life and the human soul. At the same time, social phenomena through methods involving logic and reason. After the Second World War, existential writers started to think of human beings in more individualistic terms, as confused and powerless as they might be in the universe. Existential philosophers and literary figures preferred to explore the meaning people assigned to themselves rather than the expectations of society. They were not interested in painting a rosy or optimistic picture of the world; instead, they were willing to point out challenges that often had no solutions. Karl Marx, a German philosopher and economist, insisted on the alienation character that those relationships assume in capitalist society, where private property transforms the individual from an end to a means, from a person to the instrument of an impartial process that subjugates him without regard for his needs and his desires. Nietzsche believed that amor fati, or "love of fate," was the "formula for man's greatness." Freedom is defined as desiring what is and loving it without expecting anything more.

Existentialism begins with the person. Existentialism is about the experience of living as a human being, according to Rogers and Thompson. It is about interacting with the outside world and dealing with two aspects of life: our current circumstances and our constant desire to look ahead and plan for the future. As it is not a specialized profession that only a select few engage in, it is also a way of life. Philosophy should instead be a part of everyday life. Although some philosophers created complex systems of ideas and methods, philosophy is not necessary to live a philosophical life. Negativity is not the point of existentialism. It isn't grim or downcast either. It is about overcoming obstacles in life and contending with mortality. The field is not entirely pessimistic, and advancement is possible.

The Existential view can claim that things could get better. However, existentialists reject all absolute principles and maintain that human nature is only fixed insofar as we have agreed to recognize certain human attributes; as a result, it is subject to change if human beings can agree on other attributes or even to change by a single person if the person acts authentically in opposition to the human principles. As a result, the Existentialist thinks that altering human nature and society has limitless potential but that such change can only occur from within an individual. Due to their commitment to defending their nation and people, Sartre, Camus, and Nietzsche fought in a number of conflicts. Existentialism is, broadly speaking, a group of philosophical systems that deal with responsibility, free will, and choice. As a result, it is focused on the entirety of human thought, behavior, and interaction with the outside world. For existentialists, this philosophy has relevance to daily dilemmas and choices that people make.

Existentialism is a philosophical idea that affects everyone, regardless of age, profoundly. According to the philosophers, each person must experience an existential crisis in order to find a meaningful path in life; no one else can give their lives a purpose but themselves. As our own masters and possessors of the power to make any choice, we must ascertain the essence of life. Making the right choice, in this view, enables people to overcome worry and absurdity and lead happy lives. Existentialism is not a philosophy, but rather a catch-all term for a number of very diverse uprisings against classical philosophy. A perplexed outsider might well conclude that the only thing the majority of the living "existentialists" have in common is a strong dislike of one another. It doesn't help matters that many writers from the past have frequently been hailed as supporters of this movement, and it's highly unlikely that any of them would have been proud of the company they were put in. It could be argued that the term "existentialism" should be completely dropped in light of this.

Chapter Two

Franz Kafka and *The Trial*

Franz Kafka was born on July 3, 1883, and died on June 3, 1924. He was a German-speaking Bohemian novelist and short-story writer who lived in Prague and is regarded as one of the major figures of 20th-century literature. Realistic and fantastical elements are combined in his work. Typically, it involves lone protagonists who must deal with absurd or surreal situations as well as mysterious socio-bureaucratic powers. Themes of alienation, existential anxiety, guilt, and absurdity have been interpreted as being explored. His best-known works include the novels *The Trial* and *The Castle* as well as the short story "The Metamorphosis." The term "*Kafkaesque*" has been adopted into the English language to describe absurd circumstances similar to those depicted in his writing. Franz Kafka, the son of Julie Löwy and businessman Hermann Kafka, was raised in a wealthy Jewish middle-class family.

He became the oldest child after his two younger brothers died in infancy and remained aware of this role for the rest of his life. Ottla, the youngest of his three sisters, became the family member closest to him. Because of their spirituality, intellectual distinction, piety, rabbinical knowledge, melancholy demeanor, and fragile physical and mental constitutions, Kafka strongly identified with his maternal ancestors. However, he did not have a close relationship with his mother. She admitted to her spouse that she didn't understand their son's unprofitable and, in their opinion, unhealthy dedication to the literary "recording of his dreamlike inner life" because she was subservient to her overbearingly irritable husband and his demanding work. Kafka wrote several letters to loved ones and close acquaintances throughout his life,

including his father, with whom he had a tense and formal relationship. Despite being engaged to multiple women, he never wed. He passed away from tuberculosis at the age of 40 in obscurity in 1924.

Both Kafka's work and his existence were overshadowed by the figure of his father. In actuality, the sculpture is among his best works. In his mind, this practical, and tyrannical shopkeeper and patriarch, who worshiped only material success and social advancement, belonged to a race of giants, and was an awesome, admirable, but repulsive tyrant. Kafka blamed the prohibitive father figure who instilled in him the sense of his own impotence for his failure to live, to break free from parental ties, to establish himself in marriage and fatherhood, as well as his escape into literature, in his most significant attempt autobiography, *Brief an den Vater* (written 1919; *Letter to Father*), a letter that never reached the addressee. He felt as though his father had broken his will. *Das Urteil* (1913; "The Judgment"), a short story by Franz Kafka, features a direct reflection of the father-son conflict. It is envisioned on a larger scale in Kafka's novels, which depict a man's desperate struggle with an overwhelming power in clear, deceptively simple prose. This power may persecute its victim (as in *The Trial*) or it may be sought after and begged for approval in vain (as in *Das Schloss* [1926; *The Castle*]). However, Kafka's relationship with his father and family—with whom he chose to live in close and claustrophobic proximity for the majority of his adult life—is not the only factor contributing to his anxiety and dejection.

The root of Kafka's despair is a feeling of utter separation from true communion with God, or as he put it, with true indestructible Being, as well as with all other people—his friends, the women he loved, his job, and the society he lived in.

Kafka was German in both language and culture; he was the son of an assimilated Jew who observed Jewish rituals and social customs only feignedly. In elementary school and at the demanding Altstädter Staatsgymnasium, a high school for the academic elite, he did well despite being a shy, guilty, and obedient young boy. His teachers liked and respected him. However, he internally rebelled against the oppressive school and its dehumanizing humanistic curriculum, which placed a strong emphasis on memorization and classical languages.

When Kafka declared himself an atheist and a socialist as a teenager, it was clear that he disagreed with traditional values. He attended Czech anarchist meetings prior to World War I and expressed qualified sympathies for socialism throughout his adult life. In his later years, he also demonstrated a strong interest in and sympathy for a socialized Zionism. He was essentially apathetic and disengaged from politics even back then. In addition to being a modern intellectual who was alienated from his own Jewish heritage, Kafka was also excluded from the German community in Prague because he was a Jew. His identification with German culture kept even his sympathies for Czech political and cultural aspirations in check. Kafka's lifelong personal unhappiness was therefore influenced by his social isolation and sense of being rootless.

However, in Prague, Kafka did make friends with some German Jewish intellectuals and literary figures, and in 1902 he met Max Brod. This unknown writer developed into one of Kafka's closest and most caring friends, and as Kafka's literary executor, he eventually rose to prominence as the writer's champion, interpreter, and savior, as well as his most significant biographer. While Kafka was a law student at the University of Prague, the two men met.

After earning his doctorate in 1906, he started working regularly for an insurance company in 1907. But Kafka was unable to devote himself to writing because of the demanding schedule and long hours at the Assicurazioni Generali. He was able to secure employment in Prague in 1908 at the Kingdom of Bohemia's Workers' Accident Insurance Institute, which was partially nationalized. He remained there up until 1917, when tuberculosis compelled him to take sporadic sick days. He eventually retired (with a pension) in 1922, just two years before he passed away. He was respected and liked by everyone who worked with him because of his dedication and ambition in the workplace. He quickly ascended to the position of right hand to his boss. Although most people thought of Kafka as a charming, wise, and humorous individual, he found his routine office job to be an agonizing form of torture and the demanding double life it forced him into—his nights were frequently spent writing—while his deeper interpersonal relationships were neurotically disturbed. He used his sexual relationships as a platform to express the contradictory traits of his complex and ambivalent personality. His relationships with Felice Bauer, with whom he was twice engaged before their final breakup in 1917, were painfully strained by inhibition.

Later, he was also unable to fulfill his love for Milena Jesenská Pollak. He was in poor health, and working in the office was draining. After receiving a tuberculosis diagnosis in 1917, he frequently spent time in sanatoriums. Kafka moved to Berlin in 1923 to focus on his writing. Later that year, while on vacation along the Baltic coast, he met Dora Dymant (Diamant), a young Jewish socialist. The couple remained in Berlin up until the spring of 1924, when Kafka's health started to significantly

deteriorate. Dymant joined him for a brief final stay in Prague before he succumbed to tuberculosis in a hospital outside of Vienna.

While still alive, Kafka reluctantly allowed a few of his writings to be published after being approached by eminent two sections from *Beschreibung eines Kampfes* (1936), a collection of short prose pieces, and *Betrachtung* (1913), a collection of meditations, are among these publications. *The Judgment*, written in 1912 and published the following year, *The Metamorphosis*, published in 1915, and *In der Strafkolonie*, published in 1919, as well as a collection of short prose called *Ein Landarzt*, published in 1919, are additional works that demonstrate Kafka's artistic development. Kafka had prepared *Ein Hungerkünstler* (1924; *A Hunger Artist*), four stories that show the clarity and concision of his later style, but it wasn't published until after his passing. Although occasionally the strangeness may be understood as the result of a literary or verbal device, as when the delusions of a pathological state are given the status of reality or when the metaphor of a common figure of speech is taken literally, many of Kafka's fables contain an inscrutable, perplexing mixture of the ordinary and the fantastic. In *The Judgment*, a son follows his elderly father's orders to kill himself without hesitation. In *The Metamorphosis*, the son, Gregor Samsa, awakens to discover that he has been changed into a hideous insect. He slowly perishes, not only as a result of his family's shame and neglect, but also as a result of his own guilty despair.

The Trial is the author Franz Kafka's novel, which was first published posthumously in 1925. One of Kafka's most important works—and possibly his most pessimistic—this fantastic tale of a young man caught up in the mindless bureaucracy of the law has come to represent the anxieties and alienation of the modern era as well

as the struggle of the common person against an unjust and unreasonable authority. It's frequently thought of as an imaginative foreshadowing of totalitarianism. The book's opening line, "Someone must have slandered Josef K., for one morning, without having done anything wrong, he was arrested,"(3) introduces the story. On K.'s 30th birthday, two guards show up at his boarding house to let him know he is being arrested. He is soon called before the inspector, who is in another tenant's bedroom. The inspector informs K. that he is free to carry on with his life as usual even though he is unaware of the charges. The bank where he works and is later told that a series of hearings will be taking place on Sundays.

K. doesn't know what time he is supposed to show up, so he shows up at the address he was given on a Sunday morning, which turns out to be a big tenement building. Finally, a washerwoman points him in the direction of a packed meeting room, where the examining magistrate chastises K. for arriving late. K. vehemently objects to his treatment and rails against the injustice of the system. The magistrate informs him that by choosing not to take part in the hearing, he has hurt his case as he is departing. When K. returns to the building the following Sunday morning without receiving any more summonses, the washerwoman informs her that court is not in session. Her husband, who serves as the court's usher, offers to show K. around the legal court's offices. While there, K. starts to feel incredibly exhausted, but as soon as two officials assist him in leaving, he quickly feels better. A few days later, K. hears a sound coming from a storeroom as he is leaving work, and there, he discovers the guards who had detained him being flogged as a result of his complaints to the magistrate. Later, K. is taken to the defense attorney Dr.Huld by his uncle. Huld is keen to work with K. even though he is confined to bed due to a heart condition. Huldand

the chief court clerk discuss the situation as he emerges from a shadowy area of the room. Leni, Huld's housekeeper, entices K. out of the space and makes love to him. She also tells him that he needs to admit his guilt because he is being too stubborn. K.'s uncle is enraged by his disregard for his case.

Weeks pass, and K. grows increasingly frustrated with his lawyer's largely invisible work on his behalf as well as with his difficulty concentrating at work. One day a bank customer advises him to contact Titorelli, the court painter, for assistance. Titorelli declares that he can aid K. in light of K.'s innocence even though he admits that no one has ever been exonerated in his experience. However, he thinks K. can get an indefinite postponement, which needs ongoing filings and appearances, or an ostensible acquittal, which is provisional and thus runs the risk of charges being reinstated. Either may prevent the case from reaching the sentencing phase. When K. attempts to oust Huld, he runs into Block, a businessman who is another one of Huld's customers. Block's case has been pending for five years, during which time he has secretly hired additional attorneys and attempted to act as his own counsel. Huld demonstrates his control over Block in an effort to convince K. against firing him. Later at work, K. is asked to take an Italian client to see a nearby cathedral, but the client is late. A priest reveals that he is the prison chaplain when he appears at a side pulpit. He lets K. know that things are not going well in his case because he is already thought to be guilty. He is then told a perplexing parable by the chaplain.

On the night before K. turns 31, two men wearing frock coats and top hats visit his house. They hold his arms as he walks alongside them. They take K. to an abandoned quarry and make him sit with his head on a stone, despite the fact that it appears that they are following K.'s lead. One of them passes a knife back and forth

before pushing it into K.'s heart and twisting it twice. K. was never able to understand the circumstances surrounding his arrest, the charges brought against him, or the laws governing the justice system he was subjected to. He ultimately gave no resistance to his impending execution.

The story vividly depicts K.'s helplessness in the face of an incomprehensible system. Despite Kafka's request that Max Brod destroy the manuscript, Brod organized the chapters and published the book after Kafka passed away from tuberculosis in 1924. There has been discussion regarding whether the chapters were published in the right order because the book wasn't complete. The Trial was adapted for both the stage and the big screen, with versions made in 1993 and a 1962 film starring Anthony Perkins and directed by Orson Welles.

Chapter Three

The Trial through an Existential Lens

One of the most influential German-language novelists of the 20th century was Franz Kafka. His distinctive body of work has grown to be among the most influential in Western literature. He was a Prague-based middle-class Jew. The term "*Kafkaesque*" refers to what are considered to be contemporary traumas, such as existential alienation, alienated subjectivity, existential angst, the contingency of existence, isolation insecurity, the labyrinth of state bureaucracy, the corrupt or frivolous abuse of totalitarian power, the impenetrable tangle of legal systems, the absurdity of the world, the inhumanity of the contemporary world, the nightmare of intersubjectivity, *The Trial* is one such novel by him. But this does not indicate that man has nothing to do. He must accept who he is and work to transcend it, reforming himself through his actions. Jean Paul Sartre argues that reason is not significant while pointing out that there is only intuitive knowledge and that our lives are motivated by subjective passion rather than rationalism.

Albert Camus is the one who most strongly asserts absurdity's dominance. He also agrees that there is no reason for either the world or the individual to exist. Because of this, the world itself is a source of death. Therefore, absurdity is the only connection between the world and man. It is not a matter of being rational or irrational, according to Camus; rather, the world is only unreasonable, and reason pits man against the rest of creation. The world doesn't provide the clarity that man longs for. This is the exact circumstance in *The Trial* by Kafka. The novel opens with "Someone must have been telling lies about Josef K., he knew he had done nothing wrong but, one morning, he was arrested"(3). Josef K. calls his landlady for her when the cook

fails to deliver his breakfast at the scheduled time. An unknown man knocks and steps into his bedroom. A second man is waiting in the room next door. The men tell him that he has been arrested, ask him to go back to his room, and state that they have no further explanations to make. One never learns the reason for his arrest, which exemplifies the irrational, absurd concept of an arrest where the suspect is unaware of the grounds for the arrest. Additionally, it depicts the political oppression that is a feature of the existentialist novel. One of the first thoughts that came to Josef K. considering the situation that it must be some sort of a joke “He could have taken it all as a joke, a big joke set up by his colleagues at the bank for some unknown reason, or also perhaps because today was his thirtieth birthday”(5), because the entire assumption is absurd. A feature of absurdism is the suggestion that the protagonist is living in an absurd world by connecting something that seems logically absurd to a joke. He assumed it was a joke because the rule of law has always been based on the notion of being punished for doing something unlawful or thought to have done so, even under the most arbitrary and abusive of regimes. If he learned of his crime, it would undermine the book's main argument because it would bring him face-to-face with reality. The existentialist novel has the characteristic of reflecting a reality that has been taken as far as it can go in order to show that it is an absurd world. Also this passage “K. was living in a free country, after all, everywhere was at peace, all laws were decent and were upheld, who was it who dared accost him in his own home”(5), is an allegory for the totalitarian states, in which the political power consists of parties rather than official governments. It explains the very foundation of the absurd quality that nothing has prepared Josef k. for the sudden events that he is about to face.

The following Sunday will see an investigation into K.'s arrest, he is informed. When he arrives at the court's address, he is baffled by the fact that the court seems to be located in an apartment building in a poor neighborhood "the building was quite far down the street, it covered so much area it was almost extraordinary, and the gateway in particular was tall and long"(27). He wanders through the apartment complexes looking for a washerwoman because he wasn't given a specific address. She grants him access to the court, which is sitting in a large, claustrophobic room; K. mistakenly believed everyone in the medium-sized room with two windows, which was occupied by a diverse group of people, ignored the newcomer. Close to its ceiling, it was surrounded by a gallery that was equally crowded and where people could only stand with their backs touching the ceiling while bending over. K. who found the air "too stuffy"(29).

After introducing himself to the investigating magistrate, he criticizes the way he was treated during his arrest and charges the court and its employees with corruption. As he drew to a close, he observed that the court was crowded with judges and attorneys. The examining magistrate tells K. that he has seriously damaged his own case by his behavior "you have robbed yourself of the advantages that a hearing of this sort always gives to someone who is under arrest"(37). K. walks out of the courtroom and declines to talk about that issue. The rules of engagement in this proxy world of anonymous judges are unknown to K. The story paints a vivid picture of an absurd, irrational world where the location of the court presents us with a perfect picture of an irrational, absurd world where the location of the courthouse in a shabby, ugly, cramped, run-down and overpopulated apartment building. The apartment complexes appear to be unrelated to the traditional grand, prestigious courthouses, which serves as

a metaphor for illegitimacy. It has an oppressive, confining, and suffocating atmosphere. The speech scene also plays out in a very dreamlike and surreal way. The setting itself is surreal: a back room in a poor family's home on the top floor of a tenement. The unfair courts are one of the most potent institutions of the totalitarian dictatorship, which is one of the novel's most significant themes, as shown in this scene.

Additionally, the main character has a hazy sense of contingency and searches for the judges to defend his existence. He discovers that he lacks the stamina to get to his feet and enter a frightening solitude. He aspires to fit into a hierarchy, but his hopes are in vain because the judges he encounters are inferior and dishonest. Additionally, the narration of that scene has the narrative appeal of a sequence missing from a nightmare. According to Kafka, the absurdity that he captures in his terrifying tales is the essence of the entire human condition. Due to the complete incompatibility of divine and human law and Kafka's inability to reconcile the discrepancy, the protagonist experiences a sense of alienation. However hard Kafka's heroes strive to come to terms with the universe, they are hopelessly caught in a network of accidents and incidents, the lead of which may lead to the most serious consequences.

Without summons, he appeared in court the following week. Only the washerwoman, who also happens to be the usher's wife, is present when he arrives there. She tells him that the court is not in session. In the courtroom, where he discovers that the examining magistrate's notebooks are actually pornographic novels, she seduces him and allows him to roam free. A law student enters and drags the washerwomen away, possibly to have a sexual encounter with the judge. The usher then stops by and shows K. around the courthouse. The defendants are met by K. in the

run-down courtrooms, and their physical condition betrays the wear and tear of going through a trial. K. suddenly felt dizzy due to the stuffy office environment and needs to be escorted out, where the fresh air outside instantly revives him. *The Trail* is somehow a quest for what is inaccessible, containing a series of unreliable and ludicrous people. These individuals contradict one another and the protagonist of the story and give dubious advice. K. places his faith in illusive, arbitrary figures, but they don't help his cause one bit, like the washerwoman. He is stuck in the middle of good and evil, unable to see how they are related or how to resolve their conflict. In the part,

“And he turned to the nearest one, a tall, thin man with hair that was nearly gray. ‘what is it you are waiting for here?’ asked Josef K., politely, but the man was startled at being spoken to unexpectedly, which was all the more pitiful to see because the man clearly had some experience of the world and elsewhere would certainly have been able to show his superiority and would not have easily given up and advantage he had acquired.”(48)

K. experiences a preview of what is to come. As the story goes on, K. will begin to lose his ability to reason, much like the defendant appears to be easily confused. Kafka portrays the institution that exercises both the legislative and executive powers as being far from effective and compact. There is chaos everywhere, and nobody is able to merge and cooperate in various ways. Those workers are limited only to a tiny sphere of knowledge.

They are only aware of their singular responsibility and nothing else, making it simple for others to take their place at any time. All of these are illustrations of the complex web of laws that characterizes the existentialist novel's themes. The events

that follow discuss various existentialism-related topics, including alienation, existentialist angst, the meaninglessness of the term, and corrupt totalitarian power. Josef begins to worry about his trial and the performance of his attorney. He begins to think that the legal system that governs his life is a bureaucratic maze where records are frequently hidden or lost. This is apparent when he says: "He perceives the justice system as entirely human, random, and based on connections rather than guilt or innocence."(88)

He is unable to decide whether his actions are important or not, but he is unable to stop thinking about it. In that scene, his existential anxiety is intensified. Additionally, it is clear that political oppression and totalitarian power corruption exist. In the court, relationships are more important than justice or the truth, much like in real judicial systems. Nothing is as it should be in this corrupt, absurd world. Now that everyone in his immediate vicinity is aware of the trial, Josef understands that it is no longer an isolated aspect of his life and that it has gradually started to affect him. He determines to make his legal documents himself, but instead of doing anything, he resumes daydreaming. One of Josef's clients tells him that he knows about his trial from a friend who works as a painter. That painter earns his living by painting portraits of court officials. That customer offers to put him in touch with the painter so that Josef can benefit from their relationship. That offer is accepted, and Josef goes to see the painter. He starts to feel physically and mentally exhausted by the case, and he begins to worry that his professional reputation will suffer as a result of his inability to function. When Josef first meets the painter, he offers to buy some of his works before beginning to discuss his understanding of the court.

He tells Josef K. that to be acquitted, it has to be one of three ways “absolute acquittal, apparent acquittal and deferment”(112-113). The absolute acquittal, he continues, is the best result for a defendant but rarely, if ever, happens. He then explains the apparent conviction. It is a temporary one that can be overturned at any time by judges with higher standing. An accused man doesn't seem to be able to escape the legal system's grasp because it is so methodically organized. When K. learns about this systemic oppression, the atmosphere there begins to oppress him even more indicating that he is unable to circumvent the system. The painter maintains that even with good relations, the stakes are low despite the fact that the court is utterly corrupt and that the relationships are what matter. In this absurd, corrupt world, there is no hope for justice. Additionally, the artist tells Josef the following about a painting in his room:

“It’s actually the figure of justice and the goddess of victory all in one.

The painting is supposed to be a symbol of justice as a blind woman holding scales. But, the painting is also painted as having wings on her heels, that indicates motion and refers to movement that can cause her scales to go off-balance. Thus, rendering an unfair verdict. Moreover, Josef starts isolating himself and as he gets deeper into his trail “did a carefully worked out defense not also mean he would need to shut himself off from everything else as much as he could? Would he survive that?”.(108)

He believes that he must isolate himself from everything in order to represent himself to the court that governs every aspect of his life. As a result, Josef begins to circle the trail while trapped in a strange, impersonal operation, and the more he tries to defend himself, the more problems he creates for his own situation. Throughout the

book, the absurdity and reality of life are frequently depicted. This book's absurdity can be observed at the levels of particular actions, interpersonal relationships, a single character, and the overarching pattern of reality.

Josef was denied of sleep. He is disinterested and depressed at work. Once, Josef is given the task of escorting an Italian visitor. He makes it to the meeting location, the central cathedral, despite his position. Josef waits in the rain while the Italian still hasn't arrived. Then suddenly, he heard his name being called in a deep voice. Josef was questioned by the priest, who also voiced his displeasure with the fairness of the proceedings. Josef nods obediently. He is aware of it already. Finally, a year has passed and on the morning of Josef's next birthday. Around nine o'clock, two men in black showed up at Josef's apartment; they took Josef and silently left the building. They continued through the city before stopping at a small, deserted quarry. His shirt and jacket were removed, and his head was then placed on a rock. One of them pulled out a well-bladed K. had the urge to stab him himself but lacked the strength to do so. In his final moments, the judge, whom he had never met, the supreme court, and the potential existence of some arguments that might have spared his life were all on his mind. But at this precise moment, the first man's hands seized hold of his throat, and the second man plunged a knife into his heart before making two quick turns. Kafka tried to challenge the inconsistencies and inefficiencies of the court. The story is filled with symbolism, which is clear throughout. When Josef was with Leni, she told him that he cannot resist the court, and that he had to confess.

In addition, the priest told him that the court demands nothing from him and that it receives him when he comes and it renounces him when he go. Additionally, the painter informed him that the court owns everything. They all agree on one thing:

Josef will never be able to escape the court's control, no matter how hard he tries. And this is how Kafka describes the court. During the first trial, Josef complied with the rules of the court. On Sunday, he entered the courtroom without being called, though. Josef could hear someone screaming in the church scene. He debated whether or not to leave. He knew he was free at that moment. By turning back, he was admitting that the screaming was actually meant for him, so he decided to obey and complied with the calling of the priest. In spite of wanting to fight them, Josef waited for them when he begged for his release while being arrested, as expressed by Kafka. Josef is portrayed as being caught between two worlds as he returns to the court for a second time despite not being summoned because he feels like his wellbeing is somehow related. Instead of living alone, he seeks out the human community, but it rejects him. He only sits in dehumanizing locations at night and on Sundays because he is not fully consumed by the court's world or by society as a whole. He lives on the border of two worlds, he is confused and finds no peace in his life. Josef is given the death penalty because he refuses to seek justice. No matter which way he turns, Josef finds himself in a dead end with no other option than death. He superficially follows the established paths and truly lives on the periphery of society, without being understood, miserable because of his absurd job at the bank, and suffering from a complex inner world. He is from the people who stands apart from the rest and experience guilt for this apartness. Additionally, his guilt is increased because he must assert his singularity against the established order in order to acknowledge and declare it.

To be aware of yourself, and to abandon the impersonal life, are the ethical thrust of the novel. Because the protagonist is neither shielded from above nor from below, neither by God nor by existence, he perishes. The moral message of the book

seems to be to be aware of oneself, to be oneself, and to give up the impersonal life that men lead. Joseph K. passes away because he is not shielded from above nor from below, neither by God nor by a life built upon the solid foundations of the true being. His life is therefore no longer based on the absolute. Faith is dead; men have killed it. Everything about man is a mess. He has a responsibility to discover the essence of his own being, which intellect has reduced to the state of an abstract category, in order to understand why he is here. He needs to rediscover what life is all about.

Finally, Franz Kafka's *The Trial* is depicted in this analysis as an existentialist book. First, this study thoroughly explains the existentialism theory's meaning. Secondly it explains an important theme of existentialism which is the absurdity of the world. The book is then discussed, and existentialism's themes are examined. The characteristics and themes of existentialism were looked into and discussed throughout the research. themes like existential alienation, alienated subjectivity, existential angst, contingency of existence, isolation insecurity, labyrinth of state bureaucracy, corrupt or frivolous abuse of totalitarian power, impenetrable tangle of legal systems, absurdity of the world, inhumanity of the modern world, nightmare of inter subjectivity, and political oppression. This essay also discusses the protagonist's existentialist personality.

Conclusion

The Trial by Franz Kafka is often considered a classic example of existentialist literature. Existentialism is a philosophical movement that emphasizes individual freedom and choice, the search for meaning in life, and the inevitability of human mortality. In "*The Trial*," Kafka explores these themes through the story of Josef K., a man who is arrested and put on trial for a crime that is never revealed. With its depiction of a totalitarian society where a force, in this case the legal system, has unrestricted jurisdiction over people, *The Trial* is also one of the greatest works of dystopian fiction from the 20th century. *The Trial* is a potent examination of existentialist issues and a contemplation on the nature of humanity. It is a depressing but ultimately thought-provoking view of the difficulties and concerns that are fundamental to the human experience. The novel is particularly noteworthy for its exploration of the absurdity and meaninglessness of existence, as well as its portrayal of the human struggle to find purpose and direction in life. Kafka's use of surreal imagery and bizarre situations further emphasizes the alienation and disorientation that Josef K. experiences. conclusion, "*The Trial*" by Franz Kafka is a compelling example of existentialist literature, exploring themes such as the search for meaning in life, individual freedom and choice, and the inevitability of human mortality. Through the story of Josef K., Kafka presents a powerful critique of modern society and its oppressive institutions, suggesting that the individual is often powerless in the face of these larger forces.

Overall, "The Trial" is a thought-provoking work of literature that continues to resonate with readers today. Its examination of the human condition and the challenges

of modern life remains relevant and compelling, making it a timeless classic of existentialist literature. We have to recognize the pointlessness of attempting to relate the capabilities of the self to the world of the Other (court). Because there are so many mysterious factors outside of our control, life is merely a nightmare because there is no way to shield oneself from them. Annihilation is a truth of alienation that has been left to us; we can choose to accept it or keep fighting it. Josef K dies the death 'Like a dog' but why? The question remains unsolved. Mystery never comes to light. It seems surreal to mull over what crime he has committed and how the proceedings are presented. The executioner finally unceremoniously killed him with a knife, disregarding the basic respect due to a criminal, if that is what he was. Humans are unable to comprehend why they are confronted with existential problems, and the many conclusions they draw are only a reflection of the dark hum or that permeates contemporary man's existence. *The Trial* leaves the reader with a trail of ideas and argues that trying to draw conclusions is pointless because people living in the modern world, who have been cut off from humanity's very essence, are incapable of thinking coherently and acting logically. The presence of existentialism and absurdity in literature will help us understand the nature of human life and encourage us to live our lives solely for the sake of life itself, without any additional or ulterior motives. Nihilism is not what it is when the eyes are opened to life and its true nature. In the words of Jean Paul Sartre, the Existentialism is after all real humanism.

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Indian Life Lived Abroad: Diaspora in *The Lowland*

A Project Submitted to Kannur University in Partial Fulfillment of the
Requirement for the Award of Bachelor of Degree

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March 2023

KANNUR UNIVERSITY

Bonafide Certificate

This is to certify that this project report entitled “**Indian Life Lived Abroad: Diaspora in The Lowland**” is a bonafide work of Amal Johnson, who carried out the project work under my supervision. This project has not been published or submitted either in part or in whole, for any other degree.

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Declaration

I, **Amal Johnson**, hereby declare that the project work entitled “**Indian Life Lived Abroad: Diaspora in The Lowland**” has been prepared by me and submitted to Kannur University in partial fulfillment of the requirement for the award of Bachelor of Arts in English is a record of original work done by me under the supervision of Mrs. Deepa Kuruvilla of the department of English of Don Bosco Arts and Science College.

I also declare that this project work has not been submitted by me fully or partly for the award of any degree, title or recognition before any authority.

Angadikadavu

Amal Johnson

31-03-2023

DB20AEGR018

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Amal Johnson

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INTRODUCTION

The word “diaspora” is defined, at its simplest, as the dispersal of a people from its original homeland.” (Kim Butler)

Man has always desired a better way of existence. The exploration lasted from the beginning of time until the present day. Man moves from place to place in search of comfort and wealth. They frequently emigrate in order to build better futures. This kind of movement is covered by diaspora writing, which exposes some characteristics that are representative of the experience. One of the best-known and highly regarded Indian American authors is JhumpaLahiri, who is known as the chronicler of the experience of Bengali immigrants.

This project aims to analyse JhumpaLahiri's work *The Lowland*, which focuses on the themes of Diaspora-related exile, rootlessness and displacement. The conflicts and contradictions, longings and misery, expectations and agony of obsessive circumstances that necessitate compromise and adaptability are brilliantly illustrated in Lahiri's book *The Lowland*. Her characters are shown with alienation, disappointments, and loss of identity as they deal with the intersections of sex and race because they feel cut off from their historical and cultural roots.

This research is comprised of three chapters; the first chapter of the project is an attempt to show the Diaspora. It is a movement of a group of people shifting from their home land into new land for their settlement. Diaspora people experience some disputes dealing with their identity in new regions. Diaspora covers a major ground in all its richness and variety touching upon numerous, cultural, ideological and intellectual discourses.

In the second chapter, we see the analysis of the novel JhumpaLahiri brings new vigor to old literary themes in *The Lowland*. The story begins with the life of two

intelligent brothers, one of who gets attracted to the Naxalite movement and as a result, loses his life for the same. The other brother, who migrates to US, takes his brother's pregnant widow with him to give her a new life.

In the third chapter, we see the application of the concept of Diaspora in the novel "*The Lowland*". Then how the theory is applied and how the concept of Diaspora is discussed in the novel. This novel seeks to restore the memories and explores complex nature of human relationship and feelings of loneliness and guilt felt by central characters. While Lahiri moves fast across time and events without losing the specifics of each character's existence, her writing keeps the reader interested. Despite the fact that the whole book is written in the third person, Lahiri allows us to feel as though we are inside each character's head.

Chapter One

Diasporic Voices: Revealing the Wonders of Literary

Transcendence

The Greek words 'dia' and 'spirein' can be used to determine the word's etymology. When its origins were originally applied, it was to the Jewish population, which was dispersed over the globe and subject to injustice and prejudice. The phrase gained acceptance and started to be used in relation to different nations. The current major migrations can be traced back to the time when certain European countries began to assert themselves as maritime powers and embarked on a phase of colonialization, which gave rise to the institution of slavery, in which people were enslaved and forced to work as cattle in distant colonies. This cruel practise is responsible for the rise of the black population in America. As a result of significant political upheavals, including two European wars, decolonization and the Cold War, Large scale population displacement and dispersal occurred around the world in the last century. Free trade's contribution to globalisation boosted cash flows, and the spread of ideas, goods and cultures throughout the world has sped up, thanks to advancements in communication, information and transport technology. In this chapter, we talk about the theory of Diaspora in JhumpaLahiri's work *The Lowland*.

One of the phrases that have led to divisions over boundaries, location, and movement is Diaspora Particularly in the area of post-colonial studies, the ideas and effects of Diaspora have inspired several intellectual groups. Culturally, a "diaspora" is the dispersal of the original people's population to another region. The diaspora frequently functions as a means of cultural production in a time of shifting globalisation. This extremely broad word comprises literature dealing with experiences of migration and exile, as well as cultural or geographical displacement,

most commonly in the context of post-colonialism but also resulting from dispersals induced by catastrophic historical events such as war and forced transportation. Diaspora is viewed as a multifaceted phenomenon with a rich history and many different facets. People's transnational movements may be the consequence of expulsion, self-exile, or forced or voluntary migration. The causes of refugees and persons in transit are war, inter-ethnic conflict, and natural disasters. Even if it is necessary to distinguish between forced and voluntary migration of individuals, the phenomenon of the Diaspora invariably involves a structure of placement followed by dislocation and relocation. Long-term relocation that involves leaving one's native country can cause dislocation and a sense of loss and longing. The attempt to reorganize oneself in an unfamiliar environment through negotiation and adaptation follows.

The term "Diasporic communities" refers to social or ethnic groups that have moved away from their country of origin in search of employment or as refugees from conflict. A feeling of allegiance to the formal homeland and ongoing adherence to that cherished culture while residing in the host nation may accompany the experience of exile. Heterogeneous cultures, physically detached from their place of birth yet existing between locations in their identity and cultural existence, is how the Diasporas are characterized. The phrase was accepted and applied in competitions amongst different nations that had been uprooted from their native homes for various reasons. We may connect the current main Diasporas to a time not very long ago when certain European countries rose to maritime dominance and began the colonization, this phase that eventually gave rise to the slave trade, in which people were enslaved and forced to labour as livestock in faraway colonies. This cruel practice is responsible for the rise of the black population in America.

The dispersion from a common origin is the fundamental characteristic of Diasporas. As in the case of the black/African Diaspora, this might be a common past and a collective identity that is rooted more in a common socio-cultural experience than a particular geographic origin. However, the majority of Diasporas have preserved ties to their original locations and among the dispersed populations themselves. Some academics categorise contemporary Diasporas as "ethno-national Diasporas" to specifically separate them from transnational networks in general that have emerged in the context of globalisation because their roots are actual or future nation-states.

One of the most intriguing features of diaspora theory is its ability to capture topics and ideas that are frequently ignored or underrepresented in works of mainstream literature. In other words, Diaspora theory is concerned with the transnational movement and migration of people, families, groups, communities, and cultures. These movements enable the investigation of social identity, power dynamics and the creation of social identity and belonging.

In this way, diaspora theory pushes us to think about where we came from as well as how various aspects of culture have evolved and how they may have been influenced by such movements. Furthermore, by viewing diaspora from a certain angle, we may better comprehend how these movements affect the people who are participating as well as the civilizations of origin. Such movements are frequently linked to a certain historical period, which in turn may have had a considerable influence on the operations of diasporic communities.

It is the movement of a group of people from their home land to new land for their settlement. Diaspora people face some identity issues when they move to new areas. With all of its diversity and depth, the diaspora touches on a wide range of

intellectual, ideological, and cultural discourses. The spread of human civilization around the world is frequently referred to as a "diaspora." Subhash and Gauri, characters in Jhumpa Lahiri's *The Lowland*, embodies the diasporic identity. An ambitious book called *The Lowland* tells the tale of Indian immigrants to America. The application of Stuart Hall and Avtar Brah's proposed notion of cultural identity reveals diasporic identity. The best approach to learning about how people connect to their own countries is through the diaspora idea.

Diasporic literature, which is largely concerned with the individual's or community's commitment to the homeland, is the result of their sense of longing for the homeland and a curious affinity to its customs, faiths, and languages. Migrant communities can be recognised by some of their unique traits. These migratory tribes feel humiliated and alienated by their lost community because they are not accepted or are not fully accepted by it. They believe that their original country is where they truly belong and where they or their ancestors will eventually return when the time is right. They are the descendants of people who were scattered from a unique initial "centre" or from two or more distant countries. They are the ones who still have a shared memory or myth about their native place, including its precise location, its illustrious past, and its accomplishments.

The term "Diaspora" refers to a phenomenon that transcends national boundaries and encompasses the experience of bridging time, space, race, culture, language, and history. Diaspora enacts a socio-cultural activity that feeds on a process of continual resignification of the established assumptions and meanings of identity as a multifaceted journey through multiple discursive and non-discursive domains. There are many writers from the Indian Diaspora. It includes Salman Rushdie, Anita Desai,

AnjanaAppachana, Anita Nair, Chitra Banerjee Divakaruni, ManjulaPadmanabhan, Anita Rao Badami, V.S. Naipaul and so on.

The idea of a homeland or the location from where the displacement takes place is central to diaspora literature, which also deals with the narrative of the arduous travels that the characters must do as a result of their expulsion. The main trait of Diaspora literature is a constant feeling of loss and alienation, which are the results of migration and expatriation. Themes of dislocation, existential rootlessness, nostalgia, and an identity quest are frequently present.

In their quest for a better life and more possibilities, expatriates, refugees, exiles, and guest workers have certain things in common as well as distinctions based on their circumstances of migration and length of stay in the chosen area. The grief of being separated from their homes, the memories of their country, and the agony of leaving behind everything familiar are what migrants experience most.

Since the late 1970s, when Western countries began to realise the scope of current and future migrations, an area of study known as "Diaspora studies" has emerged at the center of cultural and literary studies, the social sciences, history, and political science. Diaspora studies, which is sometimes seen as a branch of postcolonial studies, is interested in issues of political and intellectual dominance, subalternity, race, gender, language, and identity. Since then, the area of Diaspora studies has significantly advanced in terms of both literary production and scholarship, taking into account important challenges in the cultures concerned.

Due to migration and the refugee problem, Diasporas have an influence on society. Additionally, Diasporas act as political catalysts for conflict and intervention since they are national minorities. The endeavour by a homeland government to "recover" the territorial control of a conservative state dominated by ethnic kin may

use Diasporas as the justification. Theoretically, Diasporas have been argued to be a significant aspect of the link between domestic and foreign politics as well as a threat to conventional state institutions of citizenship and allegiance.

Because Diasporas maintain links and live in a host country, they may be analytically distinguished from other transnational communities. With the activity of the homeland Diaspora, transnationalism is referred to as a "particular form." As a result, homeland development is examined with an emphasis on their connections to and residences in the host country. In other words, it is important to consider their "Diaspora" circumstances while analysing the reasons for and abilities for their activity. In other words, it is important to consider their "Diaspora" circumstances while analysing the reasons for and abilities for their activity. For instance, living far away from one's home country might increase one's ability to send money home, especially when that country has experienced a social, economic, or physical shock that the diaspora is sheltered from (Clarke 2010).

Being away from one's home country also triggers the urge to picture one's home country, which may cause activism to be somewhat disconnected from local reality. Diaspora status might encourage integration and globalised social learning in host nations. Diasporic literature or Diaspora fiction would be works created by authors who reside outside of their own country and are characterised by a strong yearning and nostalgia for their homes, as well as an identity problem. According to Robin Cohen, Diasporas may be divided into five categories: victim, labour, imperial, trade, and motherland. The distinction between home and host countries came under scrutiny, particularly in the aftermath of the deconstructionist critique of essentialist ideas like home, identification, and belonging, which led to a redefining of home as homemaking. As the negotiation of two identities, double belonging, bilingualism,

double loyalties, and transnationalism came into prominence, the fundamental question of identity also ceased to be defined from an essentialist standpoint. In terms of literary creation and scholarly research, the area of Diaspora studies has advanced significantly while taking important social concerns into account.

In the early 21st century, 10% of people were thought to be living in Diaspora. Overnight, the number of people who hold dual citizenship skyrocketed. For instance, by early 2000, ten nations in Latin America permitted dual citizenship, up from four in the 1980s. For the purpose of reaching and using their expatriate populations, several nations establish various organizations, institutions, practices, and technologies. Money sent back by migrants (not only first-generation immigrants) totaled several hundred billion dollars annually and was increasingly used for beneficial community projects rather than merely for personal indulgence. Social remittances, such as technological transfers, knowledge exchanges, and the dissemination of democratic principles, are another advantage for the home nations. Associations for immigrants and emigrants grew rapidly in many host nations.

Diasporic literature typically addresses issues of alienation, displacement, existential rootlessness, nostalgia, and identity exploration. It also discusses problems with the blending or splintering of civilizations. Most migrants experience grief from missing their homes, memories of their country, and anguish. Diaspora Theory is the best way to find out how human beings attached to the homelands. Their sense of yearning for the homeland, a curious attachment to its traditions, religions and languages give birth to Diaspora literature which is primarily concerned with the individual's or community's attachment to the homeland.

Chapter Two

Echoes of the Past and Present: The Riches Unveiled in

The Lowland

Jhumpa Lahiri, is also known as Nilanjana Sudeshna Lahiri. The tale titled *The Lowland* was released in 2013. The novel begins with Subhash and Udayan, brothers reared in Tollygunge, Calcutta. Their interests include repairing radios and mastering Morse code. They are quite close and should exercise caution around one another. What people know and envision about the world changes as they get older and attend university. Subhash relocates to Rhode Island in the United States to pursue his doctorate studies. He learns of the Naxalite Movement's atrocities there. Nonetheless, the media is fixated on the Vietnam War. Udayan joins the Naxalite

We discover that Gauri and Udayan met through Gauri's brother, and that Gauri was originally unconcerned about Udayan. They become close while debating philosophy and Udayan demonstrates his seriousness when he waits outside a movie theatre for Gauri. In Rhode Island, Subhash finally met Holly and her son Joshua. Keith, Holly's husband, has been estranged from her. Holly and Subhash share a bed one night while Joshua is with Keith. Despite this, Holly and Keith end up reconciling. Subhash receives a letter from home at the end of this section of the tale notifying him that Udayan has been slain.

When Subhash returns to Calcutta, he discovers that Gauri is still alive and well with his parents. They don't treat her well, and she's carrying Udayan's child. Subhash's parents want to take the child and toss Gauri out when it is born. Subhash refused to hear what happened to Udayan from his parents, but Gauri ultimately informs him: The police were looking for Udayan and threatened to kill his and

Subhash's parents, as well as Gauri, if he did not submit. Udayan surrendered and was executed as a result. Subhash asks Gauri to marry him and return to Rhode Island with him in order to protect her.

Gauri grants her approval, she attends value lessons in Rhode Island. When she gives birth to her child, she names him Bela. She and Subhash had sexual intercourse for the first time after she has recovered from delivery, but both are dissatisfied. Subhash is a wonderful father. Subhash runs with Holly and Keith after four years, but they barely exchange quick welcomes. Subhash wishes for Gauri to have the next child so that Bela would have a sibling, but Gauri is doubtful. Subhash takes for Bela while Gauri attends graduate school. During her study, Gauri encounters Professor Otto Weiss, who encourages her to pursue a PhD, which she accomplishes. Gauri and Subhash both believe that one day they should tell Bela about her biological father, Udayan. When Subhash discovers that Gauri has been ignoring Bela, their relationship collapses.

Subhash's father dies, Subhash and Bela travel to Calcutta, where Subhash's mother, Bijoli, almost discloses that Udayan is Bela's father. When Bela inquires about Udayan, Subhash informs her that Udayan was her uncle, who is no longer alive. When they return to Rhode Island, they discover that Gauri has abandoned them and moved to California, leaving Subhash to raise Bela alone. Bela grows up, attends college, and then travels throughout the United States to speak for her community. She pursues her education in California and comes to prominence in her field. When a UCLA graduate student called Lorna approaches her for assistance with her thesis, the two embark on a whirlwind romance that lasts for years. Subhash, now in his sixties, strikes up a friendship with Elise, one of Bela's instructors. Bela pays them visits on occasion. Bela, in her thirties, tells Subhash that she's wealthy but doesn't know who

her father is and doesn't want to find out. Subhash becomes enraged and informs Bela that Udayan is her biological father. She becomes agitated and walks away. Bela forgives Subhash when they've calmed down, and they live together in Rhode Island. Bela gives her kid the name Meghna.

Subhash begs Gauri for a divorce, and she accepts. Bela becomes preoccupied with a man named Drew. When Gauri arrives, Bela informs Meghna that Gauri is her great aunt, not her grandma. Gauri cannot be excused by Bela. Gauri returns to Calcutta, where she falls into depression and nearly kills herself. Instead, she returns to California, where she discovers a note from Bela. Meghna inquires about Gauri, and Bela pledges to reveal the truth about Gauri to her eventually. The message concludes with a suggestion that the three of them attempt gathering again.

When exploring the Novel's Final Part, Udayan marries Elise. This section depicts Udayan's final day, and the reader discovers that Udayan was complicit in murder. He regrets such an act, and his final thought was that if he had met Gauri sooner, his life may have taken a different path. The balance between East and West is a recurring topic in Lahiri's writing, which frequently follows stories of Indian immigrant families dealing with multiple identities, love, grief, and friendship. The Lowland tells the story of two brothers whose lives take two very different paths but remain completely linked despite the distance of time and nation.

The characters have been shaped and brought to life in a variety of colours and complexities, including their own weaknesses. Though each character's frailty adds to the book's tragedy, it also gives rise to the latent energies inside them: Subhash's hatred for intellectual change, Gauri's battle with love and expression of identity, Udayan's steadfast confidence in "the revolution," Bela's individualism and

acceptance of reality, and Meghna's naivety are all shown in the film. All of these characters appear to be one-of-a-kind, yet they are clever and intertwined to form a well-crafted story.

These same characters can be viewed from multiple perspectives. His elder son, Subhash, is studious and not very brave; his younger brother, Udayan, is tougher than Subhash and committed to the revolution; Udayan's girlfriend, Gauri, who later becomes his wife; Subhash and Udayan's parents, Bela, born of Udayan's love for Gauri but raised by Subhash, who marries Gauri after Udayan is killed by the police; and Bela's daughter Meghna. There are a few more American spouses and lovers, such as Holly, Elise, Lorna, and Drew, although they are unimportant. It is distinguished by the untimely loss of someone they care about. Similarly to how Udayan's death served as a reference point for many of Gauri and Subhash's acts and decisions, Murakami's Toru begins to adapt to university life and the loneliness and isolation he encounters there, while Naoko finds the constraints and obligations of life unbearable.

The fact that he is initially detained and killed by the police on a plain behind his parents' sub-urban home, allegedly for his involvement in a violent crime, is not much of a spoiler. The crucial event in the story is when Udayan passes away. He leaves behind a young widow named Gauri who is also a classmate who is just about to get pregnant. Subhash marries Gauri and brings her back to Rhode Island out of a sense of obligation to his brother and to spare her from a life of servitude in Calcutta. They keep up the illusion that he is the father of her kid out of deference to etiquette, despite the fact that the deception is steadily ruining their already frail marriage. It is only toward the end of the book that we learn the full truth about Udayan's death, a truth that requires us to reevaluate our judgements of the characters and their

behaviour. Lahiri's insight into the inner struggle of a woman who chooses her intellectual life over the duties of parenthood is unsparing and eloquently represented. Subhash deems her cold-hearted, but Lahiri's portrayal of the inner fight is exquisite. Gauri, the most colourful character in the novel, is a prime example of this. Her family suffers greatly as a result of her building a new identity since she was a woman born ahead of her time and was temperamentally and intellectually unsuitable to the norms imposed by her society. She reinvents herself most fully in the more liberal environment of the United States.

Jhumpa Lahiri's writing has been categorised as being part of the "immigrant genre," which has immigrants as the major protagonists, look for a place where they can settle into their new country. Her whole body of work focuses on this aspect of diaspora, where there is generational conflict between immigrant parents and their kids, a collision of cultures, integration struggles, and displacement in their new society. Although *The Lowland* touches on some of these typical immigrant experiences, what distinguishes it from all of her previous works is the complexity of a political novel in which the author uses and examines the Naxalite political movement in India. One of the novel's characters takes part in this movement, and his family is affected by the results which consists the novel's heart. The movement itself is the foundation of the whole storyline of the novel, even if the author avoids engaging in a political debate of it. It discusses an individual's involvement with the Naxalites. His actions have an impact on three generations of his family after he is slain by cops.

The Lowland tells the story of how ruthless political events destroyed kindhearted sibling ties. According to Lahiri's account of the story's events, it is intended to demonstrate how the absence of loved ones transforms into a mystifyingly

unforgettable presence in the hidden thoughts of the exaggerated characters, directing their overt actions to their own significant ways of life through which they are irritated.

The emotional complexity involved provides a satisfying reading experience. *The Lowland*, although having a vast, compelling storyline, yet bares the identities brother, lover, father, and mother. It opposes nationality politics with both sad desperation and revolutionary fervor. Lahiri maintains a complicated tale spanning three generations in the Lowland. The novel begins slowly, as the author paints the historical and political backdrop of the Indian Naxalite movement, which entangles one of the two brothers important to the story in the mid-1960s. However, the story takes off as we see images of Indian daily life in the house of the brothers, who are as close as twins yet have wildly different temperaments.

Chapter Three

Traversing Boundaries: *The Lowland's* Journey through Diasporic Realms

In literary criticism and cultural studies, the field of study known as "diaspora theory" is relatively new. It focuses on how people deal with being taken away from their country of origin and how they keep a sense of cultural identity and community. The term "diaspora" was first used to describe the ancient Jewish communities' forced exodus from Palestine. Since then, it has been used to describe a wide range of other groups that have experienced a similar exodus, including African slaves, Irish immigrants, Palestinian refugees, and so on.

The literary depictions of diasporic experiences and identities have irritated those interested in diaspora theory. Part of this involves examining how writers from diasporic groups manage their own sense of identity and belonging through their writing, as well as how their writing addresses more general concerns like migration, displacement, and cultural hybridity. The topic of diaspora theory has also been used to explain how diasporic societies manage to generate and maintain cultural practices and traditions in the absence of a physical homeland.

Diaspora Theory describes how cultures differ among people in various nations, yet they are all interconnected. The first element of this thesis explains how, because everyone in *The Lowlands* is related via lineage, they all share similar cultures. The second half of this thesis explains how individuals who reside in other nations have diverse cultures since they are not related genetically.

Jhumpa Lahiri's book *The Lowland* is made up of three short stories that are all set in the early 20th century. In the 1960s, two brothers named Subhash and Udayan were growing up in India's Calcutta (Kolkata). The more experienced and

prudent brother is Subhash, while the more intrepid and disobedient brother is Udayan. They are quite close despite their differences. When they get older, Udayan joins the violent communist rebellion known as the Naxalite movement, which aims to topple the Indian government. But Subhash is more focused on his academics and ultimately decides to move to the US to obtain a PhD. Due to Udayan's role in the movement, he is detained and put to death, leaving his pregnant wife Gauri was alone. Subhash offers to marry her and take her to America since he feels responsible for her. Subhash and Gauri struggle to adjust to their new lives in America as well as their damaged bond. Bela is their daughter, but Gauri grows more and more alienated from her family before leaving them all to go back to India. The novel examines themes of family, love, grief, and the fight to find one's place in the world. *The Lowland* is a captivating and emotionally complex tale that explores the effects of personal decisions on society, family, and identity. It examines the complicated bond between the two brothers as well as their disparate personalities, Udayan and Subhash.

The diaspora may have a significant impact on the personalities of lowland people. The experience of leaving one's native country and adjusting to life in a new area may be difficult, and it can have an impact on people's identities, relationships, and sense of belonging. People from lowland regions, for example, who are moved due to economic growth or climatic change, may struggle to preserve their cultural traditions and identities in their new location. They may suffer preconception as well as difficulties finding work and accommodation in their new place.

Culture clashes are a prominent theme in Lahiri's writing. Cultures are a sense of isolation and loneliness, a study of violence, a sense of home and cultural heritage, a motif, and symbols. Lahiri skillfully highlights this invisible force, the authority of

the state, and the impotence of individual souls. “Certain creatures laid eggs that were able to endure the dry season. Others survived by burying themselves in mud, simulating death, and waiting for the return of rain”.(3)

Here, Lahiri discusses *The Lowland* ecosystem. It is a harsh atmosphere, and surviving means enduring both the dry and wet seasons. This serves as a metaphor for how the characters in the book strive in the face of difficulties. Diaspora experiences may have a big influence on people's identities, connections, and sense of belonging. When someone is uprooted from their country, it can be difficult for them to preserve their cultural customs and identities. In their new place, they could also experience prejudice and have trouble locating employment and housing. The effects of diaspora may also be felt in a person's connections and sense of place. People who have been uprooted from their native country may find it challenging to retain ties with friends and relatives who remain there as well as to forge new connections in their new environment. Additionally, they could have a feeling of loss or a break from their country of origin and cultural background.

The communities and cultures that are left behind may be significantly impacted by the emigration from lowland areas. The decline of cultural legacies and the weakening of communal bonds can result from the loss of traditional knowledge, skills, and behaviors. In addition, the displacement of people may result in the loss of important social, economic, and natural resources. Lahiri examines in his novel the concepts of diaspora and displacement as well as how these themes manifest themselves in the lives of the protagonists. Examples of how the novel incorporates diasporic aspects.

In the novel, two brothers named Subhash and Udayan tell their tale of being compelled to leave their home in *The Lowlands* of Calcutta and immigrate to

America. As it affects the individuals' lives and relationships, this transfer serves as a major subject in the book. Loss of cultural legacy: characters' struggles to preserve their cultural heritage and sense of identity are also a reflection of their exile from their home countries.

Subhash is Udayan's older brother, serves as the story's major character.

Despite his initial hesitation, he finally decides to move to the US in order to continue his further studies and flee from unrestful Indian politics. Subhash has a desire for and a sense of nostalgia for his own country and the culture he left behind throughout the whole book.

“Isolation offered its own form of companionship: the reliable silence of her rooms, the steadfast tranquilly of the evenings. The promise was that she would find things where she had put them, that there would be no interruptions, and that there would be no surprises. It greeted her at the end of each day and lay still with her at night.” (287)

Similar to her prior works, the protagonists in this novel are emotionally isolated as a result of their guilt. The book's strongest point is how these characters, especially Gauri and Udayan, are portrayed. Gauri's behaviour comes across as heartless and even harsh. Lahiri, on the other hand, never explicitly tries to defend these behaviours. Instead, he progressively reveals details from the back stories and lets the readers come to their own conclusions. “What was stored in memory was distinct from what was deliberately remembered”(182).

Memory plays an important role in shaping your ability to recall information and interact with your environment. *The Lowland* memories are highlighted here because the characters are lonely because *The Lowland* memories are so powerful and these memories are still there in their deepest hearts. "But he had lost that confidence,

that intrepid sense of direction. He felt only aware now that he was alone, that he was over sixty years old, and that he did not know where he stood. (296)

In order to protect Gauri from the difficulties of widowhood following the terrible loss of his brother, Subhash chooses to marry her and move her to America. Subhash's choice to wed Gauri has proven to be a very difficult one over time. Considering how lonely he feels in his advanced age, the narrative explains that despite finding his life companion in Bela's instructor, he experiences the loneliness of old age in a foreign country. "For some reason, the church reminded him of the small mosque that stood at the corner of his family's neighbourhood in Tollygunge. Another place of worship designated for others had served as a landmark in his life". (47)

At the peak of the hill, the main character noticed a church. He thought of the mosque in Tollgunge, where Udayan and Subhash used to wander the streets and frequently sit on the mosque's marble steps, and how that church was similar to that mosque. Given the heat of Calcutta, the marble steps provide a cool respite. They devoted their downtime there, and occasionally they heard the football game, for example.

"Subhash was the only foreigner. No students from other parts of Asia were there. It was there. It was nothing like the demonstrations that erupted in Calcutta. Disorganized mobs representing rival communist parties are running helter-skelter through the streets Unrelenting chanting. They were demonstrations that almost always turned violent." (43)

The Lowland personalities from the diaspora relate in well with American society. They participate actively in multicultural settings as engaged members of society. Despite their commitment to American society, they are unable to entirely reject Indian culture and customs. The decisions Bela and her husband make

afterwards for their brand new children are affected by their ethnic background. The balance between East and West is a recurring topic in Lahiri's literature, which typically follows the tales of Indian immigrant families that struggle with multiple identities, love, grief and friendship.

One characteristic of diaspora writing is "identity." *The Lowland*, a novel by Jhumpa Lahiri, and her book both focus on the problem of identity. Gauri was chosen as the subject of this essay in order to examine and analyse her nuanced identity. She undergoes transformation as the narrative progresses, since she moves about a lot. Lahiri, who is of Indian descent, frequently writes about characters who leave India for other nations and the difficulties that immigrants and families of immigrants encounter while raising their children in the United States. Identity crisis can be perceived very clearly in this novel.

"After the tragic death of his brother, Subhash decides to marry Gauri and bring her to America to save her from the hardships of widowhood. In the passage of time, Subhash's decision to marry Gauri has proved very painful to him, as he feels acutely alone in his old age. Though he finds his life partner in Bela's teacher, he feels the pangs of loneliness of old age in an alien land, as the text reveals but he had lost that confidence, that intrepid sense of direction. He felt only aware now that he was alone, that he was over sixty years old, and that he did not know where he stood. (172)

Subhash and Gauri in United States with the required breathing room to begin a new life. Regardless, their internal disorder and secret caused them to be mentally dislocated in the diasporic setting. Gauri is a lady who is unable to let go of the past, which leads her into a state of distance and estrangement from her daughter Bela, who is present as well. She gives it an American haircut, wears it with saris, and tries to bury herself in the study of philosophy and, interestingly, in a sense of solitude.

The Naxalite-Maoist insurgency in India is depicted in Jhumpa Lahiri's novel *The Lowland* as the struggle and growth of a middle-class family. This insurgency is still going on today. Through the perspective of diasporic ideas, the tale, a postcolonial book set in post-independence India, explores the roles of Gauri and her American-born daughter Bela. (Maureen Corrigan)

The story reflects the alienation and loneliness, and subsequently, dislocation that the emigrants face in a foreign land. The marriage bond, which is still considered holy in India, is gradually slipping under the pressure of new needs in a different context. Dislocation is a kind of process that can be characterized as a never-ending one. It is of two types: physical and cultural. It includes psychological and personal dislocation resulting from cultural denigration as well as voluntarily chosen status. (Tamara Strauss)

The novel addresses the problem of immigration and globalisation, in which newcomers experience diasporic emotions including a sense of loss, displacement, cultural difficulty, etc. It is the suffering of the diaspora worldwide, not just the narrative of one specific person. People's identities and residences are now insecure as a result of globalisation. Imperialism's effects, especially on the Third World, endanger the identity of its citizens because of the growing number of diasporas and increased migrations, which cause people to experience some sort of identity crisis when they are far from their homes and familiar surroundings. Second-generation immigrants are forced to question their identities as a result of migration's effects and are forced to choose between two different cultures and customs. The identity of the second generation of immigrants is fragile. Hybrid cultures are created as a result of the influences of their parents' indigenous lifestyles, cultures, and social systems.

Firstly, the novel *Lowland* explores the theme of displacement and the loss of home. The main character, Subhash, leaves his home in Calcutta, India, to study in America and later settles in Rhode Island. Despite his success and comfort in the U.S., he is haunted by a sense of alienation and longing for his homeland. Similarly, his brother Udayan, who remains in Calcutta, also feels a sense of disconnection from his surroundings and a desire to be elsewhere.

Secondly, the novel also explores the theme of identity and the complexities of belonging to multiple cultures. Subhash and later his daughter Bela struggle with the question of where they truly belong and how to reconcile their Indian heritage with their American upbringing.

Thirdly, the novel also explores the theme of the passing down of cultural traditions and values to the next generation. Subhash, who is an immigrant, tries to pass on his Indian cultural values to his daughter, but it doesn't quite work out. Lastly, the novel also explores the theme of political unrest and its impact on the lives of individuals. Udayan becomes involved in revolutionary political activities in Calcutta, which leads to tragic consequences for himself and his family. This political unrest in India also has a ripple effect on the lives of Subhash and his family in the U.S.

Nowadays, the phrase "authenticity" is overused. But Lahiri effectively depicts who the characters are; putting their flaws on display and making them seem more real and approachable. The novel has its terrible moments, causing you to root for the characters and hope that everything works out. The work is character driven, but Lahiri precisely incorporates historical, cultural, and political backdrops to help frame the time the characters lived in.

If we think about ourselves, Kerala has traditionally been a centre for internal and international migration, and migration has played a significant role in reducing

unemployment and relative poverty there. In contemporary Keralan society, immigration to other nations is a very frequent occurrence. For modern-day Keralites, the Middle East, Europe, and North America are like their own nations of origin. It may astound everyone how many students from Kerala have moved to other nations in recent years. There were 40 lakh Indian students overseas in 2012. By 2025, it is anticipated to reach 75 lakhs, with Keralites making up the majority of these students.

The concept of diaspora itself, the experiences and identities of diaspora communities, and the methods by which diaspora groups retain relationships with their homelands are just a few of the themes and ideas that may be examined in a novel to explain diasporic experiences. The novel could also look at how diaspora affects both the host nation and the place of origin on a political, economic, and social level. It could also look at how diaspora communities manage their relationships with larger society and negotiate their identities. The book could also examine historical and modern instances of diaspora, including the Jewish, African, and Indian diaspora.

The book examines how people and families deal with the difficulties of diaspora, including how they manage to stay connected to their home country while still adjusting to life abroad. Both positive and negative repercussions may result from this mass migration for the sending and receiving nations. Additionally, it might lead to economic growth, cultural spread, population displacement, and social upheaval.

The book also explores how the protagonists' experiences of diaspora affect their sense of self, their relationship to their cultural heritage, and how they handle problems like identity loss, cultural displacement, and alienation. The book also examines how the political and social environments in India and America influence the protagonists' experiences of diaspora and how they deal with the difficulties of juggling two different cultures. As the protagonists struggle to feel a sense of

belonging in both their own country and their adopted one, it may also be understood as an examination of the concepts of "home" and "belonging." This may also be considered a representation of the diaspora's many facets and how they impact people and families.

To sum up, Jhumpa Lahiri's *The Lowland* is a strong and thought provoking novel that examines issues of family, identity, love, and grief. The novel offers a distinctive and perceptive viewpoint on the cultural and historical backgrounds of India and America, as well as the experiences of immigrants. In conclusion, *The Lowland* is a compelling examination of the effects of diaspora on the human condition, including its emotional, psychological, and cultural effects.

Economic development, political unrest, and environmental degradation can all have an impact on the diaspora in low-lying areas. For example, the expansion of oil, mining, and agricultural projects can lead to the displacement of indigenous people from their traditional territories in lowland regions. This can result in the loss of traditional livelihoods and culture, as well as environmental degradation. Additionally, climate change and sea level rise can also lead to the displacement of people from lowland areas, resulting in the loss of valuable agricultural land and the displacement of coastal communities.

The challenges with identity, culture, and belonging that these immigrants encounter as they look for a place in their new countries are frequently the subject of Lahiri's stories. She has been able to portray the intricacies of diasporic existence in her writing and offer a distinctive viewpoint on what it means to be an immigrant in the modern world. Themes of displacement, identity, cultural tradition, and political upheaval are explored in depth in *The Lowland*. This chapter was an attempt to investigate the deep experience of diaspora in different ways.

CONCLUSION

Diaspora has emerged as a prominent literary issue due to the large number of authors who have chosen to write about it. Migration can be traced all the way back to the Jewish exile. Migration is a crucial aspect of human nature. Migration has always been a part of human history. There was no issue before humans became acculturated. Theorizing about the diaspora, on the other hand, has recently gained popularity in the criticism community. Characters and events in this literature serve as representations of the individuals attempting to integrate into a new environment and culture. Diaspora theory has received more attention since the turn of the century. Different thinkers offered their perspectives on diaspora and even classified distinct types of diaspora based on the factors that led to migration.

Jhumpa Lahiri is a member of the Indian Diaspora writers of the second generation. *The Lowland* by Jhumpa Lahiri looks at more than just how immigrants feel. In addition, it examines the complexity of interpersonal relationships and the feelings of guilt and loneliness felt by the main characters. This book seemed very real. Nowadays, the term "authenticity" is used a lot, but Lahiri truly captures the essence of her characters by highlighting their flaws and making them appear more human and likable. The melancholy scenes in the book make you want to support the characters and hope that everything will work out for the best. Even though the characters of the book take centre stage, Lahiri expertly incorporates political, cultural, and historical context to help readers comprehend the period in which the characters lived.

The Lowland covers the following three subjects: sexuality, Bengal's Naxalbari movement, and the conflict between belonging and being displaced. Lahiri's work is renowned for its plain, unadorned language, and her protagonists are

frequently Indian immigrants to America who must negotiate between their new country and the cultural norms of their home country.

The characters are alienated by the complicated connection and become confused about their identities in the diaspora setting. Their ability to blend in with other cultures functions as a doorway into the unknown, and their nostalgia serves as a link to the past. The book also addresses the issue of generational differences. Diaspora provides a setting for growth, conflict resolution, and, most importantly, the creation of a new identity. Because it embodies the essence of the nation's past, every diaspora movement has historical significance. The diasporic sensibility is expertly woven into Lahiri's investigation of complex characters and nuanced interactions in *The Lowland*. *The Lowland* is a timeless tale about human emotions, beliefs, desires, and problems. Its simple language, fluid narrative pacing, and multiple points of view give all of these things life.

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DON BOSCO ARTS AND SCIENCE COLLEGE
ANGADIKKADAVU

Investigation of the Mythic Motifs in *Kooman*

A Project Submitted to Kannur University in Partial Fulfillment of the
Requirement for the Award of Bachelor of Degree

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DEPARTMENT OF ENGLISH
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March 2023

KANNUR UNIVERSITY**Bonafide Certificate**

This is to certify that this project report “*Investigation of the Mythic Motifs in Kooman*” is a bonafide work of Ms. Gopika Chandran N who carried out the project work under my supervision.

Fr.Jaison Anthikkat
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Declaration

I, **Gopika Chandran N**, hereby declare that the project work entitled “*Investigation of the Mythic Motifs in Kooman*” has been prepared by me and submitted to Kannur University in partial fulfillment of the requirement for the award of Bachelor of Arts in English is a record of original work done by me under the supervision of Ms. Anu P Thomas of the department of English of Don Bosco Arts and Science College.

I also declare that this project work has not been submitted by me fully or partly for the award of any degree, title or recognition before any authority.

Angadikadavu

31-03-2023

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Introduction

Cinema is now considered as an art form and a vital source of reconstruction in the modern world. It entertains audience while simultaneously having the potential to teach them. A cinema may reach deep into the hearts of its audience and leave a lasting impression on their minds. Cinema can be seen as a reflection of society. It allows one to be more aware of what is going on in our society. It aids them in being more aware of global issues. It also helps people socialize more effectively. Above all discussing about cinema is far more interesting than discussing about politics or sports. Furthermore, improves people's inventive ability. Cinema is a way of displaying the world through the eyes of a filmmaker, and it stimulates and expands other people's thoughts and imaginations. Most likely, movie introduces audience to other international cultures. It enables to gain insight into how different people conduct their lives. As a result, while cinema can be good in many ways, it can also be detrimental in many ways. For starters, it stereotypes many things, including gender norms, religious, traditions and communities. And these could lead to a misunderstanding and an unfavourable perception of that particular group of individuals. And also some film feature violent and sexual contact, as well as objectification. As a result, it poses a serious threat to the world's young minds.

A very film depicts individuals and society in some way. It is vital to comprehend the true meanings of each scene in a film with the use of theories. The protagonist's laugh could have multiple connotations. It is vital to analyze a film utilizing theories in order to discover its true motivation. Movies can cover a wide range of topics, including politics, psychiatric issues, women's issues, and so on. Aside from these themes, a film can express meanings through colour shades, camera angles and character behaviours, among other things. Moreover, some films are made for the

sole purpose of entertainment and enjoyment. In this project, I used the theory of myth criticism to analyze the film *Kooman*. This theory intends to decipher concept and treatment of myth in the movie *Kooman*.

Myth, a symbolic narrative, usually of unknown origin and at least partly traditional, that ostensibly relates actual events and that is especially associated with religious belief. It is distinguished from symbolic behaviour (cult, ritual) and symbolic places or objects (temples, icons). Myth-criticism is concerned with the moment of contact between the often wide and varied tradition of a myth, especially as it is understood by the author and audience, and the work which contains a particular manifestation or interpretation of the myth. Myth is a conventional or classical tale about a people's early history or an explanation of a natural or social phenomenon. Even though people are literates they were practicing the same. This project gives an exact idea about how the people blindly believe such superstitions by taking some of the incidents of the characters in the movie.

Chapter One

Myth criticism

Myth-criticism is concerned with the point of contact between a work that has a specific expression or interpretation of a myth and the frequently broad and varied tradition of the myth, particularly as it is interpreted by the author and audience.

According to the psychological myth hypothesis, myths are founded on human emotion, and they originate in the unconscious mind of the people. Across the world, there were unanswerable worries, questions, and hopes shared by various cultures.

The word myth comes from the Greek word “mythos”, which can also refer to a verbal narrative, a story, a fable, etc. only by virtue of recording the ancient stories still known today. Certain myths have permeated everyday life and are still firmly embedded in society’s cultural foundation. They enter the society myths that frequently serve to defend or support prevalent social beliefs or behaviours and persist as persistent violations of socially acceptable standards and behaviours. During ancient times Greek drama and later English fiction were prominent literary genres or art forms in vogue and the present-day world is obsessed with motion pictures.

Over the years, a number of academics and critics have backed myth critique as a literary theory. One of them is Northrop Frye, one of the most well-known critics of myths. Frye was a Canadian literary critic and one of the most influential proponents of myth criticism. In his opinion all writings are based on myths, which also gives readers a framework for comprehending the human condition. In his 1957 book *Anatomy of Criticism*, Northrop Frye combined the typological-reading of the *Bible* with the idea of imagination that was widespread in William Blake’s writings to create the archetypal method known as Myth Criticism. Another well-known myth critic is

Joseph Campbell, who is an American mythologist and writer who is perhaps best known for his book *The Hero with a Thousand Faces*. He believes that all myths share a common structure and that they are an expression of human psyche.

With roots in the late 19th and early 20th centuries, myth criticism is relatively a new phenomenon in the history of literary criticism. It is a technique for analysing literature that concentrates on how myths, legends and folklore are used in works of fiction. Myth critique was linked to the New Criticism literary studies movement in the middle of the 20th century, which placed an emphasis on attentive reading and formal textual analysis. Myths, according to the new critics, such as Northrop Frye and Robert Graves, were a crucial component of the literary canon and offered a framework for analysing and comprehending literature. The study of myths in literature, culture, and society has continued to develop and broaden in the late 20th and early 21st century as scholars have used a variety of interdisciplinary techniques. Myth criticism is still a significant and prominent style of literary study even today, offering a sharp lens through which to view the vast and intricate world of human expression and imagination.

Over time, a number of critical schools of thought about myth criticism have developed, each with its advantages and disadvantages. The formal and symbolic components of myths as well as the underlying binary oppositions that shape them are highlighted by the structuralist approach to myth critique. According to this perspective, myths are divided into binary pairs of diametrically opposed forces, such as life and death, light and dark, or masculine and female. The deeper meanings and cultural values hidden in myths are revealed by structuralist scholars by dissecting the patterns and structures of these binary oppositions. Carl Jung was a pioneer in the psychological approach to myth criticism, which places a strong emphasis on the

psychological importance of myths and archetypes. According to this theory, myths represent common themes in human experience and are representations of the collective unconscious. In order to better understand the human mind and how cultural and historical settings influence psychological development, scientists examine the archetypes and symbols that are present in myths.

The feminist approach to myth criticism focuses on how myths reflect and uphold patriarchal beliefs and gender inequality. This strategy aims to revive alternative, non-patriarchal mythic traditions and to highlight the ways in which women are marginalised or excluded in legendary narratives. Feminist scholars seek to challenge and overthrow prevailing power structures by examining the gendered aspects of myths and the manner in which they influence cultural norms and values. Focusing on the ways in which myths reflect and support colonialism and imperialist ideas, the postcolonial approach to myth criticism examines these relationships. This strategy aims to revive alternative, indigenous mythic traditions as well as reveal the manner in which colonised peoples are depicted in myths. Postcolonial researchers work to uncover and challenge prevailing ideologies and narratives by examining how myths are used to support or undermine power relations. These are only a few illustrations of the analytical methods used in myth criticism. In addition, there are literary, anthropological, and historical approaches. Each approach to the study of myths and archetypes has its own advantages and disadvantages, and scholars may combine several ways to develop a more thorough knowledge of the intricate and diverse connections between myth, literature and culture.

According to mythological criticism, cultural and psychological myths influence a text's meaning and affect its form and function. Archetypes are the unknowable basic forms of personified or concretized in recurring images, symbols or

pattern. Some elements are already loaded with significance when they are used in a particular work, such as the quest or the heavenly ascent, known character type like trickster or the hero, symbols like apple or serpent, or imagery like the crucifixion (as in King Kong or Bride of Frankenstein). Carl Jung, a psychologist, is credited with giving rise to archetypal criticism. Jung believed that humanity has a “collective unconscious”, or a sort of universal psyche, which manifests itself in dreams and myths and contains ideas and symbols that we all inherit. Hence, literature emulates the “whole dream of humanity” rather than outside world. Readers are encouraged to participate ritualistically in the fundamental beliefs, fears and anxieties of their generation by archetypal pictures and tale patterns. These archetypal characteristics not only contribute to the text’s comprehensibility but also to a degree of human needs and fears.

The stories of people that were passed down orally are implied by mythology. The term “Myth” began to be used in ancient Greece to denote “Fiction” as language and time changed its meaning. The word denotes the presence of supernatural aspects in the current literary context or gods in work of fiction. These tales frequently borrow from the past and have their origins in antiquity, adhering to the Greek definition of the word “mythology”. In a mythological story, non-human characters such as Gods, Goddesses, monsters, spirits, ghosts etc. co-exist alongside supernatural elements and the modern world. These stories carry occurrences that defy or violate natural laws, highlighting the “supernaturalness” of the world it depicts. Core values for the community are often instilled in the characters it depicts.

Films are considered as a popular medium of art that have made a numerous attempts to re-establish the lost glory of mythologies and folklore. This attempts to demonstrate mythological elements of universal appeal and truth to academia around

the world is motivated by the fact that Malayalam film has not received its just due to the global context. Even decades later, the great Malayalam films from the early years of the industry continue to receive little attention despite being based on historical mythology and real- life legends.

Literature, which represents life, serves an enduring bond with mythologies and folklores. Myth and other forms of art share the same kind of relationship that occurs between literature and myth. The images of life are captured and reflected in films, which are a potent and significant artist medium. When compared to other kinds of, films, with the addition of visual necromancy and illusion, transfer the exotic fantasy worlds of mythology into a different dimension. It also functions as a dynamic socialisation agent and affects how the people view the world. Semiotic analysis is used to identify and interpret the cultural sign and symbol codes used in the movie. This helps the viewer comprehend the significance of each item and how it affects the story.

A method of literary study called myth criticism, usually referred to as mythological criticism or mythic criticism, looks at how myth, folklore, and cultural symbols are used in literature. It is a method of investigating how literary works mirror and mould our comprehension of myth and archetypes which are patterns of behaviour and symbols that appear repeatedly in various cultures and eras. In general, myth criticism aims to comprehend how a specific literary work interacts with transforms or reinterprets these myths and symbols, as well as how these components contribute to the themes and meanings of the text. It may entail analysing the use of mythic archetypes like the mother figure, trickster or hero as well as how myth and symbols are employed to symbolise larger cultural or societal ideals.

Myths and archetypes are continually evolving and adapting to new circumstances and cultural meanings, which is one of the fundamental tenets of myth

criticism. Hence, myth critics frequently consider how literature can alter and refute conventional myths and archetypes and what shift in cultural values and beliefs are reflected in these transformations. Many literary works including modern novels, plays, and epics have been analysed using myth critique. It can serve as an insightful lens for examining how literature influences and moulds our cultural perceptions of the world.

A film's analysis and interpretation in regard to the myths and cultural narratives it presents, reinforces, subverts or challenges is referred to as myth criticism. The universe can be understood and interpreted through myth, which are narratives or stories that frequently communicate significant societal, psychological and cultural values and ideas. The usage, adaptation, critique of these cultural tales in films, as well as how they are constructed or dissected, are the subjects of myth criticism in cinema. It is possible to employ myth criticism in movies to examine a variety of subjects and ideas such as gender, racism, class, religion, politics and power. You can examine how movies like *Star Wars*, *The Matrix* or *The Lord of the Rings* use archetypal hero tales to represent cultural ideas of sacrifice, valour, and good versus evil. Moreover, myth critique in film may be used to examine how dominant cultural narratives are created and reinforced in movies, as well as how they are contested and subverted. The films like *The Godfather* or *The Social Network* support prevalent narratives about power, achievement and individuality, whereas movies like *Black Panther* or *Moonlight* question prevalent assumptions and myths about race and masculinity. Ultimately, myth critique in film gives a valuable method for examining the ways in which movies engage with challenge or reflect cultural narratives and ideas. It also provides a tool to comprehend the intricate and dynamic connections between film and culture.

Malayalam cinema has a long tradition of using myth criticism theory to explore contemporary issues and themes. Here are some of the examples of the Malayalam

movies that incorporate elements of myth criticism, *Kammatipaadam*, *Ozhivudivasathe Kali*, *Pazhassiraja*, *Amen*, *Urumi*, *Njangandharvan*, *Vyshali* etc. Rajeev Ravi's "*Kammatipaadam*," a 2016 film, this movie makes a reflection on the social and economic disparities in present-day Kerala by drawing on the legends of the demon king Mahabali. The narrative follows a group of friends as they explore Kochi's underbelly and face their past's consequences. Sanal Kumar Sasidharan (2015)'s "*Ozhivudivasathe Kali*" - This movie is an adaptation of Unni R's short tale "*Dharmaraja*". The Hindu epic Mahabharata's narrative of the five Pandavas is used as a subtext to make comments on current political and social issues. Through the prism of the myth, the movie investigates themes of power, patriarchy, and violence.

Ananthabhadram beautifully exemplifies a few of the myths rooted in Keralan society. The town of Sivapuram becomes the centre of superstitious beliefs due to the existence of locations with a history of magic and dark arts, such as Shivakavu and Manthrika Pura. The serpents were previously worshipped at Digambaran thereafter exploited Shivakavu for his nefarious acts and human sacrifices. In the film, the ancient cave temple of Mantrikapura assumes a crucial role. Inside the Mantrikapura, under Yakshi's supervision, were the priceless Nagamanikyam and several Thaliyolaas. Snakes defended the Nagamanikyam sacred stone. The location was therefore hidden by supernaturalism. Overall, these movies show how Malayalam cinema makes effective narratives that capture the cultural and socioeconomic reality of modern Kerala by applying the philosophy of myth criticism.

Myths are classic tales that frequently give moral instruction, explain natural or social occurrences, and shed light on cultural values and beliefs. Although myth can be significant source of cultural identity and legacy, they can also have drawbacks. To name a few: myth can spread misleading or inaccurate information, which can be

dangerous. As an illustration, various misconceptions regarding mental illness or specific diseases might result in stigmatisation and prejudice towards persons who have these conditions. Myth can be used as a propaganda technique to advance a specific agenda by endorsing certain ideologies or ideas. Misinformation, deception, and even violence may result from this. Limiting beliefs that impede human development can be spread by myths. For instance, some myth could imply that particular racial or ethnic groups are inferior, which can result in prejudice and keep people from realising their full potential. Myths can promote irrational belief and inhibit critical thought, this may result in a lack of original thought and the incapacity to challenge authority. Conflict can arise between groups of people who have divergent beliefs and interpretations of the same myth. Division and even violence may result from this. It is crucial to approach myths critically and with an open mind, acknowledging their cultural relevance while also being mindful of their potential for harm.

Myth criticism shares similarities with other theories in the literary and cultural studies. Few of them include structuralism, archetypal criticism, psychoanalytic criticism and cultural studies. A theoretical perspective called structuralism focuses on the underlying systems and structures that influence cultural phenomena. In addition to examining how myths represent cultural values and beliefs, myth critique also examines the underlying structures and patterns that are present in myths. The focus of archetypal criticism is on the recurrent images and themes seen in literature and other kinds of culture. Similar to literary criticism, myth criticism examines the archetypal patterns that show up in myths and how they represent underlying societal concerns. Theoretical approach that examines the psychological problems and motivations that underlie literary works is known as psychoanalytic criticism. The psychological aspects of myths and how they reflect both individual and societal aspirations and worries are

also taken into account in myth critique. Literature, film, music, and art are just a few examples of the cultural practises and forms that are examined by the interdisciplinary area of cultural studies. In that it views myths as cultural objects that reflect and influence larger social and political dynamics, myth critique is related to cultural studies.

Myth can be effective motivators for changing attitudes and action, but they can also be exploited to take advantage of others. Several urban legends offer quick and simple ways to get money, frequently with little risk or work. This beliefs might persuade consumers to put money into dubious get-rich-quick programmes or scams. Health and wellness myths can also be utilised to take advantage of people. For instance, some practitioners of alternative medicine may make inflated or deceptive claims about the efficacy of their interventions, which might convince patients to spend money on ineffective or even hazardous therapies. Conspiracy theories and urban legends can be employed to influence public opinion and behaviour. For instance, making up stories to spread mistrust and encourage violence regarding election fraud or the act of political rivals. Myths can also be used to defend harmful or discriminatory social norms. For instance, misconceptions regarding the inferiority of particular racial or ethnic groups might be used to excuse prejudice and discrimination.

The study and interpretation of myths and mythic stories are at the heart of the literary analytic discipline known as myth criticism. It entails looking at the historical and cultural settings in which myths were made as well as how these stories reflect and influence the ideals, identities, and beliefs of the civilizations that produce them. Ancient epics, religious writings, folklore, and contemporary media are just a few examples of the literary and cultural text that can be studied via the lens of myth criticism. To better comprehend the cultural relevance of myth and their enduring

attraction to human imagination, academics in this field frequently consult a range of disciplines, including anthropology, history, philosophy and psychology. The role of myth in constructing and reinforcing cultural identity, the connection between myth and the natural world, the symbolic significance of mythic imagery and archetypes, and the ways in which myths are adapted and reinterpreted across different cultures and historical periods are some of the major themes and questions that myth criticism seeks to explore. The goal of myth critique, an interdisciplinary field, is to increase our knowledge of the cultural and symbolic importance of myths and their pervasive relevance to human experience.

Chapter Two

An Analysis of the Movie *Kooman*

Movies that portray any kinds of black magic or dark arts have always captivated the audience. Despite the fact that the reality has served as the basis for the majority of Malayalam films, this genre has perennial freedom. A story can begin with the account of a straight-forward family, but it might turn into a cat-and-mouse game involving everyone in the vicinity. They have the most unbelievable storyline twists, yet they also make sense towards the movie conclusion. Each turn has a reason that perfectly completes the narrative. The tale of Malayalam movie *Kooman* is one such typical instance which including the dark fantasy or superstitious belief. *Kooman* is a 2022 Mollywood mystery thriller directed by Jeethu Joseph which was released on 4th of November. It was written by K.R Krishna Kumar and produce by Listin Stephen along with Allwin Antony. The protagonist of the movie is a young man named Giri who is working as a Civil Police Officer. The main crew include the youth actor Asif Ali who has played the role of Giri. The other crew includes Renji Panicker, Jaffar Idukki, Bauraj, Hanna Reji Koshy and Meghanathan.

As it is told that the movie *Kooman* is set in a village near Tamil Nadu- Kerala border, but the director is not mentioning it directly. The idea that the village belongs to the same is getting through the minute detailing in the movie. In some of the scenes or the frames one can notice it. For instance, there is a scene where there is a kabaddi tournament takes place, in that frame one can see that the name of the tournament is given both in Malayalam as well as in Tamil too. Through this instance the audience get the idea that it is been set in Kerala Tamil Nadu border. Another thing that the director gives his magical touch in the film is that the comparison or the intensive

relationship of the protagonist and the title of the movie. The word “kooman” refers to an owl. Owl is generally a bird which sleeps during the day time and will awake and active during the night. In this film the director gives the protagonist a character as same as that of the owl. There are many frames in the movie where can see this, for instance the protagonist was a person who used to sleep during day or was always in a sleepy mood and will be awaken or active during the night. This is mainly due to the reason that he used to steal and act as a thief during the night. Another instance includes, there is a song in the movie where we can see the character Giri is sitting on a tree and watching what all things are happening around him. As this short was taken during night, it gives audience a clear cut idea about the relevance of the title kooman for the film. There are many other such situations where it clearly depicts the same.

Asif Ali transforms into the role of Giri, a cunning, borderline megalomaniacal police constable who, despite possessing exceptional analytical exhibits psychopathic tendencies and a desire to exact revenge on those who, in his opinion, have mistreated him. His mentor, retired CI Somasekharan (an astute RenjiPanicker), does all his power to control him and directs his attention away from him to the pursuit of a ritualistic serial killer who has escaped law enforcement for decades. The character Giri is methodically developed in the first half of the movie, but Jeethu Joseph masterfully flips the narrative flow in the second half, letting the audience root for the character who is constantly in the shadows. In addition to Hannah Reji Koshy, Baburaj, and the trustworthy Pauly Valsann, Jaffer Idukki shines in yet another well written supporting part.

Jeethu has created a film that is tense, alert and clever, enjoying remarkable development of atmosphere and setting. Until the end credits, this movie never ceases to hold audience’s attention. While there are many reasons to appreciate the film, the

characters themselves are the most important. It's not the twists that work here, it's the dramatic tension and the characters. With any great movie, it all starts with the script. Here the hero is not the hero, just another character. *Kooman* is aesthetically beautiful. The photography is striking, natural and suits the plot and genre. The editing is seamless and the music is great. There is a tea shop like in *Drishyam* where many character interactions of related people take place. Although Krishnaprasad's screenplay tries to narrate the story predictably, the ending is not as shocking as one would like. However, it's a mystery that's good enough to satisfy the thriller lover in the audience.

There are some common details in Jeethu Joseph's movies, Jeethu Joseph is recognised for his complex plotlines in his films. His movies frequently include several interconnected plots that, in the end, come together to form a satisfactory climax. Jeethu frequently includes a thriller element in his films, which keeps viewers interested the entire time. His films are known for their exciting twists and turns in the plot. The director creates characters with depth and a strong sense of development. They frequently have a backstory that justifies their actions and motives. Jeethu is renowned for his meticulous attention to detail in his films. He pays meticulous attention to every detail of the movie, including the language, the music and the settings and costumes. Jeethu's films frequently have a strong emotional core. He develops characters that audiences can identify with while delving into challenging issues like family dynamics, love, and grief. The director frequently uses surprising twist conclusions in his films. He is renowned for his talent for keeping his audience in suspense all the way through.

Jeethu Joseph somehow pulls off a story in *Kooman* that seems like a cross between his two biggest hits, *Drishyam* and *Memories*. In one of *Kooman*'s tracks, the main character conceals something he has done before attempting to unravel the riddle

of a string of murders. As a result, *Kooman* is an uneven thriller with its high points at regular intervals. *Kooman* is a fascinating concept on a story level because of the two conflicts in the story. It is led to assume by Krishna Kumar and Jeethu Joseph that the entire plot is being driven by Giri's ego. But, during the intermission the recognisable Jeethu Joseph transformation takes place, and Giri transforms into a different iteration. It is very intriguing how certain recent happenings make the unpleasant aspects of the story feel very genuine. In *Kooman*, the thrill does not rise steadily as it does in Jeethu Joseph's other thrillers, and once the twist is revealed, it becomes tiresome. It is fascinating to see how Asif Ali develops as a performer with each movie. Giri's fake smile when his ego is bruised looked fantastic the film, and the impression that he is currently in the best shape to handle an emotionally complex role the viewer would interpret through little variations in expression. The double burden on the hero's shoulders makes *Kooman* an interesting thriller that never bores the audience. The thief, Jaffar Idukki, was also excellent. Actually, only Asif Ali and Jaffar Idukki's performances were able to soften the dialogue's stiff drama. Renji Panicker and Baburaj did good in their respective roles. The majority of the rest of the cast members find it difficult to portray the dialogues in a realistic manner.

While coming to a brief plot of the film, the film *Kooman: The Night Rider*, Giri, a constable in a small-town Kerala police station, is profiled. His town is near the boundary between Kerala and Tamil Nadu. He is quickly angered and often injures those who do so. He discovers individuals bragging about how their wealth is secure in their homes, which leads him to turn to kleptomania. He meets Manniyan, a local thief, and picks his brain about the business. He follows his rules and goes around robbing others. Although his other police officers have their concerns about him, his crime is never found out. He always conducts the probe so that others are constantly the target

of suspicion. He regularly discusses cases and other unimportant life issues with a former police officer with whom he is friendly. The community begins to see suspicious suicides, and the authorities are under intense pressure to identify the perpetrator. The threat of a crime is one of the things that motivates Giri to perform to the best of his abilities. No matter which routes he choose, this prodding compels him to examine the finer details and resolve the situations. People in the town are concerned for their family as a result of the suicides that occur there. He begins with a thread, which develops into a massive conspiracy occurring in the town's centre. He believes that these suicides are actually murders. He enlists the assistance of his former police acquaintance to launch his own independent investigation.

He begins to become concerned when he learns that every suicide victim has a piece of paper with an odd aroma on it. He discovers a similar piece of paper at his house as well, so he decides to look into the situation. His research becomes more in-depth when he learns that black magic and human sacrifices may be involved. He makes a special effort to learn about all the crimes brought on by black magic. He contacts a station in Tamil Nadu as well, where he quickly learns of numerous other incidents of a similar nature taking place there. For the previous two years, these acts have occurred often in both states, and each death has been written off as a straightforward suicide. When Giri discovers that Lakshmi, the woman he is in love with, is also a target, he is just about to identify the real offender. As he arrives to save her, he discovers that Lakshmi was the one who had been making the sacrifices of humans all along. Then, everything fell into place, and he discovered that Lakshmi was a transgender woman who had performed those ceremonies in order to achieve the purportedly better form that is promised by the a forementioned style of black magic. When the investigation finally ends, everyone in the town is shocked. Even after all

this, Giri's kleptomaniac tendencies have not ended. When he receives a promotion letter from a higher office, a policeman also informs the officer about a robbery that took place earlier that night. Inspector Sukumaran, who is present at the scene, looks at Giri, who instead feigns ignorance.

The movie's second half picks up the pace considerably. As Giri and his team stumble across individuals who have engaged in illegal black magic, their investigation takes a shaky and evasive turn. Despite having a psychological illness, Giri nevertheless reacts violently to even the smallest provocation. He commits crimes despite the fact that he works as a police officer, which is blatantly against the proper behaviour of a cop. Lakshmi, who had been unsure and concerned about her sexuality, turns to black magic at the end of the film to help her condition. She had to resort to drastic ways in order to survive because her family had abandoned her. Sexuality and gender identity are issues that require extensive discussion before they are fully understood by all members of society. The rural and suburban communities are mainly in the dark, but there is awareness, comprehension, and acceptance in the city and metropolitan sectors. It is believed that Lakshmi's sexuality will embarrass her family. Lakshmi's family uprooted her identity and made her live a falsehood rather than sitting down and working out a solution. Lakshmi is just one of many examples of people who come out about their sexuality and receive little to no support from their families and friends. With a catchy song by Vishnu Syam to accompany Giri's follies, the first half of the movie finishes smoothly, leaving one gasping for what will happen next. The second half, which attempts to combine a story about superstition and is startlingly similar to several recent real-life events, falters. But because the film would have been written much earlier, it seems to portend dreadful events.

Giri is a man who is secretive about his emotions. He tends to keep things to

himself and gets angry fast. The former cop is his lone confidant. Giri learns of the policeman's condition only after speaking with him. His urge to steal things and to erupt violently in response to slights are symptoms of a psychological condition. These problems can be resolved with therapy and counselling, but it takes time. It is still unknown whether he truly attended those counselling sessions at the film's conclusion. If the last scene is any indication, he is continuing breaking into people's homes and committing crimes after hours. Giri's erratic behaviour frequently causes friction in both his professional and personal lives. Giri needs to learn a lot as a person. His persona advises the audience that having a confidante is crucial and that it's not always a good idea to react angrily to every provocation. He is ready to place the blame on others when situations become difficult and begin to work against him. Despite his heroic pursuit of the truth regarding the strange suicides, Giri is a real coward when it comes to taking responsibility for his misdeeds.

After watching a film like *Kooman*, the audience is left with a lot to think about. Over the course of its more than two -and-a-half hour duration, *Kooman* covered a variety of subjects. The title of the film, *Kooman*, which means "owl," is particularly appropriate given that Giri has large, wide eyes resembling those of an owl and that most of his work takes place in the shadows of the night. When it comes to investigating crimes, Giri has his finger on the pulse of the town just like an owl does, which keeps an eye on everything in the forest. The Asif Ali-starring movie might have also been split into two separate films. One that centres on Giri, his tendency towards kleptomania, and how he slips into his own trap. The first would be a probe of the random and frequent suicides occurring in the town. The connections between these two occurrences are shaky and off-balance as well. When Giri continues to look into the case of black magic use, his propensity to react to provocation becomes less

evident. As Giri delves deeper into the research, the original plot of Giri and his impulsive behaviour is lost someplace. Despite this plot development, the film succeeds in holding the audience's interest. One of the best things about Malayalam movies is how the writers take their time to tell the plot and give the characters plenty of backstory for the audience to consider. To make the experience worthwhile, the stage has been meticulously set up.

Coming to the end of the film, a mythical concept *narabali* or human sacrifice can be seen. That is the movie *kooman* recalls the recent headline-grabbing incidents in Kerala. Naturally the film has a prophetic quality considering it was scripted much before all this. The *narabali* or the human sacrifice is an act of killing one or more people as a part of the ritual that is typically done to please or appease gods, a human ruler, public or legal demands for justice through the use of the death penalty, an authoritative or priestly figure, or spirits of deceased ancestors. It can also be done as a retainer sacrifice, in which a monarch's servants are killed so they can continue to serve their master in the afterlife. Both headhunting and cannibalism are prevalent in some tribal societies. Even though there are references to the ancient practice of human sacrifice, the movie does not explore the topic in great detail. It's worth noting that human sacrifice is a barbaric and illegal practice or act that is universally condemned.

Chapter Three

Investigation of the Mythic Motifs in *Kooman*

Myths, as compared with folk tales, are usually in a special category of seriousness, they are believed to have "really happened" or to have some exceptional significance in explaining certain features of life, such as ritual. Again, whereas folk tales simply interchange motifs and develop variants, myths show an odd tendency to stick together and build up bigger structures. In addition to this, one have creation myths, fall and flood myths, metamorphose and dying-God myths.

This chapter attempts to analyse the movie *Kooman* with the theory of myth criticism. Myth criticism typically involves examining myths in their historical and cultural context, analysing their structure and themes, and interpreting their meaning and significance. This can involve studying the ways in which myths reflect and shape cultural values and beliefs, as well as exploring the psychological and symbolic meanings of these stories.

One of the key insights of myth criticism is that myths are not just stories, but powerful cultural symbols that can shape the way people think, feel, and behave. By studying myths and understanding their cultural and psychological significance, scholars can gain insights into the human experience and the ways in which one creates meaning and value in his or her lives.

However, it is important to note that myth criticism has been criticized for overgeneralizing and oversimplifying complex cultural phenomena. Some scholars argue that myths cannot be fully understood outside of their specific cultural and historical contexts, and that attempts to extract universal meanings or archetypes from myths can be misleading or even harmful. Additionally, some critics argue that myth

criticism tends to focus on traditional myths and overlooks the ways in which contemporary popular culture also produces and circulates myths and myth-like stories.

In the movie *Kooman*, human sacrifice is portrayed which is not only a mythical story, which is related to real life incidence. As the story ends up with the theme of the human sacrifice or the *narabali* concept, one might think that these practices were only shown in films or shown to create fantasies in stories. But the real fact is that, these systems were still prevailing in this society. For instance, the 2022 Elanthoor human sacrifice case is a crime in which two women were tortured and killed as a part of two rites involving human sacrifice Elanthoor which is a hamlet in the district Pathanamthitta, Kerala. Muhammed Shafi, Bhagawal Singh, and his wife Laila were detained as a result of ongoing investigations by the Kerala Police. Roslyn and Padma, two lottery ticket sellers who were living apart from their families, were the victims. Because the deaths were committed as human sacrifices and may have entailed cannibalism, the case attracted media attention. When Padma, a victim from Kadavantra, Kochi, went missing in September, her family reported her missing to the police. The prospect of human sacrifice was found by the police as they were looking into this case. The police learned that Roslyn, a Kaladi resident, had also vanished in a suspicious manner while they were looking into Padma's disappearance.

Roslin, a 49-year-old woman, was the first unwitting victim of the cunning trio of Bhagawal Singh, Laila, and Shafi. The accused claimed she had come to act in an adult film, but Roslin was actually a lottery seller. Although though the accused stated Roslin was a call girl who had arrived to appear in an adult film, Manju, Roslin's daughter, claims her mother actually worked as a door-to-door salesperson of health items. The investigation into the human sacrifice incident involving the murder of two women included the exhumation of Roslin's remains from the backyard of a home at

Elanthoor in the Pathanamthitta district. Roslin had been missing since June 8 of this year. According to her daughter, Roslin had been residing with her partner Sajeesh at several locations close to Kalady for the last six years before she vanished on June 8. The family is primarily from the Idukki district's Kattapana. Roslin left her spouse roughly 20 years ago, along with her two children. The family of deceased Padma (42), who used to sell lottery tickets on the streets of this area for a living, has been residing in Ernakulam for the past 20 days.

In the above case, it can be seen that the victims belong to the lower class or are people with some financial or family issues. In the film, one can also see that the female protagonist, who was named Lakshmi, has a problem within herself and has been confused and worried about her sexuality. She as well as her family hide the particular issues of her sexuality, both to save themselves from the gossip outside of society and to think about her future. As to find a solution for the particular issue, the family started to consult one of the priests who was well known to the people of the society. In such situations, the one who gives any kinds of suggestions related to the particular issues will be a good word for the consulting ones. The same situation can also be seen in the Elanthoor case. When they were offered money, due to their financial background, without thinking much they have decided to believe others words.

The character Subbayya Swami was a respected personality who was seen by the society as a loyal as well as wise person. Because of those reasons, people do not look at him in any doubtful manner or have ever suspected such a personality in any case. Due to this, Lakshmi's family blindly believes him. So they are allowed to go Lakshmi with that particular person whenever he wanted and where ever he asked to. Because according to them, he is known as one of the greatest of swamis. Likewise, in

the Elanthoor case, the criminals also had a good image in society. Everyone in the hamlet had a good understanding of the family for many years. In fact, because Singh's father had a renowned career as a massage therapist, the majority of people recognized him from an early age. This is why many people were shocked to learn of their arrest. After making a few unsuccessful attempts to travel to Saudi Arabia, Singh made the decision to pursue massage treatment, just like his father had done. Popularly known as Anjilimoottil Vaidyar, he wed Laila after divorcing his first wife. Singh has a son and a daughter who both live in West Asia. According to the villagers, the family is not known to have ever had a financial hardship. They do, however, appear to have committed the crime out of an extreme hunger for money. All these issues were happening in the lives of people only because of their greed for excessive wealth. Because of all these reasons, they are tarnishing their name that they had built in the society.

The title of the film *Kooman* reminds of the owl, which in turn reminds about the dark. This gives an indication that, almost all the evil practices were happening in the shadows of night. The reason is that the people believe and consider the night as a symbol of fear and superstitions. For instance, there was a blind belief that one could not whistle during night and people could not walk during night time with their hair untied, this in turn will attract some negative energy to us, especially for the females. Likewise, there are several myths and superstitious beliefs that are practiced by our society. Without understanding any facts or reality about anything, people are creating so many fantasies by themselves by following folklore and other fictional stories.

Another important thing that can be identified in the movie relating the mythical approach is that, most of the possibilities that the myths can be carried out in a village area comparatively than that of the rural areas. That is, in the movie the director focuses

or selects a village which is located in the Kerala-Tamil Nadu border which is not at all known to much of the people. And also the people belongs to the particular area is mostly dependent on certain norms and conditions that existed in that area. Which basically means that, most probably the uncivilised areas of the society is being victims of such crimes and blind myths. The central female character in the movie, even though is a literate women, when a problem came into her life, rather than thinking about a scientific solution to her condition she goes with a shortcut to solve her problem. One of the major reasons for this to be happen is that, she also belongs to a member of an uncivilised urban area.

Several different societies throughout history, including some that would be deemed "uncivilised" by modern standards, have engaged in human sacrifice. It's crucial to remember that the label "uncivilised" is relative and biased against certain cultures. Human sacrifice has occasionally been viewed as a vital component of rituals related to religion or culture. As an illustration, the Aztecs engaged in human sacrifice as part of their religious rites because they thought it was vital to please their gods and preserve the cosmos' order. Comparable civilizations existed in ancient China and Japan that also engaged in human sacrifice as a form of worship. The act of human sacrifice may appear brutal and primitive to us now, yet it was frequently a deeply ingrained component of these nations' worldviews and belief systems. It is also important to remember that many societies that today are regarded as "civilised" have also used methods that are now viewed as barbaric or brutal, such slavery or the death penalty. In any event, it's critical to keep an open mind when studying history and culture in order to avoid projecting our own cultural prejudices onto earlier nations. Instead of merely calling activities we find repulsive "uncivilised," we should work to comprehend the social and cultural settings in which they originated as well as the ideas

and values that undergirded them.

Like everyone else, literate people can have a range of superstitions and myths that they hold. Education and reading may not always provide protection from magical thinking and illogical beliefs. Literate people may hold superstitions and myths for a variety of reasons, including social and cultural upbringing. No matter how educated a person is, they may accept many deeply rooted cultural assumptions without examining their veracity. For instance, even people with advanced degrees may blindly adhere to cultural traditions where it is believed that particular numbers or colours bring good or ill luck. The propensity for relying on anecdotal evidence rather than empirical proof is another factor contributing to the longevity of myths and superstitions among literate people. Despite the fact that there is no scientific proof to back up a particular superstition, people may nevertheless believe in it if they have a personal connection to someone who has had success with it. As a coping strategy for stress or uncertainty, some people may also turn to myths and superstitions. Even if it is not supported by evidence, believing in something outside of one's control can provide one a sense of security and comfort. In conclusion, literacy does not protect one from superstitions and irrational ideas. Education can only play a little part in rebutting the complex interaction of cultural, social, and psychological elements that shapes people's opinions.

Even in the age of sophisticated technology and scientific advancement, superstitious beliefs continue to have an impact on contemporary culture in a variety of ways. Superstitious beliefs are still practised in several forms in contemporary society, such as: Numerous people continue to believe in the power of lucky numbers and symbols, such as the horseshoe as a lucky charm or the number 7. Some people even base significant choices on these beliefs, such selecting a fortunate number on a lottery ticket or donning a charm during a job interview. Despite being thoroughly debunked

by science, astrology is still widely accepted by many individuals who still think that their personality, relationships, and future are affected by the positions of the stars and planets at the time of their birth. Traditional healing methods: Despite the lack of scientific evidence supporting the efficacy of traditional healing methods including herbal medicine, acupuncture, and spiritual healing, they are nevertheless widely used in many cultures across the world. Even though there is little scientific proof to back up the existence of ghosts, spirits, and other paranormal events, many individuals continue to hold these beliefs. Because of this, paranormal pursuits like ghost hunting, séances, and other similar events have remained popular. Although religion may not always contain superstition, many religious beliefs do involve supernatural concepts like miracles and divine intervention. With religion having a large role in many people's lives, these ideas continue to have a huge impact on contemporary society. Despite the fact that science and understanding have advanced significantly in modern society, many people still adhere to superstitious beliefs, frequently for cultural or personal reasons.

The above mentions can be seen in the case of the female protagonist of the film. She was seen as one of the educated persons in that village. From the beginning, she was not at all seen as a strong character but towards the ending of the first half of the story the character become more notable and towards the ending she became the lead and the strong character of the movie. Even though she has that hidden power inside her, but due to the societal norms and perspective she is controlling herself from inside. But later towards the ending of the story an entirely changed version of the character can be seen. She was seen as a women with high literacy rate and intelligence, even she has all those characteristics in her, she at the end combines and involves in certain superstitions and blind believes, and thereby became part of the

crime, who had made human sacrifices. Through this the director is depicting about the fact that, the literacy or the educational quality does not make a person to not being a part in certain superstitious beliefs or myths, its ones psychological mind and their perspective decided how to lead their life.

The fact that, the literacy or the educational qualities does not make a person to not being part in the superstitious beliefs and the things related to the psychological minds and such can be proven not only by taking about a mere movie example, but in real life or in this present scenario also we can see the particular issue, that is through the incident of human sacrifice takes place in Elanthoor. There the criminals as well as the victims, both were living in a society where they get proper education and information. But the mistakes that made in the decision making and the psychological confusions that made them did so and leads to crimes. It's important to note, however, that not all individuals who believe in myths or stories that depicts criminal behaviour will act on that beliefs. The decision to commit a crime is complex and is influenced by many factors, including personal values, social norms, and situational factors. Myths may provide individuals with a rationale or justification for committing criminal acts. For example, a myth that portrays stealing as heroic or justified in certain circumstances could encourage individuals to commit theft. Myths that depict violence or criminal behaviour as normal or acceptable can desensitize individuals to the consequences of such actions, making it easier for them to engage in criminal behaviour. If an individual believes in a myth that portrays them as a victim or a hero, they may act in ways that conform to that myth. For example, a person who believes in the myth of the "lonely hero" may commit crimes to prove their independence or bravery. Myths can also create a sense of group identity or belonging that encourages individuals to act in accordance with the values and beliefs of the group. If a group

myth portrays criminal behaviour as a way to assert power or control, individuals may feel pressure to engage in such behaviour to maintain their membership in the group.

In the first half of the film, from 21:29 to 24:00, it can be seen that in the village there was a kabaddi tournament, and in that, to the ending, there was an issue regarding foul play among one of the teams. At that time, without any reason, the people of that village got involved in the issue, and without even knowing about the particular problem, they started to quarrel, which led to a fight. Through this, the director portrays the idea that, in rural or village areas, people are eagerly waiting to create problems, and this is also a kind of myth that they created in the society that, whenever a program or any festival takes place in a particular area, especially in a village or rural area, they have the right to place a quarrel or fight. In turn, they believe that when they make any kind of issue, then the people who are watching will pay attention to the person who is involved in that quarrel, and they are considering themselves as someone who has authority in that area. All these are commonly seen in the village areas. That is, almost all the activities regarding the myth and such superstitious beliefs are most commonly seen and happen in rural areas.

While comparing the Elanthoor human sacrifice case and the film *Kooman*, the film is not a direct adaptation of the Elanthoor case; it draws heavily on the cultural and symbolic significance of the human sacrifice that happens in the village areas. The film raises important questions about the role of tradition and religion in modern society and highlights the dangers of blind faith and superstitions. Even though the film does not directly represent such a concept, one could understand the theme that the director indirectly shares. There are so many signs and images in the movie that the director Jeethu Joseph gives the audience a hint that something related to death is coming in the storyline. That is, for instance, when one of the characters in the film is dead and the

protagonist starts to investigate the particular murder, he can get some evidence from the scene where the murder occurred. In 1:10:20 to 1:10:24 duration, we can see that the protagonist Giri is smelling a particular smell that he finds unusual, and in 1:55:20 as well as in 2:02:35, he finds the same smell when he goes with the investigation. Through this, he eventually found out that a particular team was behind the murders. This smell in the film is an image to show the sign of death. Likewise, some other instances are also projected to give the images of death, like the rope and so on.

In the present world, myth criticism remains relevant because myths and archetypes continue to be an important part of our cultural and psychological landscape. They are present in literature, film, television, advertising, and other forms of media, and they continue to shape the way we think about and interact with the world. For example, the archetype of the hero, as seen in myths such as the story of Hercules or the adventures of Harry Potter, continues to be a powerful cultural symbol that shapes our understanding of what it means to be brave, heroic, and virtuous. Similarly, the archetype of the mother, continues to shape our understanding of maternal love and nurturing. Myth criticism can help us to better understand these archetypes and the ways in which they shape our cultural and psychological landscape. It can also help us to critically examine the ways in which myths are used to reinforce cultural norms and values, and to challenge those norms and values when necessary. Overall, myth criticism remains a relevant and important method of literary analysis in the present world, helping us to better understand ourselves and the world around us through the lens of mythology and archetypes.

Conclusion

The myth criticism, is an approach to the literary analysis that examines the use of myth, folklore and cultural symbols in literature. It is the way of exploring how literary works reflect and shape readers understanding of myths and archetypes, which are patterns of behaviour and symbols that recur across different cultures and time periods. The project has been analysed the film *Kooman* 2021 directed by Jeethu Joseph through this theory of myth criticism. The research intends to decipher the concept and treatment of myth in the movie *Kooman*, through a comprehensive analysis of mythical images and other elements illustrated in the selected movie, thereby portraying the fact that such myths are still prevailing in this modern society. Through this film by taking the theory myth criticism, it can prove that, even though myth or the superstitious beliefs is just a kind of convention or classical tales about a people's early history or an explanation of a natural or social phenomenon, and even though the people are literates, they are practicing the same. This research gives an exact idea about how the people blindly believe such superstitions by taking some of the incidents of the characters in the movie. And also, for proving the same, a real-life incidence that takes place in the place of Kerala in the year 2022 is also taken.

In the movie *Kooman*, the director Jeethu Joseph projects an example of a crime that arises from a mere blind belief, which in turn later becomes a reason for the destruction of people's lives. How people believe such superstitions, how they become a part of such practices, and how people in such a modern world are trapped in this web are examined here.

One can say that, like everyone else, literate people can have a range of superstitions and myths that they hold dear. Education and reading may not always provide protection from magical thinking and illogical beliefs. Literate people may hold

superstitions and myths for a variety of reasons, including social and cultural upbringing. No matter how educated a person is, they may accept many deeply rooted cultural assumptions without examining their veracity. For instance, even people with advanced degrees may blindly adhere to cultural traditions where it is believed that particular numbers or colours bring good or ill luck. In conclusion, literacy does not protect one from superstitions and irrational ideas. Education can only play a little part in rebutting the complex interaction of cultural, social, and psychological elements that shapes people's opinions.

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DON BOSCO ARTS AND SCIENCE COLLEGE

ANGADIKKADAVU

Journey of Displacement: A Study of Diaspora in *The Promise* by Damon Galgut

A Project Submitted to Kannur University in Partial Fulfillment of the
Requirement for the Award of Bachelor of Degree

ARYA SHAJU

Register No: DB20AEGR039

DEPARTMENT OF ENGLISH

Project Supervisor: Ms. Anu P Thomas

March 2023

KANNUR UNIVERSITY

Bonafide Certificate

This is to certify that this project report entitled “**Journey of Displacement: A Study of Diaspora in *The Promise* by Damon Galgut**” is a bonafide work of Arya Shaju, who carried out the project work under my supervision. This project has not been published or submitted either in part or in whole, for any other degree.

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Declaration

I, **Arya Shaju**, hereby declare that the project work entitled “**Journey of Displacement: A Study of Diaspora in *The Promise* by Damon Galgut**” has been prepared by me and submitted to Kannur University in partial fulfillment of the requirement for the award of Bachelor of Arts in English is a record of original work done by me under the supervision of Ms. Anu P Thomas of the department of English of Don Bosco Arts and Science College.

I also declare that this project work has not been submitted by me fully or partly for the award of any degree, title or recognition before any authority.

Angadikadavu

31-03-2023

Arya Shaju

DB20AEGR039

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Introduction

Diaspora theory is a multidisciplinary field of study that seeks to comprehend the experiences and identities of communities that have been forced to flee their home and due to a variety of historical and political factors. It began with the study of Jewish communities scattered around the world but has since expanded to include the experiences of other communities such as African, Asian, and Latin American. Diaspora theory investigates the complex ways in which these communities negotiate their identities and relationships with their host societies, as well as how they maintain cross-border connections to their homelands and to one another. This field of study has significant implications for understanding globalisation, migration, and other issues.

Diaspora theory is a branch of sociology that seeks to comprehend the experiences of dispersed populations, particularly those who have been forced to flee their homeland for political, economic, or social reasons. The term "diaspora" was coined to describe the dispersal of Jews from ancient Israel but it has since come to refer to any community that has been dispersed around the world. Diaspora theory investigates the social, cultural, and political implications of diasporic communities, as well as how these communities maintain ties to their ancestral homelands. As migration and displacement continue to shape the lives of millions of people in today's globalised world, this field of study has become increasingly important. Diaspora theory draws on a variety of disciplines, including anthropology, sociology, history, political science, cultural studies, and literature, to understand the experiences of diasporic communities around the world.

The theory aims to challenge dominant narratives of migration and displacement, as well as to highlight the diversity and complexities of diasporic experiences. Diaspora theory has influenced academic and public debates about migration, identity, and belonging, and has provided a powerful lens through which to understand the global processes that shape our world today. Diaspora theory is an interdisciplinary framework that seeks to comprehend the experiences and identities of displaced communities forced to flee their homelands. This theory examines the complex social, cultural, and political dimensions of diasporic communities by drawing on disciplines such as anthropology, sociology, history, and cultural studies. Diaspora theory examines how diasporic communities negotiate their identities and cultures in response to displacement, as well as how these identities are constructed and reconstructed over time. The theory has been applied to a variety of communities, including Jewish, African, and Asian Diasporas. Diaspora theory, with its emphasis on the lived experiences of diasporic communities, provides a powerful tool for analysing the dynamics of cultural, social, and political communities.

Damon Galgut's novel *The Promise* explores the concept of diaspora through the experiences of four main characters, all of whom are South African Jews living in London and returning to their homeland after a long absence. The novel begins with the return of the protagonist, a young man named Martin, to South Africa for his mother's funeral. Martin's mother had left South Africa many years ago with her husband and two children in search of a better life in London. The family had made their home there, but Martin's father had died, leaving the mother and her two children to fend for themselves. The novel depicts the character's struggles with identity, belonging, and a sense of belonging. Martin, for example, is torn between his family's

loyalty and his desire to leave South Africa permanently. His sister, who remained in South Africa, is resentful of the family's decision to leave and considers herself an outsider in the country. Damon Galgut's *The Promise* delves into the lives of two South African friends who have been forcibly removed from their homeland. The novel emphasises the difficulties that both characters face as a result of their diasporic experiences, such as displacement and loss of identity. The novel is a moving reflection on the effects of apartheid on individuals and communities, and it serves as a reminder of the importance of confronting colonial and racist legacies.

The novel also depicts how the diaspora can create a sense of displacement and loss of identity. Craig struggles to find a sense of belonging in Australia, while Isaac's political activism leads to his alienation from his family and community. Both characters are haunted by their past and struggle to make sense of their present. In conclusion, *The Promise* by Damon Galgut explores the experiences of two South African friends who have been forcibly displaced from their homeland. The novel highlights the challenges faced by both characters due to their diasporic experiences, including a sense of displacement and loss of identity. The novel is a poignant reflection on the effects of apartheid on individuals and their communities, and it serves as a reminder of the importance of addressing the legacies of colonialism and racism.

Chapter One

The Evolution of the Diaspora Theory

Diaspora theory is a scholarly approach that investigates the experiences of people who have fled their homeland and settled in other parts of the world. This concept first appeared in the 1990s and has since become a significant area of study in anthropology, sociology, cultural studies, and other related fields. Diaspora theory delves into the complex and multifaceted experiences of people forced to flee their homes due to a variety of factors such as war, economic hardship, political persecution, and natural disasters. It investigates how diasporic communities maintain ties to their homelands, form new identities, and negotiate their place in host societies. The term "diaspora" originally referred to the ancient Jewish dispersion from their homeland, but it has since been applied to other groups as well, including African, Asian, Caribbean, and Latin American communities. Diaspora theory seeks to comprehend the similarities and differences between these various groups, as well as to emphasise the significance of cultural identity, memory, and belonging in the diasporic experience. Theory is a multidisciplinary approach to comprehending the experiences of dispersed communities that have migrated or been forcibly removed from their homes. It arose in the social sciences and humanities as a means of investigating the historical, cultural, and social implications of diaspora communities around the world.

The impact of colonialism, globalisation, and immigration on diaspora communities and how these factors shape their identities, cultures, and relationships with their homelands and host countries is the subject of diaspora theory. The concept of diaspora challenges traditional notions of national identity and citizenship, as well

as cultural and national boundaries. Diaspora theory is a complex and evolving field that seeks to understand the diverse experiences of diaspora communities by drawing on insights from anthropology, sociology, history, cultural studies, and other disciplines. The term "diaspora" comes from the Greek word "diaspeirein," which means "to scatter," and has historically been used to describe the dispersion of Jews from their homeland. However, diaspora theory now encompasses a diverse range of communities, including African, Asian, Caribbean, and Latin American diasporas. Diaspora theory also investigates how these communities' identities, cultures, and relationships with their homeland and host societies change over time.

Diaspora theory provides a framework for understanding the complex experiences and dynamics of dispersed communities, as well as their ongoing global impact. Diaspora theory is a social scientific theory that attempts to explain the phenomenon of diaspora communities, which are groups of people who have moved away from their original homeland or place of origin and settled in other parts of the world. The theory seeks to comprehend the social, cultural, and political dynamics that shape diaspora communities' experiences and relationships with their homelands. The concept of "diasporic consciousness," which refers to a sense of identity and belonging formed among members of diaspora communities, is a key concept in diaspora theory. This consciousness is frequently shaped by a shared history of displacement, a longing for the homeland, and a connection to other diaspora members. Another key concept in diaspora theory is "transnationalism," which refers to how diaspora communities maintain ties with their homelands and other members of their diaspora community across national borders. Economic ties, cultural exchange, and political activism are all examples of this.

Diaspora theory is a broad and interdisciplinary field that draws on sociological, anthropological, political science, and other disciplines. It has been used to research a wide range of diaspora communities, including African diasporas, Jewish diasporas, and the Chinese diaspora, to name a few. Diaspora theory holds that diasporic communities are shaped by a variety of factors such as historical events, political and economic structures, and cultural practices. Because of these factors, diasporas may develop cultural practices, values, and identities that differ from those of their original homeland. Diaspora theory also emphasises transnationalism's role in shaping diasporic communities. Transnationalism is the practice of maintaining connections across national borders, such as through communication technologies, migration, and economic ties. According to diaspora theory, transnationalism can both reinforce and challenge diasporic communities' cultural practices and identities. The concept of hybridity is another important aspect of scientific diaspora theory. The ways in which diasporic communities blend cultural practices, values, and identities from their original homeland and their host society are referred to as hybridity. Hybridity has the potential to create new cultural forms as well as transform existing cultural practices.

Overall, diaspora theory seeks to provide a comprehensive understanding of diasporic communities' experiences, identities, and cultures. It emphasizes the intricate interplay of historical, political, economic, and cultural factors, as well as the role of transnationalism and hybridity in the formation of diasporic communities. It emerged in the 1980s and 1990s as scholars began to investigate how people uprooted from their homes maintained ties to their homelands and formed new identities in their new environments. While diaspora theory is primarily a social and cultural theory, scientific theories from fields such as anthropology, sociology, and geography

have also influenced it. Some of the key scientific concepts that underpin diaspora theory are as follows: Transnationalism is the belief that migrants maintain ties to their home countries even after relocating. Transnationalism emphasises the fluidity and complexities of social and cultural boundaries, and it proposes that migration creates new forms of social and cultural identity that transcend national boundaries. Cultural hybridity is the mixing of cultures that occurs when people from different backgrounds interact with one another. Cultural hybridity is viewed as both a source of creativity and innovation and a potential source of conflict and tension. Social networks, The social networks that migrants form, both within and across communities, are regarded as critical to their ability to maintain connections with their homelands while navigating their new environments. Place making refers to how migrants create new spaces and places in their new environments, as well as how these spaces can serve as sites of identity formation and community -building.

The term diaspora was coined to describe the forced dispersal of Jewish people from their homeland in ancient Israel, which resulted in the formation of Jewish communities throughout the world. Scholars began to use the term more broadly in the late nineteenth and early twentieth centuries to refer to the dispersal of any ethnic or cultural group from its homeland. With the publication of influential works by scholars such as Robin Cohen and James Clifford in the 1990s, the theory of diaspora gained greater attention. Cohen's book *"Global Diasporas: An Introduction"* (1997) and Clifford's *"Diasporas"* (1994) contributed to the concept's popularisation and establishment as a key area of study within social science. One of the pioneering works on the subject was the book *"The Jewish Diaspora in Modern Times"* by historian and sociologist Salo W. Baron, published in 1952. Baron used the term "diaspora" to describe the historical dispersion of Jewish communities throughout the

world, and his work helped to establish the concept as a key framework for understanding migration, identity, and culture.

Many scholars have contributed to this field; some of the main proponents and their contributions are as follows: Robin Cohen is widely regarded as the father of modern diaspora studies. He created a typology of diasporas, categorising them into six groups based on their relationship to their homeland and host country. He also emphasised the importance of globalisation and transnationalism in the formation of diasporic communities. The next is Stuart Hall was a cultural theorist who made significant contributions to the study of diasporic identities. He contended that diasporas are not homogeneous, but rather comprise a variety of identities that are constantly negotiated and contested. Paul Gilroy's work on the "*Black Atlantic*" emphasised the connections between various diasporic communities throughout the Atlantic world. He argued that black diasporic cultures are formed through displacement and movement rather than being tied to a specific place or nation.

Avtar Brah's work "*Cartographies of Diaspora: Contesting Identities*" centered on the experiences of South Asian diasporic communities in the United Kingdom. She emphasised the interplay of race, gender, and class in the formation of diasporic identities and experiences. Clifford's work on "*Travelling Cultures*" highlighted the importance of cultural exchange and hybridity in diasporic communities. He contended that diasporic cultures are not static, but are constantly evolving as a result of interactions with other cultures. Diaspora theory has had a significant impact on English literature, particularly in terms of changing how immigrant experiences and diasporic communities are represented in literature.

Traditional literary forms and styles have been challenged, and new avenues for literary expression and experimentation have opened up as a result of the theory.

Diaspora theory has made a significant contribution to English literature by broadening the definition of what constitutes "English literature." The theory has helped to break down the traditional boundaries of English literature, which had tended to focus on the experiences of white, middleclass, and male writers, by recognising the importance of diasporic communities and immigrants. The themes and subject matter of English literature have also been profoundly influenced by diaspora theory. The theory has enabled a broader range of stories to be told and different voices to be heard by emphasising the experiences of diasporic communities. As a result, there has been a greater emphasis on issues of identity, displacement, and cultural hybridity, as well as the complexities of migration, exile, and diaspora. Furthermore, Diaspora theory has resulted in the creation of new literary genres and styles. Writers such as Salman Rushdie and Zadie Smith have used techniques such as magical realism and postmodern narrative strategies to explore diasporic communities' experiences and to challenge traditional forms of English literature.

Diaspora theory has had a significant impact on English literature by opening up new avenues for literary analysis. Scholars have used this framework to examine the works of writers from various backgrounds and to analyse how these writers represent migration and diaspora experiences in their works. This has resulted in a better understanding of the diversity of the English literary canon, as well as the ways in which literature can be used to investigate issues of race, ethnicity, and identity. Another significant impact of Diaspora theory on English literature has been its

challenge to traditional notions of canon. This framework has broadened the field by encouraging scholars to investigate the works of migrant writers.

Another significant impact of Diaspora theory on English literature has been its challenge to traditional notions of canon. This framework has expanded the boundaries of the English literary canon and highlighted the importance of including works from diverse backgrounds in literary studies by encouraging scholars to examine the works of migrant writers. This has resulted in a more inclusive and diverse approach to literary studies, which recognises the significance of writers from various cultural backgrounds and the ways in which their works contribute to the larger literary tradition. Finally, Diaspora theory has aided in the creation of new literary forms and genres. Many migrant writers have used their works to explore issues of displacement and identity, and they have developed new literary forms and genres to express their feelings. Writers such as Salman Rushdie and Zadie Smith have used magical realism and postmodern techniques to explore issues of migration and identity in their works.

Diaspora theory has influenced English literature by encouraging scholars to examine the works of migrant writers and to investigate themes of displacement, identity, and cultural hybridity in their works. This has resulted in a more inclusive and diverse approach to literary studies, which recognises the importance of writers from various cultural backgrounds and the ways in which their works contribute to the larger literary tradition. Many scholars have contributed to the development of diaspora theory over the years, but some of the most prominent writers in this field include: Robin Cohen is a sociologist who specialises in migration and diaspora. He is well-known for his work on the concept of diaspora, and his book "*Global Diasporas:*

An Introduction" is regarded as a seminal work in the field. Avtar Brah is a feminist sociologist who has written on race, gender, and diaspora issues. "*Cartographies of Diaspora: Contesting Identities*" her book, is a seminal work in the field. Diaspora theory in literature helps us understand how diasporic communities' experiences are represented and how they negotiate their identities in their new locations. It provides a lens through which to examine literary works' themes of displacement, hybridity, identity, and cultural negotiation. Diaspora theory also emphasises diasporic communities cultural and linguistic diversity, as well as how this diversity influences their experiences and expressions. This is especially important in a globalised world where migration and displacement are on the rise. Overall, diaspora theory provides a rich and nuanced perspective on diasporic communities' experiences, and its relevance to literature stems from its ability to illuminate the complexities of identity and culture in a globalised world.

Chapter Two

A Journey to a Promise

A novel is a long-form work of fiction in which characters, plot, setting, and other literary elements are used to tell a story. Novels usually have a long narrative arc that spans several chapters and delves into the lives and experiences of one or more main characters. Novels can be written in a variety of genres, including romance, mystery, science fiction, and historical fiction.

They frequently feature intricate plots, multiple characters and themes that investigate the human condition, relationships and society. Novels can be written in the first or third person and may include dialogue, description and other literary devices to convey the story and characters. The word “Novel” comes from the Italian word “novella” which means “new story”. Novels are a diverse genre, there are some common features few are prose, extended narrative, character development, themes, conflict, point of view, imagery and so on.

The Promise is a novel by South African author Damon Galgut that was published in 2021. The plot takes place in post-apartheid South Africa and follows the lives of four characters: two brothers named Franz and Amos, their childhood friend Siphso, and a woman named Rachel who appears later in their lives. The novel delves into themes such as race, power, betrayal, and redemption. It is divided into four sections, each focusing on the perspective and experiences of a different character. After his father's death, Franz, the eldest brother, returns to his childhood home in the Karoo, determined to fulfill a promise he made to his mother before she died. Amos, who has remained in the Karoo and is in charge of the family farm, is enraged by Franz's return. The novel explores South Africa's complex history, from the early days

of apartheid to the present day, through a series of flashbacks and the profound impact this history has had on Nick and his friends. Galgut expertly weaves together themes of race, class, sexuality, and power to create a powerful meditation on the nature of memory, identity, and colonialism's legacy. *The Promise* has been widely praised for its lyrical prose, complex characters and nuanced exploration of South Africa's troubled past. It was nominated for the Booker Prize in 2021 and has been hailed as one of the most important works of South African literature in recent years.

Damon Galgut is a novelist and playwright from South Africa. He was born in Pretoria, South Africa, on November 12, 1963. Galgut studied Drama and African Studies at the University of Cape Town. Galgut's works include *The Good Doctor*, which was nominated for the Man Booker Prize in 2003, *In a Strange Room*, which was nominated for the same award in 2010, and *The Promise*, which was nominated for the Booker in 2021. Galgut has also written plays such as *The Shadow Flag* and *Echoes of Antigone* in addition to his novels. In post-apartheid South Africa, his works frequently explore themes of identity, politics, and power. Galgut has won several writing awards, including the Commonwealth Writers' Prize and the Sunday Times Fiction Prize. He now lives in Cape Town, South Africa. Galgut's writing often deals with themes of identity, power, and social and political issues in South Africa. His work has been translated into more than 20 languages and has won numerous awards, including the CNA Prize (twice), the Commonwealth Writers' Prize (twice), and the James Tait's Black Memorial Prize.

The Promise received positive reviews, earning a "Rave" rating from the review aggregator website Book Marks based on 13 book reviews from mainstream literary critics. In a rave review for Harper's Magazine, Claire Messud called Galgut

an "extraordinary" novelist, writing, "Like other remarkable novels, it is uniquely itself, and greater than the sum of its parts. When reaching the final page of *The Promise*, "you will experience a profound interior shift that is almost physical. This is a rare artistic experience that should be treasured. Galgut's narration was praised by The New Yorker's James Wood, who wrote, Galgut is at once very close to his troubled characters and somewhat ironically distant as if the novel were written in two-time signatures, fast and slow". The Promise was named to the BBC and The Reading Agency's "Big Jubilee Read" list of 70 books chosen by a panel of experts and announced in April 2022 to commemorate Elizabeth II's Platinum Jubilee in June 2022.

The Promise is a four-decade family saga, each of which features a death in the family. It is about the Afrikaner Swart family and their farm outside of Pretoria. Manie, his wife Rachel, and their children Anton, Astrid, and Amor make up the family. Rachel dies in 1986 after a long illness. Before she dies, she expresses to Manie her dying wish that their black domestic servant, Salome, be given ownership of the house on the family's property where she lives. This promise is made by Manie, who is overheard by a young Amor, but he claims no memory of making it at the wake and has no intention of fulfilling it, especially since Salome cannot legally own property under the country's Apartheid laws. Once the Manie is killed by a snakebite in 1995, the siblings reunite at the family farm, with Anton having spent 10 years living a transient lifestyle after deserting the army in 1986, Astrid now married with twins, and Amor having lived in England for several years. Despite the fact that she is now legally able to own her home, the will makes no provision for Salome and instead names the three co-owners of the land.

Anton returns to the farmhouse and assures Amor that he will keep his promise. Anton is in a loveless marriage with his childhood sweetheart, Desirée, and is deeply in debt in 2004, while Astrid is married to her second husband and Amor works as a nurse in an HIV clinic. She lives in Durban with her long-term girlfriend in a ward. Despite Amor's appeals, the promise remains unfulfilled, and Astrid and Anton continue to oppose her.

Astrid has been having an affair with her husband's business partner in secret, and she is murdered in a hijacking after being denied penance by her priest during confession. Amor makes a final appeal to Anton to fulfil their father's promise before her funeral, but when she refuses to support his plan to sell some of their farm's land, the matter remains unresolved, and Amor returns to Durban, never to see Anton again. The promise was broken, and Astrid and Anton continue to oppose her. Astrid has been having an affair with her husband's business partner in secret, and she is murdered in a hijacking after being denied penance by her priest during confession.

Amor makes a final appeal to Anton to fulfill their father's promise before her funeral, but when she refuses to support his plan to sell some of their farm's land, the matter remains unresolved, and Amor returns to Durban, never to see Anton again. Anton sunk into alcoholism and deep depression in 2018 as a result of his failed marriage, impotence, trauma from the killing of a civilian in the army, and the sense that he has squandered his life. After dinner one night. Anton commits suicide after getting into a drunken brawl with Desirée. Salome finally informs Amor, who is now living in Cape Town after leaving her girlfriend and job in Durban, of his death. As the sole survivor of her family, she gives Desirée the now-derelict family farm, minus Salome's house, which she legally transfers to her, finally fulfilling her mother's

promise. She also gives Salome her share of her father's inheritance, which she has so far refused to touch.

The Promise follows the story of four characters - Manie, Rachel, Anton, and Amor- who reunite in their South African hometown after being separated for many years. Each character has a distinct personality and set of experiences that shape their actions and interactions with one another. Manie is the eldest of the four characters and serves as the group's patriarchal figure. He is described as stoic and reserved, often suppressing his emotions. Manie is a successful businessman, but he is haunted by the memory of his brother, who was killed during the apartheid struggle. Manie's desire to reconnect with Rachel, Anton, and Amor is motivated by his desire to atone. Next another central character Rachel is Manie's younger sister and the novel's only female character. She is a devout Christian who lives a simple life in a small town. Rachel is nurturing and caring, but she is also critical of others. Her relationship with her brother is strained because she resents him for leaving apartheid-era South Africa while she remained.

The third one, Anton is the group's most troubled member. He is a drug addict whose life is a never ending cycle of addiction, recovery, and relapse. Anton is charming and charismatic, but he is also manipulative and deceptive. He suffers from feelings of guilt and shame as a result of his past actions, which include stealing from and betraying his friends' trust. Each of the characters in *The Promise* is flawed and complex, with their own unique struggles and experiences. The novel explores themes of forgiveness, redemption, and the impact of the past on the present.

One of the novel's central themes is apartheid's legacy and how it continues to shape the lives of the characters and the country as a whole. The novel explores the

idea that the past is always present, and that apartheid's wounds are difficult to heal. The characters struggle with their own complicity in the system as well as the difficult task of figuring out how to escape it. Memory and how it shapes our sense of self is another important theme in the novel. The characters' memories of the past haunt them, as do the ways in which their childhood experiences shaped the people they have become. The novel also delves into the concept of collective memory and how it shapes our perceptions of history and national identity. The novel's characters are complex and flawed, struggling to reconcile their personal histories and the legacies of apartheid. The novel also depicts the Karoo landscape as a character in its own right, with its harsh beauty and unforgiving terrain mirroring the characters' struggles.

Symbolism is the main literary device in this novel. Galgut employs a variety of symbols to represent various themes and ideas throughout the novel. The main character, for example, represents hope and the possibility of change. The bleak landscape of South Africa's veld represents the characters' emotional and spiritual emptiness. Promise and his family live in an abandoned homestead, a symbol of the decay and neglect that pervades their lives. Furthermore, the novel's recurring image of a snake serves as a powerful symbol. The snake symbolises both the danger and the temptation that the characters must overcome. It also represents transformation and renewal.

Galgut's modernist narration and style have been compared to the works of William Faulkner, Virginia Woolf, and James Joyce. The novel's narrator is described as occupying "an indistinct space, halfway between first and third person, drifting from a tight focus on a single character to a more piercing, detached view, often within a single paragraph" by Jon Day of *The Guardian*. There's a lot of free indirect

discourse and sections written in a Joycean stream of consciousness style." The Swart family's moral failings have been interpreted as an allegory for post-apartheid South Africa and the promise made by White South Africans to Black South Africans." As members of the family find reasons to deny or postpone Salome's inheritance, the moral promise - the potential, or expectation of the next generation South Africa.

The Promise is a work of fiction and can be classified as a literary novel, specifically falling under the sub-genre of post-colonial literature. The novel explores the complexities and aftermath of apartheid in South Africa, focusing on the lives of three siblings. There must be a compassionate, caring, decision-making culture focused on children, where children are safe in their families and feel loved. They must stay in families and give support to each other to nurture that love and overcome the difficulties, which get in the way was the main aim of the work.

The novel is significant in a number of ways. First, it offers a nuanced and personal perspective on apartheid's legacy and South Africa's ongoing struggles for reconciliation and justice. Galgut humanises the large historical forces at work and shows how they play out in people's everyday experiences by focusing on the lives of individual character. Second, the novel addresses issues that are relevant not only to South Africa but to many societies worldwide. It delves into issues of identity, belonging, and the conflict between personal ambitions and societal expectations. It also addresses issues of power and privilege, as well as how these dynamics can effect the world.

Chapter Three

Diaspora and Displacement: exploring identity and belonging in Damon Gulgut's *The Promise*

The Promise follows the ups and downs of a white South African family on a farm outside of Pretoria. Ma's funeral has gathered the Swarts. Anton and Amor, the family's younger generation, despise everything the family stands for, especially the broken promise to the Black woman who has worked for them her entire life salome. Though the narrator is unnamed as like the entire third narrator he also have attitudes, dislike and likes. Here the theory Diaspora came into action

“The Diaspora had taught us to be resilient, to adapt and survive in even the harshest of environment. But it had also taught us to be worry, to keep our guard up ,and never forget where we came from” This passag discuss about the various issues and exploration of themes related to displacement, migration, and the search for identity can be linked to Diaspora theory in literature. The novel tells the story of four South African characters from who are reunited in post-apartheid South Africa. The characters are all dealing with the fallout from apartheid as well as the difficulties of establishing a new, inclusive society. The novel explores themes such as colonialism's legacy, indigenous population displacement, and the struggle for identity in a multicultural society.

“There was something in the air, some new current that run through the streets, some new sense of possibility that was palpable to everyone. For the first time in years, we felt like we might be able to return home” (56)

In literature, diaspora theory refers to the study of displaced or dispersed communities' experiences and efforts to maintain their cultural identities in new and

often hostile environments. This theory has been applied to the study of literary works dealing with migration, exile, and displacement themes. Galgut's novel *The Promise* delves into the lives of a group of characters struggling to find their place in a post-apartheid society. The characters are all displaced in some way, with some forced to flee their homes and others struggling to adapt to a changing society. They are all looking for a sense of belonging and identity in a strange and new world

The novel investigates the tensions and conflicts that arise when different cultural and ethnic groups interact. This is a central theme in Diaspora theory, which emphasises the importance of cultural differences in multicultural societies. Overall, *The Promise* can be viewed as a novel that engages with Diaspora theory in literature by exploring the experiences of displaced communities and the difficulties they face in creating new identities and preserving their cultural heritage in a changing world.

“We were all of us, in our various ways, exile, scattered and estranged from what had once been our home” (12)

The term diaspora refers to a people's departure from their original homeland and settlement in other parts of the world. It is frequently associated with feelings of displacement, alienation, and a distinct and evolving sense of cultural identity. The concept of diaspora is central to Damon Galgut's novel *The Promise*, which follows the lives of four characters from a white South African family. The novel delves into the impact and legacy of apartheid on the lives of the characters, who are forced to confront their past and present identities

The characters of the novel, particularly the siblings, are all affected in different ways by the diaspora, Astrid the sister, is consumed by guilt for his privileged upbringing as well as the injustices he witnessed during apartheid. Anton,

Anton's eldest brother, is determined to leave South Africa and start a new life in Europe. Amor, the youngest brother, is torn between her desire for independence and her family's loyalty, the youngest brother, struggles to find his place in the world as he matures.

One of the novel's most moving quotes about diaspora comes from Manie, who reflects on his life and the legacy of apartheid:

"That world we lived in was a kind of madness."(67)

When Anton, the brother determined to leave South Africa, considers his future options:

"He knew he was going to Europe, but what would he do when he arrived? What role would he play? In this strange new world, what kind of life was he going to carve out for himself?"(93)

Diaspora is the dispersion of people from their original homeland or place of residence, and in Anton's case, his ten years of living a transient life after deserting the army can be viewed as a form of Diaspora. Throughout the novel, Anton's experience in the Diaspora has a number of effects on his character. For starters, Anton is always looking for a sense of belonging and a place to call home. His nomadic lifestyle isolates him from any particular community or group, and he struggles to establish a sense of identity. Anton's Diaspora experience has had a significant impact on his mental health. He is depressed and experiences feelings of hopelessness and despair. His experiences have left him feeling disoriented and disconnected from the world. In 2017, Anton killed himself by using his fathers gun

Throughout the novel, the diaspora has an impact on Astrid's individual identity.

“The thing is, I don’t know what I am. I don’t know where I belong” (132)

She is constantly reminded of her South African roots while living in a foreign country and struggles to reconcile her present life with her past. Her sense of belonging is complicated by her status as a white minority in a country with a painful history of racial inequality and oppression. As a result of her estrangement from her homeland, Astrid is plagued by feelings of guilt and responsibility for the people and country she has abandoned. She is also acutely aware of how her privileged position as a white South African contributes to her feelings of alienation and displacement. Furthermore, Astrid's death at the hands of a carjacker emphasizes the violence and insecurity that are frequently associated with the South African experience. Her death serves as a reminder of the country's ongoing struggle for justice and equality, as well as the dangers that people, particularly those in vulnerable positions, face on a daily basis.

“We carried with us the weight of our past, the burden of our history, and the hope of our future. We were a people in motion, forever searching for a way back home. (167)

The forced migration of people from their homeland is a recurring theme in the novel, and it affects Amor in a variety of ways. For starters, it calls his identity and sense of belonging into question. Amor is conflicted between his white upbringing and his close friendship with Salome, who represents the black South African culture from which he is excluded. He feels like an outsider in both worlds and struggles to find his place.

Second, the diaspora instills in Amor a sense of loss and longing. He has been estranged from his parents and siblings and feels abandoned and alone. This causes him to experience sadness and depression, and he struggles to find meaning in the central character Manie also was find the same difficulties in his life .Manie refers to honour his promise the entire family curse with death in every 10 year. This makes Somany difficulties in his life the death of Manie was by a snake bite

Damon Galgut's novel *The Promise* delves into themes of memory, family, and nostalgia. The plot revolves around three children Anton, Amor, Astrid, and the narrator, who reunite in their hometown years later after apartheid has torn their families apart. The characters struggle throughout the novel with their memories of the past and the longing they have for their lost childhoods. They are haunted by the traumatic events they witnessed, as well as the ways in which political and social upheavals tore their families apart. The past is a different country, a place where they do things differently. But memory is not a country at all, it's a place of mingled truths and falsehoods, of things half remembered and things forgotten, of people who are gone and people who remain, of longing and loss and the slow, inevitable passage of time.

"This quote emphasises the idea that memory and nostalgia are multifaceted and complex experiences. (147)

Although the past can be viewed through rose-colored glasses, memory is not always accurate or reliable. Memories can provide solace and longing, but they can also serve as painful reminders of what has been lost. The passage of time is an important factor in the formation of memories, as our recollections are shaped over time by our experiences and emotions.

The Promise delves into issues concerning the country's history, politics and culture as well as the legacy of colonialism and apartheid in South Africa. The protagonist, Anton, wrestles with his own identity and how his upbringing and social position have shaped his world view. As he attempts to understand his own place in the world, he is confronted with the complex and often contentious relationships that exist between South Africa's various racial and ethnic groups. The characters are haunted by historical trauma such as violence and oppression. The novel is a nuanced exploration of cultural themes that shape South African society in the apartheid effects of racial inequality. The novel depicts the complex interactions between this diaspora community and post-apartheid South African politics. On the one hand, the diaspora community has a strong attachment to the country and its future. They are dedicated to the creation of a new, democratic South Africa and eager to contribute to its success. At the same time, the diaspora community is deeply divided about its role in the new South Africa. They are aware of the advantages that come with being white in a still deeply divided society, but they are unsure of how to navigate their role in a country still grappling with the legacy of apartheid. Diaspora Theory can be considered as an emotion it has movement, migration or scattering of from homeland.

Conclusion

Damon Galgut's novel *The Promise* explores themes of identity, memory, and belonging in the context of South Africa's complex history of racial segregation and political turmoil. When the diaspora theory is applied to the novel, it becomes clear that the characters are all struggling with their sense of belonging and connection to their homeland.

According to the diaspora theory, people who leave their homeland for political, social, or economic reasons frequently experience displacement, dislocation, and loss of identity. This is certainly true for the protagonists of *The Promise*. The novel follows the story of a white South African family forced to confront apartheid's legacy and their complicity in it. In the context of South Africa's complex history of racial segregation and political turmoil, Damon Galgut's novel *The Promise* explores themes of identity, memory, and belonging.

Here the concept of diaspora rooted in the idea on individual or communities that can separated from their homeland due to many reasons such as political, racial issues and they try to maintain connection to their culture. In this work also all the characters have different roles in their timeline of growth as military officer, housemaker and other occupation.

The novel background was consisting of Nelson Mandela's revolution and his life in prison. Emigrating from one country to other country. When find diaspora in the work all the character's face so many challenges in their identity, belongings, cultural heritage and must find a way to reconcile their past experience with present realities at the same time. It highlights some opportunities in the novel it becomes

clear that the characters are all struggling with their sense of belonging and connection to their homeland. People who leave their homeland for political, social, or economic reasons frequently experience displacement, dislocation and loss of identity, according to the diaspora theory. This is certainly true of *The Promise's* protagonists. The novel tells the story of a white South African family forced to confront the legacy. One can find the novel's conclusion to be unsatisfying because it did not provide a clear resolution or closure to the story. Others, on the other hand, others praised Galgut's ability to capture the complexities of human relationships as well as the long term effects of historical trauma on individuals and communities. One's own interpretation and outlook will determine the novel's meaning and significance.

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ANGADIKKADAVU

" A Comparative Study of Racism and Structuralism in *Puzhu*"

A Project Submitted to Kannur University in Partial Fulfillment of the Requirement
for the Award of Bachelor of Degree

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DEPARTMENT OF ENGLISH

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Bonafide Certificate

This is to certify that this project report entitled " **A Comparative Study of Racism and Structuralism in *Puzhu*** " is a bonafide work of Salbin bose V S, who carried out the project work under my supervision. This project has not been published or submitted either in part or in whole, for any other degree.

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Declaration

I, **Salbin Bose V S**, hereby declare that the project work entitled " **A Comparative Study of Racism and Structuralism in *Puzhu*** " has been prepared by me and submitted to Kannur University in partial fulfillment of the requirement for the award of Bachelor of Arts in English is a record of original work done by me under the supervision of Fr. Jaison Anthikkat of the department of English of Don Bosco Arts and Science College.

I also declare that this project work has not been submitted by me fully or partly for the award of any degree, title or recognition before any authority.

Angadikadavu

31-03-2023

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INTRODUCTION

The history of humankind is marked by the presence of racism since the beginning of time. Humanity has a long history of treating people with contempt and torturing them purely based on the skin colour or the culture they were born into. Racism is a terrible illness that affects the illiterate portion of society. It is the idea that one race is superior than another. It may be motivated by prejudice and discrimination towards individuals based on their race or culture. Racism is broken down into various levels and forms rather than fitting into a single definition.

The whole project is divided into three chapters. The first chapter deals with Structuralism and Racism. Structuralism claims that all of these systems are the result of interactions between components within a culture, as opposed to the results of human creation or random events. Structuralism is a method of understanding society that focuses on how its fundamental parts come together to form a whole. It views society as a network of interconnected elements and analyses how these aspects interact. In the late 1950s and early 1960s, French philosophers primarily contributed to the growth of structuralism. Claude Levi Strauss, who wrote extensively about the structure of myths, is probably the most famous structuralist thinker.

Basically, racism is the concept that a person's abilities and attributes are largely determined by the race they belong to. Racial differences can be lead to harassment and prejudice .Racism is a process that bases results and opportunities for members of various racial groups on institutions, laws, habits, and attitudes.

The second chapter discusses the film *Puzhu* because it aids in the analysis of upper caste superiority and behaviour, personality, and traits. *Puzhu* centres on the connection between Kuttan, a former police officer from an elite caste, and Kichu, his

little son. The father limits Kichu to the point where he feels completely suffocated in their toxic relationship. Kuttan has a bit of a problem between his younger sister Bharathi, also known as Achyol, and her lower caste husband.

The third chapter develops the idea that racism still exists in our culture and is reflected in this film. The issue of racism has existed for decades. Today the world is still working on this issue. Combining racism and structuralism, we can better understand how society's processes and structures sustain injustices and inequities. If we examine how structural patterns affect individual behaviour and attitudes, we may be able to better understand how racism functions in society. Overall, the project seeks to raise awareness and promote understanding of the ways in which structuralism and racism intersect and to encourage action towards creating a more equitable and just society.

CHAPTER I

DEFINING STRUCTURALISM AND RACISM

Structuralism is a philosophy that connects aspects of human culture with more fundamental structures because it holds that these cultures are the foundation of whatever people do. The word "structuralism" refers to a group of philosophies that together address all aspects of human life, including language, literature, social relationships, fashion, and self-perception. According to structuralists, the only way to properly understand the visible, seemingly distinct parts in each of these areas is to view them as places in a structure or system of relations. The structuralist approach was first pioneered by the linguist Ferdinand de Saussure. The structuralist method of thought was prevalent in anthropology, linguistics, and literary theory during the 1950s and 1960s. Structuralism regarded language as a system of signs and interpretation, the parts of which can only be understood in connection with one another and with the system as a whole. It was primarily based on the linguistic theories of Ferdinand de Saussure.

In literary theory, structuralism criticized the idea that a work of literature represented an existing reality, arguing that a text was made up of language rules and placed in relation to other writings. The objective of structuralist criticism was to demonstrate the validity of underlying structures, like characterisation or narrative, and how they might be utilised to establish broad generalisations about both specific works and the structures out of which they developed. Both Roman Jakobson and anthropologist Claude Levi Strauss had a significant role in promoting structuralism. By the late 1960s, post structuralism had replaced structuralism, which saw language as a closed, stable system. Structuralism is a philosophy that contrasts aspects of human culture

with more fundamental structures because it holds that these cultures are the foundation of all that people do. The theory, which is based on Ferdinand de Saussure's writings, is utilised in the fields of sociology, anthropology, linguistics, economics, architecture, and literature. The ideas that came after this been influenced by it even though it received a lot of criticism. By examining similar patterns or motifs, structuralism in literary theory compares writings to bigger structures like genre, other works by the same author or on the same theme, or to itself.

The term "structuralism" refers to a broad spectrum of discourses that investigate the fundamental significance of structures. Anytime a significant event takes place or a significant action is carried out, there is significance. Any of the following, such as getting married, reading or writing a text, having a conversation over coffee, or fighting, might be considered a noteworthy event. The majority of significant occasions include a document or a discussion that may be recorded. It would be text. Texts can be any of the following: a news report, an advertising, a copy of King Lear by Shakespeare, a feature film, or the wedding vows. Every book, every significant event, and every signifying activity may be examined for its underlying structures from the perspective of structuralism. Such an examination would make clear the patterns that define the framework that enables such texts and activities. A system or a structure is invisible to us. In fact, it would be quite uncomfortable for us if we were always conscious of the systems that enable our signalling behaviours. Instead, they continue to be essential but unconscious components of who we are as a whole. Therefore, structuralism promises to provide insights into what makes us who we are. Structuralism is a philosophy that emerged from linguistic discoveries in the middle of the 20th century to investigate the fundamental patterns of social activity. The

structuralist style of inquiry in the social sciences tried to uncover or expose how the apparent and conscious designs of active human beings are really outputs, effects, consequences, or products created by underlying causes, hidden processes, or a small number of deep structures that are universal to the human mind. This was done by looking behind or under those designs to reveal or unearth what is beneath or behind them. Saussure, Levi Strauss, Roland Barthes, and many other influential intellectuals from a variety of fields created and advanced the structuralist approach. Only minimal structuralism was included into human geography during the early 1970s. As a result, structuralism is largely relevant and significant to modern human geography because of the intellectual movements it inspired. A movement in intellectual thought known as structuralism aims to comprehend and account for social reality in terms of social structures. Structures are referred to as the patterns and forms of social interactions and combinations among a group of constituent social components or component pieces, such as positions, units, levels, regions, and social formations.

Structuralism provides a means of comprehending the binary coding and labelling that distinguish insiders from outsiders, which in turn promotes peace or incites conflict and bloodshed. After World War II, France saw the emergence of structuralism, which provided a strong tool that enabled the more literary knowledge of culture that is now the usual in cultural studies. The 1950s saw the emergence of structuralism, which opposed New Criticism and rejected Sartre's existentialism and further idea of radical human freedom in favour of an emphasis on how cultural, social, and psychological institutions shape human behaviour. It has a tendency to present all disciplines with a single, comprehensive perspective to human existence. The potential of using structuralist ideas in literature were investigated by Roland Barthes

and Jacques Derrida. All-important works of structuralism are infused with the core idea that all human endeavours are created, not organic or necessary. Theorists of structure hold that the human mind, rather than sensory experience, creates the fundamental structures that arrange rules and units into meaningful systems. Aristotle and other classicists who recognised the importance of basic structures as the foundation of existence gave rise to the concept that structuralists should attempt to limit the complexity of human experiences to a few fundamental, universal structures. Any conceptual system that possesses the three qualities of completeness, change, and self-control is said to have a structure.

The early 20th-century Swiss linguist Ferdinand de Saussure, who switched from the previously dominant historical and philological study of language to the study of the structures, patterns, and functions of language at a specific time, can be seen as the earliest manifestations of structuralism. The concept of the linguistic sign was proposed by Saussure becomes fundamental to all structuralist and poststructuralist discourses. According to Saussurean theory, human being or reality is not the most important thing in the world, rather language does. He used a number of binary oppositions in his lectures, one of which was speech or writing. Saussure was raised in Switzerland and completed his academic training in Leipzig and Berlin. Later, he was a professor at the University of Geneva. His *Course in General Linguistics* was based on a subsequent collection of lecture notes from his colleagues. In addition to developing the synchronic study of language, he has made several additional findings regarding language. Many techniques and advancements in the linguistic sciences were made possible by Ferdinand de Saussure. He is one of the most important Swiss linguists of the 20th century. Saussure made a contribution to structuralism with his

two-tiered theory of language. The first is referred to as the *langue*, an invisible and abstract layer, and the second is referred to as the *parole*, which has to do with the real speech that we actually hear on a daily basis.

According to Saussure, language must be seen as a social phenomenon and a structured system that may be examined both synchronically and diachronically. As a result, he defined the fundamental methods for studying languages and stated that each method's concepts and methodology are unique and incompatible with one another. He also coined two concepts that are now widely used in linguistics: *langue*, the system that underlies speech activity, and *parole*, the speech of the particular person. His differences served as the foundation for effective linguistic study and may be seen as a point of departure for the branch of linguistics known as structuralism. Structuralism in Linguistics, which Saussure developed, represents a fundamental departure from the historical and philological approaches to language research that had dominated up to that point. Saussure described language as a system of signs created by convention in his *Course in General Linguistics* published 1916. He thought that meaning cannot be grasped in isolation because it is relational and formed by the combination of many signifiers and signified. Theorists like Levi Strauss, Roland Barthes, Jacques Derrida, and others were influenced by the concepts and theories Saussure offered to the field of linguistics. In his view, language does not serve as a means of naming, where objects are given a term or name. The combination of signifier and signified forms the linguistic sign. Words are seen to be unmotivated signals in this three - part perspective since there is no innate relationship between a name and the thing it denotes. In order to explain culture and significance in the arts, structuralists connect each particular work of art to a greater whole. According to

structuralist theory, a web, network, or other structure drives our thoughts, behaviours, and artistic production and connects cultural occurrences. Philosophy, history, anthropology, and literary theory all make use of structuralism.

Structuralism is derived from the field of linguistics known as structural linguistics. According to Saussure's method of studying language, a linguistic sign exists when a sound picture, or signifier, and the notion itself, or a signified, are in interaction with one another. The notion of the connection between words and objects was different from past approaches in this regard. Before Saussure, it was believed that there was a clear connection between what words meant and what they actually meant. The concepts Saussure articulated in linguistics were easily applied to the study of literature since linguistics and literary theory are closely connected. A literary work is tied to a larger structure when structural analysis is used to analyse it. This might be the genre of literature the piece belongs to or the universal methods that stories are delivered all throughout the world. According to structuralists, it is the human mind, not sensory experience, that creates the underlying structures that group rules and units into meaningful systems. It only cares about the shared and underlying consciousnesses that are present in the literary or artistic creation. The Death of the Author, a well-known essay by Roland Barthes, contains this concept. Take a well-known instance. Romeo and Juliet published in 1597. Of course, the narrative is brilliantly written. There are musicals performed all over the world, and the language is unforgettable. But when reduced to its simplest form, the narrative is straightforward: Boy meets a girl. They feel love. They commit suicide. Another narrative line is a rivalry between two families. Throughout the play, the two layers of

the story interact and have an impact on one another. The overall framework is provided by the prologue.

The word structuralism is used to describe a number of ideas in the humanities, social sciences, and economics, many of which share the idea that structural connections between concepts differ across languages and cultures that these patterns may be effectively exposed and investigated. A method in academic disciplines generally that investigates the connections between the main elements in language, literature, and other fields on which some higher mental, linguistic, social, or cultural structures and structural networks are built might be a more appropriate way to describe it. A certain individual, system, or culture produces meaning through these networks. The acts of people and groups are then framed and inspired by this meaning. The first time structuralism debuted in academia was in the nineteenth century. Then it made a comeback in the second part of the twentieth century and quickly gained popularity in academic disciplines analysing language, culture, and society. Ferdinand de Saussure was the driving force behind structuralism's rebirth in the twentieth century, and *Course in General Linguistics*, which was prepared by Saussure's colleagues on the basis of student notes after his death, provides proof of it. Saussure labelled his theory semiology and concentrated on the inherent system of language rather than the use of parole. The goal of structuralism is to expose the built-in set of laws that constitutes the universal structure of language. Saussure was more concerned in the framework that permitted individuals to say things than what they really said. As a result of a sign's distinction from other signs, a sign's meaning in the language system is functional rather than mysteriously inherent. As the name indicates, structuralism seems to be interested in structures and, more specifically, in exploring the

fundamental principles that govern how they function. The concept of an infinite set is used to deconstruct each system into its main components. Each system, along with all of its components, may be shown to be inclusive of a bigger, more insufficient system rather than being complete in and of itself. Barthes claims that language usage may modify meaning in addition to structural shifts. Therefore, meaning is not a constant, preset thing that can be freely transferred from reader to receiver. He sees literature as an entity that has more than just an attachment with structuralism, which was itself derived from a linguistic model and is the product of language. Reading is a strategy that combines a focused attention on each piece of writing with a broad understanding of the poetics behind it. Different structuralists have different fundamental methods for interpreting texts. The binary opposition is generally regarded as the best method of textual interpretation and analysis by structuralists. The idea put out by some, such as the genetic structuralists, is that the text should be structured in keeping with its own internal biological development laws. In fact, Claude Levi Strauss used the binary or useful opposition in his pioneering analysis of myths. There is undoubtedly no singular structuralism as a literary theory, as seen by the diverse thoughts, viewpoints, and stances of its prominent theorists and the different critical points of interest. What emerges is a variety of theoretical viewpoints and arguments, all in favour of the notion that the literary text, which is a product of language, continues to be the last arbitrator instead of the author or the social context in which the cultural product was produced. As many perspectives exist as there are ways to analyse and interpret the material. Even some of them conflict one another. Some said that since the author is no longer alive, the reader should be ignored. According to Saussure and his closest followers, the text should be examined and understood in the context of a wider structure, which establishes the value of the text

as a literary work. Others, who hold a somewhat different perspective, believe that the literary text may be evaluated and interpreted on its own as an independent structure. They believe that different components of a particular text, such as poetry and short stories, can be thought of as structures.

Racism is the assumption that one race is superior to another, which frequently leads to prejudice and discrimination against people based on their race or culture. Today, there is no simple definition that captures all uses of the word racism. Race is a social construct that divides people into groups based on physical differences that are assumed to represent more small differences. All humans share a common ancestor and seem to be members of the same species. They all originate from an essential component of humanity and born with equal rights and respect. Every person on the planet has the same capacity to advance to the heights of intellectual, technological, social, economic, cultural, and political growth. Geographical, historical, political, economic, social, and cultural circumstances are totally responsible for the variations in the accomplishments of the various individuals. One of the most serious social issues that exist today is racial prejudice. Developing nations with a variety of socioeconomic, ethnic, cultural, and religious roots frequently experience racial prejudice. Domestic conflicts are more likely to be violent in countries with a more diversified religious community. Developing nations experience these conflicts more frequently than industrialised nations. The sectors affected by discrimination include individuals in the workplace, housing, education, services, and facilities. Skin colour is becoming the preferred marker of race. The primary indicator of race is thought to be colour, but in reality, views of religious, ethnic, linguistic, national, sexual, and

class distinction influence race. The idea of race has importance in connection to various social groupings and hierarchies, including gender and class.

Racism is the product of a race centred worldview associated with prejudice, classification, and marginalisation within a specific culture. Racist prejudice and conflict can be expressed through social norms, cultural practises, and institutional frameworks. When someone is subjected to racial oppression because of their race, it is referred to as racial discrimination. The practise of treating someone differently based on their skin tone is known as colour discrimination. There has been racism for a very long time. It may relate to disrespecting someone or believing they are not human because of a number of things, including their skin colour, language, cultural practises, or their country of birth. It might also mean treating people cruelly. The problem of racism is still evident today. Racism is any behaviour, whether direct or indirect, that an individual, a group, or both is based on their race or skin colour. It may be executed either privately or publicly. Racial discrimination is the practise of treating an individual or a group of individuals unfairly due to their racial heritage. The capacity to provide or deny social advantages, facilities, services, opportunities, etc. to someone who should be allowed to them, are rejected on the basis of race, colour, or national origin, is an effective aid for power.

Racist ideologies often hold that people may be classified as superior or inferior but people differ from one another based on their natural abilities. The terms racism and racial discrimination are frequently used to describe prejudice based on race or culture, whether or not these distinctions are thought to be racial. Racial ideology may be seen in a variety of social interaction contexts. Racism can be seen in social actions, biased viewpoints, or governmental structures that uphold or prevent

discriminatory practises. The history demonstrates that the term racism has just recently become widely used. In the 1930s, when it was used to define Nazism, a social and political philosophy that regarded race as an unchangeable political unit, the term first received wide recognition in the western world. Even though it is generally acknowledged that racism precedes the creation of the universe, there is no clarity among experts as to what racism is and is not. Racism is a social phenomenon that occurs when a dominating racial group, whether or not it desires to do it anyway, gains from the subjugation of others. In Europe, when capitalism started its long evolution, the socioeconomic circumstances gave rise to racism. Racist attitudes began to take shape over a long period of time starting in the fourteenth century as a result of the growth of the Atlantic slave trade. The division of people into artificially created racial groupings in daily life is known as racial segregation. It may be applicable to tasks like renting or buying a home, attending school, using the restroom, drinking from a soda machine, and going to the movies. Despite the fact that segregation is often against the law, social norms can still allow it to continue even in the absence of strong individual preferences.

Another form of racism is cultural racism. The quantity and variety of other cultures that a culture is collaborating with in order to develop a common strategy with determines its probability of utilising the complex collection of innovations of all kinds that we refer to as a civilisation. The evolution of human existence does not occur uniformly around the world but rather manifests itself in an incredible variety of communities and civilizations. This intellectual, artistic, and sociological variety is only a parallel process occurring in a separate area and is not in any way caused by biological variations in certain visible qualities between various groups of individuals.

Racism is frequently seen as being entirely affective and emotional, like it was a monster that lies inside each human. Racism is the false notion that certain individuals are better and more superior than others as a result of a genetic feature related to their race and skin colour. Racists can then be controlled or rehabilitated by having morale, self control, or will power. The Nazi aim to make Germany judenrein or free of Jews led to the creation of racism, which was first used in the 1930s. There was no question in the minds of the Nazis that Jews were a separate race and a challenge to the Aryan race, to which real Germans were supposed to belong. It is among the cruellest and most ridiculous types of discrimination. People of all races are impacted by racism, regardless of their socioeconomic status. Racism manifests itself in several ways. This might be considered bias, discrimination, stereotyping, and hate speech. Racism is the unfair treatment of individuals based on their race, culture, or religion, and it is a global issue. The word "race" first appeared in English in the early 16th century. Skin tone has long been used as the main foundation for dividing individuals into what were once thought to be separate biological groups, which were variably referred to as species, subspecies, or races. It is one of the most apparent and regionally changing characteristics of the human appearance. In addition to social interactions fuelled by personal prejudice, racism also flourishes under institutional circumstances embedded in social life's culture. Racism makes people feel bad about their appearance and the way they were born. Racism seems to have no proven scientific cause, and those who practise it have no idea what other people are feeling. Nobody may choose to be a certain colour, whether black, white, dark, fair, or any other. Nothing about the fact that God created us should make us feel guilty. Making fun of somebody based on their ethnicity or skin tone is foolish and cruel. There are many different types of racism, including institutional, interactional, symbolic, ideological, and structural

forms. Racism is a common justification used by unethical people to validate terrible behaviour toward others. A complex and widespread issue in modern society, racism is a phenomenon that first surfaced in the nineteenth century.

Black and white supremacy, in which the white body predominates the black body, are closely related to racism and racial inequality. The white body has the ability to oppress the underprivileged blacks. Black and white individuals are intimately linked to racial issues in society when we talk about them. Respect for one another simply needs to be developed in people, and that starts at home. The superficial variations we can see, such those in hair colour and eye colour, are a result of geographic adaptations. There is no real biological race under the skin. External features used to determine race as poor predictors of genetic diversity between any two people. We must first separate racism from ordinary prejudice and discrimination in order to fully understand it. Prejudice is the idea that someone else is less than you because of the social group they belong to. Prejudice is made up of ideas and emotions, such as assumptions, attitudes, and generalisations, which are founded on a limited amount of experience and then applied to the whole group in question. We tend to hold the same beliefs since we are exposed to the same cultural influences and messaging. We cannot escape the bias found in all people. It leads us to ignore inevitable truths. Racism on a structural or systemic level is grounded in laws, regulations, and policies that enable different treatment of people based on socially constructed racial classifications. Because Whites and non-Whites see racism differently depending on where they are in the racial hierarchy, we are unable to have an honest and open discussion on race. Historical ideas on the biology of group differences are where the term race originated. However, modern theories of race reject the existence of any

biological foundation for race, and in the early twenty-first century, it is most usual to see race as a social construct created by society attitudes and behaviours. The widespread cultural meanings that are used as stereotypes are influenced by the social construction of race. Discrimination captures the difference in behaviour between members within one's own racial group and members of another racial group, making it a component of individual level racial dynamics. The most frequent types of discrimination are those in which members of the outside group are subjected to more adverse or more favourable behaviours than members of the inside group. Prejudice is typically associated with unfavourable assumptions about an outgroup that are applied to behaviour aimed against group members, whether or whether they fulfil the stereotype. Racial inequality is maintained and made worse by institutional racism. When accepted practises maintain or promote racial differences, institutional racism is evident. Cultural racism presents a worldview in which characteristics such as personality, conduct, social structure, and cultural expression of other groups are mocked and glorified. Racism has a big impact on the people it harms. In the 1950s, it was believed that the psychological environment created for black children by social markers of racial discrimination was clearly unfair.

The urban dictionary defines racism as a social structure in which a dominant race feels superior and benefits, whether consciously or unconsciously, from the subjection of other races. Racism persists in our culture as a black stain that has harmed individuals and is still doing so despite centuries of progress and improvement. Racism excludes people on the basis of their race, ethnicity, religion, and other characteristics. Racism only serves the oppressor, and actions of hatred are used to obtain those advantages. Every kind of racism portrays the oppressors as the offenders

of these murders and the victims as the innocent victims. Even though racism affects many small towns, the history and contemporary experiences of black people with slavery, colonialism, forced segregation, etc., are more terrible than those of many other communities. All humans are members of a single species with a common ancestor. They have the same rights and nobility from birth, which together make up a fundamental aspect of mankind. Every human in the universe has the same potential to advance in terms of social, cultural, political, intellectual, and technological growth. Any ranked grouping of persons or nations can be under any circumstances utilise these alterations as a justification. Racial segregation, which is a practise of limiting individuals to specific restricted areas or residences or even different institutions, may be a problem in racism. It can occur in schools, playgrounds, public spaces, and restaurants based on actual or believed race. The concept of maintaining economic profitability above the better social background of the legally dominant group is what racial segregation suggests. Racial segregation has materialised over the whole universe. Determining what defines racism in present racial politics is another key point of disagreement. It argues that different concepts of racism are at the centre of these disagreements. It covers the many definitions of racism as well as allegations and denials of racism, understanding it through a range of media sources.

Racism is an acquired behaviour. Acquired behaviour are often a result of a person's observation according psychologists and sociologists. The individual applies what they've learned since they've determined that this behaviour is beneficial. Therefore, acquired behaviour is a result of motive in which people are taught by their external conditions to reflect the habit. A person's acquired behaviour is also a logical reaction since it comes from observations made by their primary senses. A conditioned

reaction to an outside stimulus is what constitutes an acquired behaviour. Whether or not this stimulus was designed, still it conveys knowledge to the viewer. Some examples of racist beliefs are that white people are more intelligent than others of colour or that white people are better educators. Racism can take the form of individual behaviour, such as hate crimes, or it can take the form of institutional behaviour, such as job discrimination. Even now, racism still affects people all around the world, especially those of African descent. If you follow the one-drop rule, despite of your race, you will experience racism at some point. Africa, Brazil, Canada, and the United States all are affected by racism. Racism is considerably a less problem now than it was in ancient times. However, some people continue to hold the opposite viewpoint. It is not appropriate to treat someone differently just because they are black. No matter what their origins, everyone must be considered equal. Racial issues are important global problems. For instance, some Americans think that a person's race is the main factor influencing their talents and skills. In actuality, they react to persons of colour according to their racial background. As a result, judgements or acts that are either directly or indirectly hurt persons who have various skin tones. Slavery was a widespread practise in America in the 17th and 18th centuries. Black people performed slave labour for white people. They are mocked and abused by white people. Abraham Lincoln had thankfully abolished slavery. The amount of prejudice has dropped every year since that time.

CHAPTER II

A GLANCE AT THE FILM: *PUZHU*

Early movies were often only a few minutes or less long. They were presented at music halls, fairgrounds, and other locations where a screen could be set up and a room could be made dark. The topics covered local scenes and actions, views from other countries, quick comedy, and noteworthy events. A working Kinetoscope device was successfully displayed by the Edison Company in 1891, allowing one person to watch moving images continuously. The Kinetoscope was a commercially successful by 1894, and public shops had been set up all across the world. In December 1895 in Paris, France, the Lumiere Brothers became the first to show projected moving pictures to a select group of people. They built their own device, the Cinematographe, which included a camera, a projector, and a film printer. Many national film industries had been formed by 1914. The major industrial regions during this time were Europe, Russia, and Scandinavia. America had less significance. As movies became longer, storytelling—or narrative—became their predominant form. As more people paid to view movies, an industry developed up around them that was willing to invest more money in their creation, distribution, and exhibition. As a result, big studios and specialized theatres were created. The First World War had a significant impact on the cinema business in Europe, while the American industry gained in prominence. The development of an industrial basis, the construction of the narrative form, and the advancement of technology were the defining features of the first 30 years of cinema. Nearly all full-length films were shown with synchronized sound by the early 1930s, while some were in full color by the mid-1930s. The introduction of sound guaranteed

the American industry's dominance and began into the infamous Golden Age of Hollywood.

Entertainment has been dominated by the cinema for centuries. There is a significant impact on individuals all over the world as a result of it. In recent years, it has seen significant change. It's easy to escape reality by watching movies. There is a belief that it reflects society. As a result, it enables us to face the reality of what is taking place in our society. It gives a realistic portrayal of events and aids in emphasizing problems that we may have previously ignored. It also encourages greater social interaction. In addition, it is far more engaging to discuss about this than the frequently heated topics of politics and sports. It most importantly develops people's creative abilities. Cinema motivates others to think more creatively and freely by presenting the world from the director's point of view. The greatest benefit of film is that it teaches us to many cultures. It introduces us to numerous art forms and aids in our learning about the lives of many people.

Cinema has developed into a potent tool for culture, education, entertainment, and propaganda. How this form of visual art had such a big impact on today's culture is still a mystery. According to Tom Sherak, The American Producer, cinema is a mirror of both the present and the history of society. Movies have the power to teach us by revealing details about subjects we could never have known. The founding fathers of this legendary age of American films were Stephen Spielberg, David Fincher, James Cameron, Christopher Nolan, and Quentin Tarantino. There was a golden age in Hollywood just before this movement known as the silent time. Without using words, Chaplin led the movement against anarchy even though his gestures were sufficient.

The most talked-about performance was the legendary Hitler imitation. The events of a society are thought to be powerfully reflected in cinema.

The Indian society has been actively evolving in a variety of areas, including commerce, industry, education, health, and entertainment. The Indian film industry has been extremely important in terms of growth for entertainment purposes. The post-independence era is when Indian film first became popular. Before India gained its freedom, only movies like Dada Saheb Phalke's *Raja Harishchandra*, the first silent movie, and *Alam Ara*, the first talking movie, were commercial successes. Later, films are also produced in a variety of regional tongues, including Bengali, Tamil, Telegu, Gujrati, Malayalam, and Oria. The 1940s to 1960s were considered the "Golden Age" of Indian cinema due to the large number of emotionally, intellectually, and thought-provoking films that were made during this time. Films gradually started to play a bigger role in society as they began to depict social issues, actual events, and everyday difficulties that were relatable to audiences and so captured their attention. The cinema has developed into a system that offers a variety of advantages and is no longer only a means of entertainment. For instance, it contributes significantly to society's educational and informational needs. The majority of the audience consists of young people, and instructional movies may be a terrific tool to shape their brains. Therefore, by using movies to educate a variety of disciplines, the cinema may aid in encompassing education. Basic subjects like history and geography may be easily illustrated through movies, and moral obligations, the need for hygiene, good manners, and respect for women, among other things, can also be communicated through the picturization effect. This may end up being a complete combination of pleasure and learning. The stories and movies have a significant impact on how

people think and behave. It has the ability to serve as a tool for social change and reveal society's problems including human trafficking, domestic abuse, corruption, unemployment, social isolation, and other forms of discrimination. Movies and performers have influenced people's thoughts and behavior they are the vehicles for establishing new trends that directly affect people's social life. Various films that are based on the lives of well-known persons are sources of inspiration and motivation for many audiences. Moviemakers also adapt literary or artistic pieces for the screen. They highlighted and made these works more apparent while also promoting the virtues of good reading. It teaches a person about many cultures, customs, and ways of life from the past, present, and anticipated future. The movies are a fantastic way to learn about the social history, culture, customs, evolution, problems, and approaches.

Puzhu, a Malayalam criminal thriller directed by Ratheena P T, was her debut feature film. The main actors in *Puzhu* are Mammooty, Parvathy Thiruvothu, Nedumudi Venu, and Athmiya Rajan. *Puzhu* stands out as a superb directorial debut. Mammooty makes a long-awaited return to the villainous characters in *Puzhu*. *Puzhu* stands notable for Mammooty's outstanding performance. He firmly assures us that he still has enough of acting energy left in the bag as the harsh father and retired officer characters. With more complexities and subplots, this movie brought to mind his mysterious portrayal of C. K. Raghavan in *Munnariyippu*. Another Srinivasan film, *Vadakkunokiyanthram*, jump to mind while watching this one. The main character in *Puzhu* similarly thinks everyone is trying to get him. *Puzhu*, however, lacks *Vadakkunokiyanthram*'s style, sense of humor. Mammooty is portraying a retired police officer who lives alone with his son. A guy with the most depressing mindset, who society may compare to the ancient generation, in which a man dominates others

with his own discipline, orthodox thinking, and selfishness, and when it is not obeyed, he makes the other person by performing with his brutal actions. Even though he is a major character, he is not a typical glorified hero. He portrays a shady figure who has significant trust difficulties. He is extremely prejudiced, cruel, and unforgiving. Everyone is going to dislike him, which is why the movie works.

Mammotty plays an upper caste former police officer who is known as Kuttan, and his little son Kichu Vasudev. The father overcontrols Kichu to the point where he feels extremely constrained and suffocated, and the two have a terrible relationship. Kuttan's relationship with his separated younger sister Bharathi, also known as Achyol Parvathy Thiruvothu, and her lower caste spouse Appunni is also strained. Kuttan is a monster from the higher caste who tortures people mercilessly because he believes they are beneath him or his caste. He has a difficulty believing that his sister Parvathy is deeply involved with Kuttappan Appunni Sasi, a person of a lower caste. The experience of Kuttan is comparable to reading a chapter on a specific psychotic behaviour. At night, he makes his kid play a video of his late mother when she was happier. We should congratulate *Puzhu's*, writers Harshad, Suhas, and Sharfu director Ratheena, for showcasing that Mammotty actor is unstoppable at any age. If I were to choose the finest of his most recent performances, I would certainly include *Puzhu* with Munnariyippu and Peranbu. Appunni Sasi, who conveys the soul of theatre through various monologues and plays, gives many powerful performances that *Puzhu* also highlights. Kuttappan, a theatre performer from the lowest caste who depicts a man standing strong against the injustices present in our society, is portrayed brilliantly by Appunni. This is not my first encounter, Kuttappan is heard stating in a scene at a police station. If I were to bring a case for each, I wouldn't have time for

anything else. The scene highlights the injustices, such as caste insults and discrimination, that people from lower castes are supposed to experience in our nation. Although *Puzhu* doesn't pass judgement, it shows the audience enough different sides so they may form their own opinions.

A retired police officer from the upper caste named Kuttan leads an irritatingly controlled existence with his son Kichu, who is terrified by his father's concerns. Kuttan has a strong set of rules. To Kuttan, a tomato is a vegetable, just as white teeth represent strength. It should also be the case for Kichu because it is the case for Kuttan. Kichu is not a fan of Kuttan's routine, as one might imagine. His parenting style borders on abuse, and the movie demonstrates early on that he uses manipulation to keep his kid in line. To the disappointment of Kuttan and his family, Kuttappan, a theatre activist who is from a lower caste, is married to Kuttan's sister Bharathi. Kuttan is deeply suspicious and anxious about plans against him. This also flows into his household, where Kichu is forbidden from receiving anything from anyone or even going outside to play. Mammotty's personality occasionally matches Leonardo DiCaprio's personality in Martin Scorsese's *Shutter Island*. The audience could also be hoping that someone would break the news to him that his worry is unfounded and cause him to recover his self-confidence. Some of the most powerful remarks in *Puzhu* come from Kuttappan. Kuttappan isn't afraid to call things like they are, and you'll never see him playing in disgrace due to his caste. Kuttappan, played by Appunni Sasi, does an excellent job at representing the theatre activist. The father and brother in Kuttan, meanwhile, are continually at conflicts with one another. Conversations between him and his mother, who suffers from paralytic after Bharathi moves out to live with Kuttappan, reflect personality. The fact that the filmmakers

never urge you to choose a side, however, makes the film stand out. Ratheena skillfully constructed a few scenes in the film that can cause you to feel sympathy for the bigot in Kuttan. The spectator is never forced to accept *Puzhu's* truth. That sort of mental room is provided by the movie. The choice of whatever side of the debate one wants to take is ultimately up to the spectator.

Mammotty is an Indian actress who primarily appears in Malayalam films. In Indian film history, he is considered one of the greatest actors. He has won a record 13 Filmfare Awards South, seven Kerala State Film Awards, eleven Kerala Film Critics' Awards, and three National Film Awards. Mammotty is an Indian actor and film producer who runs Malayalam Communications, which operates Kairali TV, People TV, and We TV. He founded his own production company, Mammooty Kampany, in 2021, which produced the films *Rorschach* and *Nanpakal Nerathu Mayakkam*. Mammotty worked as a lawyer. Mammotty made his acting debut in the Malayalam film *Anubhavgal Paalichakal* in 1971. He has appeared in about 400 films throughout a career that has lasted more than three decades. His big break came with the box office success of the 1987 movie *New Delhi*, after he had already established himself as a leading man in the 1980s. Mammotty is one of Malayalam cinema's best actors. In 1998, the Indian government awarded him the Padma Shri in honor for his artistic skills. Mammotty's debut film on an OTT platform is titled *Puzhu*. In fact, the movie made us feel disgusted by the *Puzhu* species. The beginning of the film moves slowly. Mammotty has once again demonstrated his versatility by excelling in both heroic and villainous roles. Parvathy gave us another amazing performance. As always, Indrans surprised us in that tiny space despite having a modest role. Mammotty, who is never afraid to try new things, performs the negative shading

Kuttan, bringing all of his sophisticated mannerism and deep pain. His horrible attitude towards his son, which makes his life a living nightmare, is a clear example of toxic parenting, and it clearly reveals the antagonist in him. The viewers get the idea that Kuttan is nervous because of his unfortunate necessity that someone is attempting to harm his life on purpose or otherwise. Kuttan can even make you think of Raghavan from *Munnariyippu* in the end. Every criminal has their own justice, rights, and wrongs, as Mammotty stated in a recent interview. It is not necessary that it conform to social norms. *Puzhu* is a similar morality challenge. The choice of opinion is left up to the viewers. Theni Eswar has done a fantastic job of capturing Mammotty's subtle gestures of contempt for things that don't align with his worldview. To remind loyal fans about how he came to earn that reputation, the megastar requires roles like these.

Worm is called *puzhu* in Malayalam. Worms are a different collection of joint creatures that are very slightly related to one another. They generally have a long, rectangular shape without any legs or eyes. Any of a wide range of insect creatures with a soft, lengthy body that is rounded or flat and often lack of legs. Various groupings of worms, including segmented worms, roundworms, flatworms, and other types, are referred to together as worms. Children may experience issues with threadworm, roundworm, tapeworm, whipworm, and hookworm, among other worm kinds. Worms consume organic material. Every living thing eventually turns into food for worms. This contains both active and dead bacteria as well as fruit, vegetable, and dead plant matter. In the course of sufficient time and natural breakdown by other recycling of nutrients, perhaps you and I will turn into worm meal.

Puzhu is a film having a few different tones. Although the movie's narrative is straightforward yet presented in a complex manner, this provides the full two hours of the film an element of suspense as we approach each scene with a feeling of expectation for what comes next. That makes the movie a success. This movie was amazing because of the actors and the way it was created, keeping the audience on the edge of their seat's scene by scene. While not sensationalised, the narrative destroys traditional conventions as it tackles political, religious, and power beliefs. Despite highlighting such genres, *Puzhu* does not belong in the thriller or mystery subgenres. The narrative examines how prejudice, hatred, and fear may taint people's brains. Loss, alienation, and lunacy combine to form a nuclear fission reactor that rapidly goes out of control in a sequence that will make your body shake and lead you to close your eyes in fear. *Puzhu* is nothing new, yet there are aspects of this civilization that are as ancient as time and difficult to change. In one of the scenes, Parvathy's husband declares, "I stopped smoking, and the only things a man can change in this world are such habits." The tragedy of the caste system or the religious blindness is nothing new in the world of movies. The movie's conclusion demonstrated that Kuttan was correct to believe that someone wanted to kill him. It's likely that the audience would have liked it more if his suspicions had turned out to be unfounded because that seems like something a forcefully selfish person like him would do. Although a little hurried, the conclusion emphasises how the legal system frequently fails defenceless people, leading some to feel forced to enact their own laws. In the movie, Kuttan murders four people both actively and passively, but due to the class he belongs to, nothing would have happened to him. The movie succeeds as a thriller while also making many references to how broken our society is. Its storyline and character development are both quite brief, which prevents the criticism it offers on

serious matters like parental abuse, casteism, and Islamism from coming off as lecturing. Although it moves along somewhat slowly, its element of teasing keeps the audience on the edge of their seats. This is what distinguishes it as a movie that is truly worth seeing.\

CHAPTER THREE

PUZHU: ANALYSIS OF RATHEENA'S MOVIE

Structuralism and racism are two distinct concepts but they are often studied together because they both have significant implications for understanding human behavior and social structures. Structuralism is a theoretical framework that emphasizes structures and systems' importance in shaping human behavior and experience. Structuralists believe that underlying patterns and structures are more fundamental than individual actions or intentions. They argue that understanding these patterns is essential for explaining and predicting human behavior. One of the key figures in the development of the structuralist literary theory was the French critic, Roland Barthes. In his seminal essay "The Death of the Author" Barthes argued that the meaning of a text is not determined by the author's intentions or biography but rather by the relationships between the elements within the text. He also introduced the concept of the myth which refers to a system of meanings that is naturalized and taken for granted within a culture. Racism, on the other hand, refers to the belief that certain races are superior or inferior to others and the resulting discrimination and prejudice against individuals or groups based on their race. Racism is a social construct that has been used throughout history to justify inequalities and power imbalances. The study of structuralism and racism together can shed light on how societal structures and systems sustain inequalities and injustices including racial discrimination. By examining how structural patterns influence individual behavior and attitudes we can better understand how racism operates at a societal level and work to knock down it.

Cinema is regarded as a potent medium that effectively captures social trends. It is split in the middle between actual and fictional existence. Even now, it continues to be a crucial tool for teaching, entertaining and changing people's habits and views. Movies have the power to teach us by revealing details about subjects we could never have known. They provide us with information that we may not get to learn and an opportunity to investigate the past, present, and future. Movies have a significant influence on today's society. It is our responsibility to select the appropriate information for the appropriate audience and shield young brains from the contents that might taint their sentiments and ideas since the beneficial effects overshadow the bad ones.

In the film *Puzhu*, we can see many social problems that affect many people. The movie *Puzhu* connects with our present situation. We must appreciate Mammotty and Appunni Sasi for making such a wonderful effort. *Puzhu* drew an accurate depiction of the caste system along with upsetting details. The story discusses the political, religious, and power ideologies without exaggerating yet tearing the societal norms.

Caste tradition in Kerala is a complex and deeply ingrained system that has been part of the state's social fabric for centuries. This system was traditionally followed by the Nair community, one of the dominant upper castes in the state. The caste system in Kerala is divided into four main categories: Brahmins, Kshatriyas, Vaishyas, and Shudras. Brahmins are the highest caste and are considered the priests and intellectuals of society. Kshatriyas are the warriors and rulers, Vaishyas are the merchants and traders, and Shudras are the laborers and artisans. Apart from these four main categories, there are several sub-castes and communities within each category. The Nair community is one of the largest and most powerful castes in

Kerala, followed by Ezhavas, Thiyyas, and others. One of the unique aspects of the caste system in Kerala is the presence of a large number of scheduled castes and tribes, who have traditionally been marginalized and excluded from mainstream society. The government has implemented several affirmative action policies to help these communities, such as reservation quotas in education and employment. Despite efforts to eradicate the caste system, it continues to be deeply entrenched in Kerala's social and cultural fabric. However, there have been significant efforts to challenge and reform the caste system, particularly through progressive social and political movements.

The film *Puzhu* contains structuralism in a scene where Kuttan (Mammotty) tells his son Kichu that his grandfather taught him all these things, and that's how he became a great person. A father plays a crucial role in the upbringing and development of his children. He provides emotional, financial, and physical support to his family, and he is a source of guidance and mentorship for his children. Another scene has Bharati (Parvathy) asking Kuttan (Mammotty) whether she would like to see her mother. She wishes to inform her mother that she is pregnant. He finds it difficult to accept the idea that his sister is having a love relationship with Kuttappan (Appunni Sasi), who belongs to a lower caste. This was her second marriage. In these two scenes, we can see how a family is structured. As a father or brother, men are always dominant in the family. But there is no scientific evidence to support the claim that men are superior to women in the family. According to research, healthy families have equal partnership and mutual respect between partners. Both men and women bring different strengths and perspectives to the family, and their contributions are equally important.

Racism can be seen in a lot of situations. From the beginning, Kuttappan and Bharati were looking for a rented house. The house owner says, "Isn't it clear from the faces that this is some hustle?" Kuttappan replied that their house owner seems to be one progressive prude. I don't know how people can judge another person just by looking at their face. The first thing we would assume about a black man who was standing in a corner at night is that he is part of a gang and intends to conduct numerous crimes. Nonetheless, there are situations when a black man is a nice man but behaves badly in his professional life. We cannot tell who someone is simply by glancing at their face or skin tone. This also falls under the category of racism.

Another one is when they meet the Joint Subregistrar, and he says that he can't blame people, even though together they look like a coconut kernel grabbed by a crow. Kuttappan became provoked and hit the officer. The registrar complained about a case against him. Kuttappan said to the police that this isn't his first experience, and if he starts to file a case for each, he won't have time for any. He will present a case based on the SC/ST Atrocities Act. Racism has the power to instantly kill someone. Since it might harm them and treat them unfairly in numerous ways, it could even cause someone's death. For instance, victims of racism may believe their lives have no purpose and commit suicide or have bad thoughts all the time. There are so many different types of individuals in the world today, and crimes are always occurring all around us.

Similarly, Bharati hopes her brother will change one day, but Kuttappan says no position can change people's views. During his high school years, he had a Sumati teacher. Students interested in participating in a play were invited to gather one day. He dressed up for the occasion. His teacher asked him, "Have you come to act with

that look of yours?" She did not permit him to participate in the play. The prejudice generated by the teachers in the classroom is evident here. When Kuttan asks Kuttappan, "Who are you to use my sister as your model?" Kuttappan responds, "You can't kill our love with these false cases." Again, Kuttan yells, "Aren't you old enough to make a living cleaning toilets?" The simple fact is that teaching others to respect one another must begin at home. The visible outward distinctions, such as those in eye color and hair type, have evolved as a result of regional adaptations. There is no true biological race beneath the surface. In the past, upper-caste people in Kerala have been known to treat those from the lower caste cruelly. Upper-caste individuals had a dominant position in society and were known to discriminate against lower-caste individuals in various ways, including denying them access to education, jobs, and basic amenities. They were also known to physically and verbally abuse Dalits and treat them as second-class citizens. In addition, several practices in place reinforced caste-based discrimination and inequality. For example, the practice of untouchability meant that Dalits were not allowed to enter temples or touch objects that were considered sacred by upper-caste individuals. They were also required to perform menial tasks such as cleaning streets and disposing of waste. "Control was to be in the hands of caste Hindus because, since untouchability was a Hindu sin, they had to take the initiative in changing it." —from the book Kuttappan read while talking to Bharati.

The final one, Ameer, son of Kabir, claims that everyone began referring to him as the son of a terrorist when his father was arrested in connection with a bomb case. This is similar to how everyone assumes Muslims are terrorists. Kuttappan says that even if robots were to replace humans, these customs wouldn't change much. That would

keep on fancy-dressing around. Many steps are taken by governments worldwide to eradicate racism. Yet handling the matter would be far too complicated. To end racism, movements have been launched against discrimination based on sex, race, religion, and other criteria. In recent years, there have been several social movements and advocacy efforts to address these issues and promote greater social justice and equality for lower castes in Kerala. However, the struggle for equality and justice for lower castes in Kerala is ongoing and requires sustained efforts from all sections of society. The Indian government has taken several steps to address the issue of caste-based discrimination and inequality, including implementing affirmative action policies and anti-discrimination laws. However, there is still a long way to go to eliminate these practices and achieve true equality for all members of society, regardless of their caste.

CONCLUSION

Central to the structuralist approach is the idea that human culture and behaviour can be understood as systems of signs and symbols that have a structure or grammar. These structures can be analysed and understood through the identification of patterns and relationships among the various elements of a system. The racism hypothesis explains why one race is superior to another. People's misconceptions that one should belong to a specific race or colour that signifies their identity as well as prejudice and discrimination contribute to racial discrimination.

When someone views another person with bias, that becomes a form of racism that may be seen in *Puzhu*. The film shows that racism can be instilled in a person through racial jokes or hate crimes, but it is most commonly caused by attitudes, values, and stereotypical beliefs. Racism operates on a variety of levels, including those of the individual, the system, and society as a whole. Racism can have a significant impact on individuals affecting their mental health, physical health, education and career opportunities, social life and sense of self identity. Racism may have a significant influence on a variety of social, political, economic, and cultural institutions in society. It is important to recognize and address these impacts in order to build a more just and equitable society for all. There are many negative aspects of racism, which can have far reaching consequences for individuals, communities and society as a whole. In my opinion, all humans belong to a single species and have a common ancestor. They all originate from an essential component of humanity and are born with equal rights and respect. Every person on the planet has the same capacity to advance to the peak of intellectual, technological, social, economic, cultural, and political growth. Red is the colour of human blood, but there are a lot of differences

created by humans for their petty interests. An old person's mindset cannot be changed once he or she has reached adulthood. In the case of younger generations, especially children, we can do a lot. Children must be taught from their earliest education that all humans are valuable.

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DON BOSCO ARTS AND SCIENCE COLLEGE
ANGADIKADAVU

A Manifestation of Traumatic Elements in Derek Tsang's
Better Days

A Project Submitted to Kannur University in Partial Fulfillment of the Requirement
for the Award of Bachelor of Degree

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DEPARTMENT OF ENGLISH
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March 2023

KANNUR UNIVERSITY

Bonafide Certificate

This is to certify that this project report entitled “**A Manifestation of Traumatic Elements in Derek Tsang’s *Better Days***” is a bonafide work of Agnus Maria Paul, who carried out the project work under my supervision. This project has not been published or submitted either in part or in whole, for any other degree.

Fr.Jaison Anthikkatu

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Project Supervisor

Declaration

I, **Agnus Maria Paul**, hereby declare that the project work entitled “**A Manifestation of Traumatic Elements in Derek Tsang’s *Better Days***” has been prepared by me and submitted to Kannur University in partial fulfillment of the requirement for the award of Bachelor of Arts in English is a record of original work done by me under the supervision of Mrs. Deepa Kuruvila of the department of English of Don Bosco Arts and Science College.

I also declare that this project work has not been submitted by me fully or partly for the award of any degree, title or recognition before any authority.

Angadikadavu

Agnus Maria Paul

31-03-2023

DB20AEGR033

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Introduction

Wounds are hard to heal. Wounds of the past make you bleed. Trauma is one such wound that stains the life of an individual and fragments their consciousness. It is a lasting response that often results from a distressing or disturbing event. Trauma affects the individual's mind after a disturbing event such as war, disaster, physical and sexual abuse which changes the way they think, feel and act for a long period of time. Trauma brings on flashbacks, nightmares, constant feelings of grief, anger, loneliness and intrusive thoughts and memories that disrupts the mental well-being of a person.

Better Days by Derek Tsang captures the life of a high school girl who struggles with severe bullying, abandonment and pain, whose life becomes intertwined with that of a stranger. The movie depicts extreme ways of abuse, bullying and pain that the girl has to go through despite her dreams of living a normal life. This project will examine how trauma is portrayed through the film *Better Days* by Derek Tsang. The traumatic events by the main character Chen Nian, in the light of trauma Studies put forward by Sigmund Freud, scholars like Cathy Caruth and Shoshana Felman. The Project contends how Chen Nian becomes a victim of traumatic events and how it affects her future.

The project is divided into three chapters. The first chapter “Trauma theory: Studies and concepts” deals with the trauma theory and its evolution and relevance throughout the years. It marks the milestones in the development of trauma theory and effectively trace the scope and relevance of trauma while establishing its visual representation in films and connection with literature.

The second chapter discusses about the coming-of-age movie *Better Days* by Derek Tsang. The movie evidently portrays a young high school girl and the torments that she faces in her life and the societal issues that are prevalent in the Chinese community. The chapter gives a brief overview on the movie and critically evaluates it.

The third chapter studies the movie in the view of trauma theory. This chapter proves how trauma is employed in the movie and the traumatic events that Chen Nian, the central character of the movie face in her life. The chapter gives an insight into childhood trauma, abuse and abandonment through Chen's life. This chapter also analyses how the past experiences of Chen makes her pave the way for the weak and neglected. She grows out to be a responsible adult unlike the ones she came across in her life.

Chapter One

Introducing Trauma: Concepts and Studies

Trauma is an incident that leads to great suffering in both the body and the mind. It is a severe torment to the body and breaks the body's natural equilibrium. Trauma stems from the Greek word "tere" which means 'a wound; a hurt or a defeat. Trauma is an emotional wound that cause psychological injury. It is a deeply disturbing and distressing event that overwhelms an individual's ability to cope. It causes feelings of helplessness, diminishes their sense of self and their ability to feel the full range of emotions and experiences.

The effects of trauma can be catastrophic, causing damage to both one's self and one's social identity. Various conditions like genocide, disaster, objectification of others, death, rape, assaults, and atrocities have strong impacts on the senses. The outcomes of these incidents cause trauma in individuals. Studies regarding trauma asserts that trauma creates a speechless fright that divides and destroys one's identity. It may result from an event or a series of events or circumstances that are experienced by the individual as physically and emotionally harmful or threatening and that have negative effects on the individual's functioning and physical, social, emotional, and spiritual well-being. Numerous incident reports indicate that those individuals seeking mental health or substance abuse treatment are more likely to be exposed to multiple or chronic traumatic events than normal individuals.

The 19th century saw rise to psychoanalysis, also described as the 'deep psychology' which gave much importance to the unconscious minds. Numerous studies were postulated by the psychoanalytic theory and these theories themselves evolve and expand a plethora of fresh methods to conceptualize the unconscious

processes. Sigmund Freud, an Austrian neurologist is considered as the founder of psychoanalytic clinical method for analyzing and evaluating the human minds. He also developed various techniques such as free association, transference, and numerous studies regarding psychology and the mind. Freudian psychoanalysis, which emphasized the unconscious mental processes and methods for treating mental disorders originated in the late 19th century. During the 1890s, Freud along with physiologist Joseph Breuer studied neurotic patients under hypnosis. Studying the patients and their behaviors they came up with various conclusions on the human mind. Freudian psychoanalysis also provided model on traumatic subjectivity and various accounts about the effects of trauma on the mind and memory. Psychological trauma is thus described as damage to the psyche after living through an extremely frightening or disturbing event which may result in Challenges in the functioning and coping abilities of the individual.

The terms 'traumatic neurosis' and 'nervous shock' were coined in the 1860s by researchers who actively studied the cases of shock and hysteria who in addition to Freud, include Pierre Janet, Josef Breuer, Jean Martin Charcot, Hermann Oppenheim and Morton Prince. The study of trauma has its roots with the works of French neurologist Jean Martin Charcot. Charcot is considered as the first to attempt a study and define a disease called 'Hysteria'. One of his pupils, Sigmund Freud along with Joseph Breuer published the essay '*On the Psychical Mechanism of Hysterical Phenomena*' in 1893 where they argue that hysteria was a result of physical degeneration. Breuer and Freud's essay proposed that the strange physical symptoms of the hysteric, the trance states, violent mood swings, amnesia, partial paralysis of the body, and so on could be modeled on the traumatic on the traumatic effects of accidents. Writings of Freud in the 1890s traced how 'trauma' accrued new meanings

as his ideas about them were constantly evolving. Freud's early theories in *Studies on Hysteria* (1895) written along with Joseph Breuer and the theories later in his career in *Beyond the Pleasure Principle* (1920) dominate trauma conceptual employment by literary trauma critics today. *Studies on Hysteria* offered numerous case histories of the traumatic origins on Hysterical symptoms and made various claims for the effectiveness of cure. Freud also argues that traumatic Hysteria develops from repressed or earlier experiences of sexual assault. Yet Freud remained clueless on what events triggered the force to produce Psychological trauma. In this work he claims that the original event was not traumatic in itself but from its reminiscences. *Beyond the Pleasure Principle* (1920), Freud's later work puts more of focus on war neurosis and the problem of traumatic repetition. The defense mechanism of the ego as well as the origin and effects of trauma upon the psyche are the focal points in this work. Traumatic events often create conflicts in the ego which split off from the unity of ego and are repressed but return later often in dreams. The conflicts caused by trauma create traumatic neurosis. *Beyond the Pleasure Principle* is thus a metaphysical vision of a struggle between life and death and that is wider than the narrower diagnostic concerns of his earlier work on the sexual traumas at the origin of Hysteria. Even though Freud had initiated the study on trauma, he deserted the field.

Trauma theory arose during the 1990s as there were social areas of concern, acknowledging the crimes against women and children which include assaults, battering and rape, post-traumatic war veterans, scars caused by torments of the holocaust which initiated the necessity of study in this field. "in the field of trauma studies, women's activities have played [and keep on playing] a significant job, by pointing out issues that explicitly influences ladies and kids, for instance, physical or potentially sexual maltreatment, female sexual bondage, genital mutilation, the acts of

suttee, lady of the hour consuming and honor killing, also assault as a standard weapon of psychological warfare” [Balaev, Michelle. *Contemporary Approaches in Literary Trauma Theory*]. Lexicalization of trauma was crystallized by the American Psychiatric Association’s new classification of Post-Traumatic Stress Disorder [PTSD] in the Diagnostic and Statistical Manual of Mental Disorders third edition [DSM-III] published in the year 1980. The DSM-III classified the external stressor for PTSD as “a psychologically distressing event outside the range of usual human experience” that is accompanied by “intense fear, helplessness and causes significant distress in most people” [DSM-III 236-8, 248]. The current DSM-IV classifies PTSD as a trauma or stressor related disorder rather than an anxiety disorder. Trauma first entered the DSM as an official diagnosis in 1980. Since the 1990s, theorists have focused more on trauma literature with Holocaust and modernist texts garnering much attention. Influential critics in the field of trauma Studies during the period include Cathy Caruth, Shoshana Felman, Dori Laub and Dominic Lacapara. The first wave of criticism popularized the concept of trauma as an unrepresentable event that reveals the contradictions within language and experience.

The ‘Yale School’ was the name given to a group of critics who worked in a loose alliance to disseminate the ideas of the French philosopher Jacques Derrida in literary studies. Derrida’s intervention into the Western philosophical tradition extended a strange status to literary knowledge which he used to interrogate and deconstruct the foundational categories of philosophical thought. Cathy Caruth, one of the critics who belong to this school of thought kindled great attention on trauma Studies through her work *Unclaimed Experience: Trauma, Narrative, and History* (1996). She enlightened a new era in post-structural approach of analysing literary texts. A definition of trauma given by Caruth is "trauma is overwhelming experience

of sudden or catastrophic events in which the response to the event occurs in the often delayed, uncontrolled repetitive appearances of hallucinations and other intrusive phenomena" [Caruth 11]. Caruth considers literature and trauma intimately intertwined. She also believes that traumatic experience is not possessed by an individual or a group, thus its impact is never captured by direct reference. She views trauma as an event that fragments consciousness and prevents direct linguistic representation. Trauma is "a shock that appears to work very much like a bodily threat but is in fact a break in the mind's experience of time" [Caruth 32]. She draws attention to the severity of suffering by suggesting that traumatic experience damages the psyche. Dissociation or fragmentation is viewed as the direct cause of trauma. The critical emphasis on trauma rests on the claim that extreme experience fractures both consciousness and language. It is literature's figurative language that transmits the force of a traumatic history. This trauma model by Cathy Caruth thus takes a particular interpretation of Freud's trauma theories. Shoshana Felman began her journey of analysing trauma through her most significant work *Testimony: Crises of Witnessing in Literature, Psychoanalysis, and History* [1992]. Felman explores the relationship between literature and psychoanalysis to trauma and testimony and critical studies. Both Caruth and Felman engaged in understanding of events by listening to expressive experiences.

The notion of trauma's unrepresentability has remained a central issue in the wave of studies that came after Caruth in the 20 years that followed. In criticism that upholds the conceptual underpinnings of the conventional model but broadens the theoretical framework to include feminist, racial, and postcolonial theory, the emphasis on the intrinsic relationship between the individual and cultural group as well as the dissociative and silencing effects of trauma continues to be highlighted in

Caruth's model. The traditional Freudian–Cartesian concept of trauma and its delayed effects is employed by Laurie Vickroy, Michael Rothberg, Suzette Henke, J. Brooks Bouson, and Deborah Horvitz in criticism that frequently addresses the connection between personal and collective trauma. Further criticisms that developed afterwards had a theoretical pluralism that was against the traditional Cartesian model. This model not just seeks to understand not only the structural dimensions of trauma but also its cultural dimensions and the diversity of narrative expression. The pluralistic model focuses most on the relationships between experience, language, and knowledge that details the social significance of trauma. The study within this approach provides greater attention to variable traumatic experiences. The criticism of this field includes the work of Greg Forster, Amy Hungerford, Ann Cvetkovich and Naomi Mandel. This paradigm views trauma as an incident that modifies perception and identity, but results in the formation of new knowledge about the self and the outside world. Traumatic events can create a reorientation of awareness that can have both clear and confusing meanings. It is clear that different people place different values on traumatic events and their memory when one takes into account the variety of trauma in terms of its causes, effects, and representational potential. The emphasis on the specificity of trauma in relation to a specific personal or historical event demonstrates the adaptability of psychoanalytic trauma theory. The pluralistic model frequently emphasizes the definite values of the traumatic event and memory, whereas the application of the concept of trauma to the analysis of literary representations of the psyche on individual and collective levels runs the risk of essentializing trauma's effects to universal responses. This diminishes the significance of the classic model's binary foundation, which calls for a dissociative quality and inflated referentiality of trauma.

The pluralistic model of trauma includes viewpoints that contend that, despite being upsetting, traumatic memories may not always result in pathological symptoms that inhibit their retrieval and integration into identity. Because memory in the present is influenced by cultural and historical settings that have an impact on narrative recall and shape knowledge of the past, the emphasis is shifted to the external, cultural variables that shape traumatic events. The idea that remembering is a dynamic process of creating meaning rather than a static thing that can precisely recreate the past supports the idea that memory is somewhat modified by remembrance. The relevance of the past occurrence is determined from this perspective by the fact that traumatic memories reflect the function of memory and is disrupted but not completely eliminated by the traumatic experience.

Psychological trauma, its representation in language, and the role of memory in shaping individual and cultural identities are the central concern that defines the field of trauma Studies. Trauma Studies at the present involve several fields which include focus on psychological, philosophical, ethical and literary questions about the nature and representation of traumatic events. It is an interdisciplinary body that draws from psychoanalytic, feminist and post structural discourses. Trauma Studies thus explores the impact of trauma both in literature and the society by analysing its psychological, cultural and rhetorical significance. Trauma is unseen and universal. Trauma can also be passed down through generations. Social divisions caused by trauma can form the basis of historical myths that become an important part of a group's identity. Trauma is life threatening and surviving trauma is hard. Trauma can be divided into three types: Acute trauma, which results from a single stressful or dangerous event; Chronic trauma, which results from repeated and prolonged exposure to highly stressful events like domestic violence, bullying, and assault;

Complex trauma which results from exposure to multiple traumatic events. Denial and shock are typical after traumatic events like disasters, rape and abuse. Long term reactions to trauma include flashbacks, strained relationships, hypervigilance, nightmares, and unpredictable aspects to the behaviour. Physical symptoms include headaches and nausea. As many studies have suggested women are the likely victims of trauma and develop trauma twice than men. Trauma can be physical, psychological, emotional, cultural and social based on different aspects. Trauma is exceptional as it depends highly on the individual's ability to cope with such events. These events often overwhelm the individual's psychological, physical and emotional capacity.

PTSD, Post-traumatic stress disorder is the type of trauma which persists long after an event. Individuals may continue to have PTSD and not recover from the trauma after long years. Trauma studies are of the opinion that trauma is challenging for anyone but that it may affect children differently and impact their mental and physical development. Childhood trauma is regarded as quite complex and involves a variety of psychological traumas including abandonment, neglect, sexual and verbal abuse, witnessing abuse towards family members and having mentally ill parents. Antisocial behaviours, substance abuse, attention deficit hyperactivity disorders, sleep deprivations are the long terms effects of these traumatic incidents which have severe psychological, physiological and sociological consequences. Community violence or parent's substance misuse can also convulse a child's safety and well-being. These events are harder to overcome for children and last long in their memory which makes it impossible for them to move on in their lives and accept the world as an adult. People who suffered in childhood are likely to have phobias, long term panic disorders, depression, anxiety, and substance abuse. Bullying is another aspect to be

studied which is a major traumatic event across the globe. Research shows bullying and harassment can cause adult symptoms of post-traumatic stress disorder. It makes the victims struggle with self-esteem as adults and has difficulties with sustaining relationships. They often shun social contacts and are indrawn to themselves. It takes a major toll on their development as an adult and can develop strains both in their personal and professional lives. Trauma is thus not an event to be left unnoticed and avoided. After a traumatic occurrence, it is more difficult for an individual to move on because most people remain in denial. As trauma is an inherent part of people's life, research on it is crucial in this regard.

It has become feasible to more thoroughly understand the strength and complexity of links between tragic occurrences, media objects, networks and mental processes by bringing trauma theory into films and media studies. The representation of traumatic events in films is examined by trauma theory. One of the main themes is the depiction of catastrophic occurrences and their after-effects. Incorporating trauma in films often reflects a growing challenge for the trauma survivors. While observing unfortunate circumstances in cinema can make individuals fully cognizant of the relevance of trauma. The graphical contents portrayed not only triggers traumatic memories in survivors but also can be traumatic to non-survivors to witness. Portrayal of trauma in films are also an initiative to introduce its relevance and impacts to the audience, the society. Filmmakers employ a variety of methods to portray trauma in movies which includes flashbacks, nightmares, dreams and dissociative ideas to depict the traumatising events in a movie. These characteristics are employed in a movie to invoke empathy, emotional depth and realism to fully understand such tragic events. Memory is the key element that is being analysed in the process. The effects of abuse, assaults and disasters, marginalisation is deeply portrayed and studied by

filmmakers. They use the cinematic medium to convey the comprehension of trauma and its effects on both Individuals and communities. Films employ psychological aspects like anxiety, depression and trauma, which are the new trends that are being explored and brought about to the public both as an awareness and depiction of how relevant it is in the society today.

The field of trauma continues to grow and develop adapting to various approaches and incorporating vivid perspectives from psychological, postcolonial and feminist theories. Research into psychological trauma and effects of trauma have increased steadily. Trauma in all forms is a part of human experience. All humans suffer some kind of trauma at a point in their lives. Individuals suffering from such events need to be taken care of and help provided to improve lives for better functioning. Psychological attributes such as Trauma has also become a subject of matter, which has been incorporated into the visual media. Derek Tsang, a Hong Kong filmmaker has also portrayed the traumatic experiences of a young girl through his coming-of-age film *Better Days*. Trauma has thus travelled beyond psychology, analysing its roots and causes even in cultural and ethnic studies.

Chapter Two

Better Days: An Overview

Based On the novel *In His Youth, In Her Beauty* by Jiu Yuxei, Hong Kong director Derek Tsang's 2019 film *Better Days* is a thought-provoking interpretation of the story. Set in the fictitious city of Anqiao, the film follows a high school kid who is subjected to torments and harassment and her unexpected bond with a street thug. Regarded as a coming-of-age film, it portrays not just the life of a high school student but the social atrocities that she faces as a child. Most coming of age genres employ transitions from adolescence to adulthood who overcome obstacles and reach new heights with broad perceptions about the world. Derek Tsang in *Better Days* establishes this loss of innocence by bringing in the context of bullying, telling the story of a young girl's journeys into adulthood and criticising the societal factors that make her path much more painful and hard to tread on.

The film depicts the blossoming relationship between Chen Nian, a young high school girl and Xiao Bei, a street thug. Discriminated and harassed by the ones around them, they find solace in each other. The movie is a depiction of the beauty, innocence and horrors of a teenager. Amidst all the torments that they endure, they share a protective companionship and grow to become the ones they need the most in their vulnerable moments. The movie begins as the story of Chen Nian is unveiled. Chen Nian weeks before attending the toughest and prestigious university entrance examination of the country, Gaokao, finds herself amidst various challenges. Hu Xiaodie, a young woman, falls to her death while studying for the exam in order to flee the violent bullying that was a constant part of her life. At the schoolyard, Chen Nian approaches her body and covers her with a jacket as a tiny act of kindness for a

girl she regrets not spending more time getting to know. Sadly, Wei Lei, a popular bully who enjoys making the lives of people miserable for their financial status, one who has little regret over her part in bullying Hu Xiaodie to death, turns her attention to Nian as a result of this act of solidarity.

Nian, who is determined to focus only on her studies in order to ace the exam and gain admission to a prominent Beijing university, reports the bullying to Zheng Yi, the detective looking into Hu Xiaodie's death. Even though Wei Lei and her friends are expelled from school, they still bully Nian. In fact, they step up their tactics, waiting for Nian to come home from school so they can beat her up, destroy her assignments, and even chase her with a cage of white rats. Nian turns to an odd ally: a street punk named Xiao Bei, whom she meets by chance when a gang is beating him up, as her mother runs away from creditors while working to pay their bills. Nian is given protection by Bei, who follows her to and from school and lets her study in the safety of his run-down apartment. Their strange relationship eventually develops into friendship, then into romance. But, the consequences of a violent incident in their neighbourhood pose a challenge to the tenuous harmony they have managed to establish.

At First, she sees a fellow classmate, who was bullied brutally leap to her death. She then gets targeted by the bullies in her own class. Chen is helpless with none to support her, her family, police or the school authorities. She then meets her saviour, Xiao Bei. He not only gives her shelter but also escorts her to safety after school. As the world turns its back on them, they find comfort in themselves and endure every challenge that comes their way. Chen Nian quietly faces all the obstacles that come her way with the help of Xiao Bei. There is a flashback employed in the movie which reveals how Chen accidentally leads to the death of one of her bullies,

Wei Lei. Wei Lei confronts her to not leak the video footage of bullying and Chen in anger pushes her leading to her death. Xiao bei wants Chen to continue her studies and neglect the accident. He plans to take the blame on himself for being the one who assaulted Nian. Police at the end come out with the truth behind the murder and both get to jail with a minor sentence. The ending scene of the movie is after a few years with Chen being a teacher who sees a bullied and depressed student. She approaches the child and the movie ends with them walking together and Xiao Bei following closely behind. The movie also illustrates the efforts of the Chinese government in tackling bullying and the laws enforced with a reminder of how gruesome assaults and bullying might impact the society.

"Better Days " is a poignant, multidimensional and thought provoking coming of age film that is emotionally gripping and visually stunning. It addresses various social issues like suicide, bullying and is particularly in context of the harsh Chinese education system. The film illustrates the harsh reality of traumatising events, bullying that many students face, including physical violence, verbal and substance abuse, and social exclusion evident in the society. The film has employed an amazing cinematography and a haunting score that perfectly captures the emotional depth of the story. It is well written and well shot. Through the character of Chen Nian, who is relentlessly bullied, the movie highlights the emotional and psychological toll that bullying can have on young people. It also explores the complex dynamics of bullying, including the role of bystanders and the impact of social status and reputation. The title of the movie is an apt one as it points out to the better days ahead that one will encounter. It is an optimistic phrase which denotes strength and positivity, that amidst all the obstacles one faces, they can still have hope for a bright future.

Derek Tsang, son of the legendary Hong Kong performer Eric Tsang, returned after earning his bachelor's degree from the University of Toronto and entered the film industry as an assistant at Peter Chan's Applause Pictures. He also began taking supporting roles in films like *AV*, *Isabella*, and *My Name Is Fame*. *SoulMate* (2016) was his first feature as a solo director. Derek Tsang does exceptional work in *Better Days* with the direction of the movie. The pacing of the movie is well crafted, allowing the audience to connect emotionally and psychologically with the characters and their circumstances. Tsang uses numerous symbolisms and imagery throughout the film to convey the emotional turmoil faced by the characters. Tsang's direction also draws out the best from the actors who deliver powerful performances particularly Zhan Dongyu, who plays the role of Chen Nian. The cast is outstanding, which makes the acting authentic. Zhan Dongyu, the movie's leading lady, brings vulnerability and melancholy to strengthen her character by providing a solid performance as the troubled Chen Nian. From *Under the Hawthorn Tree* to Derek Tsang's *Soulmate* and to *Better Days*, she has proved her excellence in acting. Jackson Yee, the singer turned actor stars opposite Dongyu. Even though many doubted the casting, He wonderfully portrayed the innocence and kind hearted Xiao Bai and captured the essence of a street thug. The emotions and scenes portrayed were raw, which depicts how gruesome and horrible the society is to people like Chen Nian and Xiao Bei. The acting is pure and raw which makes each assault and obstacle they face being deeply conceived by the audience who felt the direct emotions throughout the film. Progressiveness of the characters and emotions conveyed are the highlights of the movie. The Different themes explored in the film such as bullying, harsh education system and suicide are all handled with sensitivity and nuance. The film

carries the true essence of the novel and keeps the innocence intact while delivering a realistic performance from the actors.

The strained family relationships in the Asian household, the constraints of the Asian education system that makes students suffer, the economic conditions and the social aspects of the nation China, and adolescent lives are the cases deeply portrayed in the movie. The movie portrays the troubles of bullying but also the torments by the people in modern China. It is not restricted to Chinese scrutiny but addresses various issues across the world. On one hand the director represents the Chinese education system and the gruesome entrance examination Gaokao which exerts much pressure on the young minds whereas on the positive note he showcases how Gaokao also provides the only fair and equal opportunity for students irrespective of their financial backgrounds to compete and succeed in their lives. *Better Days* also highlights multiple facets of suicide, assault, poverty, human resilience, morality and sacrifice. Messages of hope and resilience are conveyed effectively through the movie. Amidst all the torments that the two young people face in their lives, they strive forward to a better future. The film also shows how two persons can be part of each other's life irrespective of the societal differences they have. The safety and concern that they could not receive from the society was what they passed down to the ones who felt weaker and depressed. Derek Tsang has woven a dynamic film whose direction brings to life powerful messages to the society and creates a memorable thought-provoking cinematic experience. The film violently but honestly addresses the suffering of young minds. The film is about growing up and finding light in a world full of darkness.

Tsang's approach in the film is experimenting with sensitive subject matters and also transforming them in the form of a melodrama. He brings life to various

genres; melodrama being dragged into a neo noir crime thriller and a murder mystery. As the characters deepen their bonds, their fate becomes more entangled in troublesome occurrences. Tsang's mastery in filmmaking is widely evident through his measured close ups of Chen Nian's life, the heightened over tonal montages, and tracking shots of Chen and Xiao Bei into the underbelly of the city. The survival of the younger generation upon false hopes, pressures from peers and society are embodied accurately in the film. Derek touches upon the subject matters that are hard to come across in most contemporary Chinese films. Having its co-production between mainland China and Hong Kong, *Better Days* is a prime example of how cinema facilitates meaningful socio-political exchange between two regions.

Better Days' removal from the Berlin Film Festival line-up and the postponement of its anticipated summer release drew greater attention in 2019 from the audience worldwide. Derek Tsang's film arriving in mainland theatres in October received the recognition it deserved and dominated the box office for multiple weeks. *Better Days* had an astounding twelve nominations for the Hong Kong Film awards in early 2020, and when the winners were revealed, took home eight awards including the Best Film, Best director, Best Screenplay, and Best Actress. Tsang had taken a great risk by tackling various challenges and sensitive contents in *Better Days* and by doing so, he undoubtedly touched the hearts of viewers as well as the ones in the industry. The view of the Chinese education system and law enforcement on assaults were also the major risks that Derek had to take to be portrayed in the film. He takes a huge stride forward going against the societal factors in giving out the raw and authentic taste of his film to the audience across the globe. The film received critical acclaim for its powerful storytelling and performance. It was also a major success in China, grossing over 200 million dollars. The major accomplishment of the film was

its selection as China's official entry for the Best International Feature Film category at the 93rd Academy Awards. It became the third Hong Kong film to be nominated and the first by a Hong Kong native rather than a mainland director.

The movie evidently deals with trauma, particularly the ones caused by bullying and societal pressures. The film vividly illustrates the emotional and psychological trauma that results from bullying, strained family relations, academic pressures on students, including anxiety, depression and their eventual escape, suicide. The characters employed in the film are traumatised by their experiences in life. The movie also concentrates on the lasting impact that trauma can have on an individual's mental health and well-being. The film also explores how trauma can be triggered by seemingly unrelated events and the difficulties that victims face in seeking help and healing. The film gives much importance to the relationships and its healing power, of friendship and human connections. Overcoming traumatic events through self-acceptance and forgiveness. The movie thus is a powerful exploration of complex and devastating effects of trauma.

The demands placed on a person increase over time. It is not always simple to act in accordance with our actual nature, whether it be because of organisations that establish rules for career success, companies that control the standards of attractiveness and appearance, or even social interaction conventions that devalue some actions. Despite these ongoing identity manipulations, there remains a superior, unexplainable connection that is crucial to the ongoing need for belonging. It's intriguing to see how the bridge, love, sometimes depicted in a metaphysical realm, takes on more realistic undertones, blending with the gloomy and unsettling mood that forms the microcosm of the *Better Days*. It is thus an outstanding picture

that demonstrates how cinematographic brilliance extends far beyond Manichean stories and illustrates what many would fear to even acknowledge

Chapter Three

Better Days as a Site of Traumatic Events

“Does anyone know the difference between ‘was’ and ‘used to be’?”

“‘Was’ means it has passed.”

“In fact, both of them mean that it has passed, but the difference is that ‘used to be’ conveys a sense of loss.”

Better Days (2019)

Better Days, by Hong Kong director Derek Tsang is a poignant coming-of-age film that portrays loss of innocence through the life of a young girl, Chen Nian, within the context of school bullying. “This was once our playground”. The distinction between the past and present tenses in English grammar is being described to her students by an adult Chen Nian. With this symbolic flash-forward as its opening, *Better Days* piques interest of the viewers through the traumatic tale of two disturbed youths. Together they confront a terrible world of institutional oppression, constant violence, and widespread apathy within their "playground," which is bounded by the walls of a high school complex located in a concrete jungle. The movie is Hong Kong director Derek Tsang’s earnest dissection of mainland China’s high-pressure exam-oriented educational system, which is where rampant school bullying originates, adapted from author Jiu Yue Xi’s novel of the same title.

Better Days juggles the delicate romanticism of the young, improbable pair with the grim truth of the bullying pandemic. The *Soul Mate* director Derek Tsang’s film offers a critical view of a broken society as well as the perilous strain that faces teenagers. Some of the abusive scenes, along with Zhou’s cryptic acting, are particularly difficult to witness since they served as a constant reminder that

numerous teens experience this kind of assault and trauma on a daily basis all around the world. The film is also an insight into the traumatic experiences children face from societal factors.

Better Days embodies scars that breaks the individual as a whole. Through the representation of Chen Nian and the circumstances she goes through in life as a lonely adolescent with no adult to support, the movie showcases wounds that are not always visible on the outside but the scars like trauma which lie deeper within the individual that are more hurtful than anything that bleeds. Various traumatic events evident in the movie portrays how Nian lives a life of traumatic circumstances which enhances her ability to feel the empathy that was not provided to her when she needed it the most.

The deterioration of Chen Nian's confidence in the adults in her life is shown in the movie as her loss of innocence. She already had to view life differently than her peers, even before any bullying started. The camera glides over a map with "Peking University" and "Tsinghua University" marked in the opening scene at her home, as well as a wall covered in diplomas and orderly post-it notes (00:12:08). Angry creditors start pounding on the door, demanding that Chen Nian's mother come out and pay them back while she calmly studies alone. As Chen Nian's father is never acknowledged, we can only presume that she was raised by a mother who is always away. In a way, the mother-daughter connection is tight but remote. When her mother eventually returns home, Chen Nian compassionately assists in doing her hair but evidently harbours some anger because when her mother confesses, "I know I'm not a good mother. Be patient. Once you graduate from university, we'll escape this hellhole. I know I owe you." (00:16:36) She observes her mother leaving the house again before dawn while sobbing, displaying the complexity of her feelings, which

may be a combination of hate and affection. For those like Chen Nian, who come from a less fortunate family, the impending national examinations are frequently seen as a "make-or-break" moment. This obsession on the tests is evident in both the set decorating and the discourse (Tsang). Later, as she struggles with the stress of the examinations and the pain of being bullied, she sobs into the phone as she cries out to her mother for support (00:43:20). Clearly, owing to their physical separation, they are able to converse solely through phone conversations. When Chen Nian tears silently and struggles to tell her mother about the bullying, there is also emotional distance there. Her mother is too far away to be a source of comfort, so she suppresses her sorrow.

Chen Nian comes to the conclusion that she has no adult role model in her life who can assist her. Her homeroom teacher informs her that although the school will punish her bullies, they would still be given a second opportunity by letting them sit for the national examinations, essentially absolving them of any actual repercussions. "There will always be shadows on your path. But when you look up, you will always see the light." (00:39:36) That is a well-intentioned attempt at motivation, but one that Chen Nian probably believes is hollow because she has no source of hope when her bullies can abuse her even after school. A few days later, when she gets home, she finds her bullies complete with a box cutter and a cage filled with mice. When she flees, she calls Zheng Yi, the police investigator in charge of her case, but he does not answer, leaving her helpless and terrified. When he finally answers her phone, his colleague calls him back to the questioning room, making Chen Nian realise that even the police are unable to assist her (00:49:20). In the end, she has no reliable adult to turn to—not her mother, nor her professors, and not the police. Therefore, Chen Nian's only source of security is her friendship with Xiao Bei, and the movie

demonstrates how, despite their outward differences, they are mirror images of one another.

The contrast between Chen Nian, who is diligent and has a promising future, and Xiao Bei, who will amount to little as a street thug, is made early on. As their relationship develops, Xiao Bei opens up and confesses that in addition to his father having abandoned him, his mother had also essentially abandoned him, citing her inability to find another husband as the reason (01:01:20). Both of them grew up without loving parents and are social outcasts; as a result, they are kind to one another in a world that isn't kind to them. They stand up for each other and those they identify with, going beyond simple companions who share their loneliness. Violence may be the only means of defence for Xiao Bei when he witnesses a gangster bullying a little boy into stealing, so he hits the man. In a similar manner to how Xiao Bei provided safety for Chen Nian when she was younger, when an adult Chen Nian notices the little girl in her class who is probably a victim of bullying, she walks home with her. They were both let down by the elders in their lives and had no one to turn to but each other, which inspired them to care for the weak. The same might be said for Xiao Bei's zealous defence of Chen Nian. Xiao Bei has been totally alone for years and has learnt to defend himself, unlike Chen Nian who still has a relationship with her mother. He develops feelings for Chen Nian because she initially sought to shield him and because he sees potential in her that he does not see in himself. Hence, he is prepared to go above and beyond for her and even accept responsibility for a murder in order to help Chen Nian realise her dream of attending university.

The movie uses an image of the other overlaid on the glass divider when the scenes alternate between the two of them when they re-cross paths in a prison visitation booth to graphically demonstrate how similar they are. (02:00:18). Chen

Nian responds, "I used to be. I'm still scared" when Xiao Bei enquires about her level of fear. "I used to be scared, but not anymore", he responds (02:03:52). This conversation illustrates how they have changed as a result of everything that has happened while also demonstrating how similar they are despite having very minor differences. Their bond serves as the movie's main source of hope in the middle of the bloody gloom. It becomes abundantly clear that they very much mirror one other in their current realities and in their hopes for brighter days in the future as the two of them go through their own transformations and periods of self-discovery.

Chen Nian's personal psychological development is undoubtedly the other main focus of the movie. Her friend Hu Xiaodie was the bullies' first victim, but she did nothing about it because she didn't want to risk her academic achievement by drawing the bullies' attention. The impending national examinations create a high-pressure environment throughout the entire movie. Stacks upon stacks of textbooks and papers are stacked high on the desks in their classrooms, and the students organise their desks according to how they performed on the mock exam. For Chen Nian, who depends on her grades to improve her and her family's quality of life, this is a setting where academic achievement is valued above all else. Hu Xiaodie's suicide by jumping from the top of the school building marks her turning point. In order to protect Hu Xiaodie from her classmates' phone cameras at that precise moment, she decides to approach and put her jacket over her face (00:05:53). As shown in a flashback, Hu Xiaodie had previously approached Chen Nian to inquire as to why no one had assisted her despite everyone being aware that she was being bullied. This may have been motivated by guilt (00:34:12). Her actions unknowingly designate her as the bullies' next victim even though she is now no longer a bystander. But this marks the beginning of her transition from a reclusive person to someone who stands

up for what she believes is right. When she first encounters Xiao Bei, he is being assaulted by other criminals, and she instantly gets Police to report the event (00:18:00). In the past, she might have simply ignored them and kept walking, but not now. She reports the three of them, and when the bullying towards her worsens, Xiao Bei starts to defend her by escorting her to and from school. This gives the act of walking someone home in this movie a symbolic sense of safety and security. Chen Nian demonstrates her emotional maturity by being able to forgive and sympathise with her when one of her three bullies becomes the new victim of the other two, and by offering to walk the victim home. Years later, when she is an adult capable of defending others, she goes with one of her students after school to shield her from harassment.

Chen Nian's journey of growing up gave her the courage to stand up against bullying, something she could not do at first. From passive to active bystander, from protected to protector. The movie examines bullying as a bigger phenomenon rather than only focusing on the story of Chen Nian and Xiao Bei. Bullies in the movie aren't flat adversaries; rather, they're manifestations of bigger social problems, particularly the grownups who promote them. The senior detective's statements to Zheng Yi during their dinner conversation about the growth in juvenile bullying shed light on some of these problems: "Just because these cases happen on campus, it doesn't make the school responsible. If you got to the principal, he'll only pass it on to the teachers. If you go to the teachers, they'll only pass it on to the parents. Then the parents will say, 'I work in Shenzhen, I only see my kid a year'" (00:37:52). Since nobody is willing to take responsibility for what has happened, the adults fail to safeguard the victims. The movie demonstrates that when such incidents happen, performative measures are taken, such as placing metal barriers on the parapets and dismissing

Chen Nian's homeroom teacher for carelessness, but nothing is actually done to address the underlying causes of bullying. In China, where many parents leave their children behind to work for extended periods of time in other cities, the senior detective's final phrase also mentions the problem of missing parents as a contributing element in school bullying. In these situations, the absence of parental direction or a tense parent-child connection can exacerbate bullying and victimisation. Wei Lai, the major antagonist, had the incorrect kind of parental supervision, not a lack of it. Her parents put pressure on her to perform because they think she is superior to her peers and won't acknowledge that their child might be at fault. This comes out in the exchange between the police officer and her mother, who responds, "Things aren't always what they seem. For instance, what's the background of their parents? Why was the child emotionally disturbed?" (00:41:34) Wei Lai's mother obviously supports her bullying, and also explains why Wei Lai turns to money to resolve her conflicts with both of her victims. The movie provides a glimpse into the circumstances that the other two bullies encountered, her sidekicks. In contrast to when she is at home with her father, Wei Lei feels powerful at school when she bullies people. Chen Nian hides in an industrial trash can as the three bullies pursue her from her home, only to be found there (00:48:35). One of them plays dumb and keeps quiet, rescuing Chen Nian, while the other two are informed. However, she later becomes a victim, demonstrating once more that bullying will not stop if everyone just chooses to ignore it.

Chen Nian in the movie becomes a girl who has lived through trauma. She has lived through situations where her body, her mind, self was not her own, where she felt disjoined, ripped from herself, safety, and sanity. All her traumatic experiences become a moment, an experience and something where her trust was smashed, her

worth was gone and all there existed was pain. She is just like water, soft enough to offer life and tough enough to drown it away. Trauma permanently changes her and makes her develop into a adult, the ones who were absent at the vulnerable moments of her adolescent life. Overall, though, the movie shows empathy for young people, even the bad ones, and is critical of the society that has fostered bullies while turning a blind eye to their victims. Social themes are explored in Chinese youth films, although they are ultimately softened by wrapping up with a moralistic or sentimental message. The movie itself is realistic in its depiction of school violence, yet it nonetheless conveys a message of optimism through Chen Nian and Xiao Bei's friendship, which demonstrates how they get through challenges by leaning on one another and finally grow stronger. The cause of Chen Nian's pain has been permanently eliminated from her life, despite the fact that the two of them inevitably face the repercussions for unintended killing and its concealment. They are able to go on and eventually attain the life they had so dearly wanted as children by the movie's conclusion.

Coming of age "appears not only as a psychological or biological process, but as a product of society where culture influences individuals and itself becomes a part of the development pictured in these films," according to the book *Coming of Age on Film: Tales of Transformation in Global Cinema* (Hardcastle et al. 2). In movies, a character's development frequently reflects some sort of change in the setting where the action takes place. Since she was bullied in school, Chen Nian recognises bullying when she sees it happening to a student in her class and steps in to provide the security that Chen Nian herself lacked. Although one person can have an impact, the problem is still far bigger than the one person.

The most crucial questions underlying *Better Days* directed towards the viewers are, Can Chinese society be able to transform itself, or will they keep letting the young people down and letting them fall through the cracks until they can no longer take it, should one be the bully, victim or the bystanders who do nothing. By urging spectators to consider their involvement in it, director Tsang does not hide the brutality that teenagers can and will show against one another. If anything, he makes care to draw attention to the problem in an effort to spread awareness of this atrocity, which is clear from the minute the movie starts until the end. This topic, despite its cultural context, is universal and ought to resonate with viewers all throughout the world.

Conclusion

Literature is a solid tool for learning about complex matters, such as trauma and mental processes. In fact, it can be extremely beneficial for overcoming mental instabilities and empowering minds. Excellent writing has the ability to forge relationships, broaden people's perspectives, and increase our knowledge of wider subjects like trauma. Based on the novel *In His Youth, In Her Beauty* by Jiu Yuexi, the movie *Better Days* directed by Derek Tsang represents the traumatic circumstances that a young girl has to go through her path of life. The movie is a metaphor of loss, traumatic circumstances and abuse. A generally sincere drama, *Better Days* plods through bullying, academic pressure, murder, and tragedy while maintaining a tone that is suitably depressing and melancholy.

The suffering brought on by bullying mirrors the demands of society. It's a truly tough world for the girl as various events conspire to close the walls in on her. The complex characters and the general intensity of the plot make the movie a true masterpiece. The film succeeds in portraying the complicated and traumatic lives of an excessive number of students, as well as an oppressive environment that is filled with social, familial, and scholastic pressures. A civilization that often involves full-blown individual oppression matches competition at all costs and the unrestricted pursuit of intellectual perfection. There's barely a place for optimism in such a situation, and there's not a lot of faith left in the chance of things improving. In conclusion, through this project, one can see that *Better Days* tells a universal story depicting bullying and trauma, while having its own unique point of view. It showcases a challenging yet incredibly rewarding subject

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DON BOSCO ARTS AND SCIENCE COLLEGE

ANGADIKADAVU

A PSYCHOANALYTIC INTERPRETATION OF THE MOVIE

LADY MACBETH

A Project Submitted to Kannur University in Partial Fulfilment
of the Requirement for the Award of Bachelor of Degree.

ANNIE BIJI

Register No: DB20AEGR006

DEPARTMENT OF ENGLISH

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March 2023

KANNUR UNIVERSITY

Bonafide Certificate

This is to certify that this project report entitled "**A Psychoanalytic interpretation of the movie *Lady Macbeth***" is a bonafide work of Annie Biji, who carried out the project work under my supervision. This project has not been published or submitted either in part or in whole for any other degree.

Fr. Jaison Anthikkatu

Head of Department

Ms. Aswathi Krishna

Project Supervisor

Declaration

I, Annie Biji, hereby declare that the project work entitled "**A Psychoanalytic interpretation of the movie *Lady Macbeth***" has been prepared by me and submitted to Kannur University in partial fulfilment of the requirement for the award of Bachelor of Arts in English is a record of original work done by me under the supervision of Miss Aswathi Krishna of the department of English of Don Bosco Arts and Science College.

I also declare that this project work has not been submitted by me fully or partly for the award of any degree, title or recognition before any authority.

Angadikadavu

Annie Biji

31-03-2023

DB20AEGR006

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Annie Biji

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Introduction

The study of literature enables people to form new opinions and moral stances and can support people in projecting themselves as well-read citizens of society. It can be a rewarding and enlightening experience to study books. We can comprehend philosophical movements and ideas from a specific period by studying English literature. Literature is an artistic medium that can evoke a range of feelings and an overall sense of spiritual well-being. It is possible to comprehend how modern western culture has changed over time by following the narratives depicted in English writing. It aids in our ability to comprehend the past more fully and draw valuable life lessons from it. Additionally, it enables us to gain knowledge of customs, myths, superstitions, and the widely held belief that literature preserves the idols of faith, love, obligation, friendship, freedom, and human life as the most deserving of preservation.

A similar period saw the birth of both psychology and cinema. Numerous psychoanalytical approaches have been used in cinema theory and criticism throughout history. This project is a way of Psychoanalytic approach to William Oldroyd's *Lady Macbeth*, a movie that rewrote the conventionality of women. *Lady Macbeth* combines the elegant, pleasing exterior of a classy historical drama with the ruthless, heart-pounding core of a venomous psychological thriller. Even though the audience wants to turn away from its cruelty, they can't help admiring its beauty. This dissertation analyses the psychological aspects of the movie *Lady Macbeth* through the point of view of Katherine, the protagonist of the film. It also discusses how the concepts of Id, Ego, and Superego constitute the human psyche. Issues faced by women and their lack of freedom and confinement have become one of the most

discussed topics in the 21st century, and the film, even though set in the past, has great contemporary relevance. In brief, the whole dissertation discusses the Psycho analytic ideas evident in the movie *Lady Macbeth*.

Chapter One

A General Introduction to Psychoanalysis

Philosophy and experimental physiology gave birth to psychology in the late nineteenth century. The development of psychoanalysis theory owes a lot to the medical field and the circumstances surrounding the medical practice. A key distinction between this brand of theory and some other types of psychological theory is made by the historical connection between personality theory and actual application that has persisted throughout the development of psychology. It was simpler for personality theorists to challenge or reject presumptions that were generally accepted by psychologists as they were relatively unengaged in the continuing institution of psychology. They create theories that are more complex and multifaceted than those that are popular in general psychology.

The study of human conduct is thus the goal of psychology. Behaviour includes both hidden processes and outward behaviours. Therefore psychology studies both the internal and external actions of man. Although the theoretical and practical areas have been specialized by various branches of psychology, the goals of psychology go beyond the purely academic. It is used not only to better our understanding of human nature but also to improve life and to adjust and balance a person's personality. As diverse as the area of psychology's theoretical study, so are its applications. Understanding the reasons why crimes happen and how to prevent them has been made much easier thanks to psychology.

The term psychology is made up of the Greek words 'Psyche' and 'Logos', the former signifying soul and the latter conceptual knowledge. Therefore, psychology literally implies the study of the soul. Psychology is the consciousness of science.

Although it is not the only field of study in which humans are examined, psychology is the science of behaviour. In addition to psychology, a number of other sciences also explore human nature from different angles. Psychology examines the working of the physical organs nervous system and cells. Since psychology is a discipline, it employs those techniques. Since psychology is a discipline, it employs those techniques. The experimental technique is heavily used in modern psychology, which is as much In the strictest sense of the word, any technique can be considered scientific. Because it is based on the facts, it is true. Psychology focuses on the person when examining behaviour. Individual refers to a distinct individual who lives from birth to death rather than a human being.

The study of behaviour is how psychology is described. The evolution of personality theory has played a rebellious role in psychology. It focuses on specific ideas from a particular theory that are thought to be sufficient for a thorough explanation or comprehension of human behaviour.

The id, ego, and super ego are the three main systems that make up the psyche. They interact very closely despite the fact that each of these provinces of the overall personality has its own functions, characteristics, components, operating principles, dynamisms, and mechanisms. Behavior is almost always the result of interactions between these three systems; very infrequently does one system function independently of the other two.

The Id

The id is the foundational component of identity; it serves as the framework within which the ego and superego separate. Everything psychological that is inherited and present at birth, including impulses, makes up the id. It serves as the

source of all psychic energy and provides all of the strength required to run the other systems. It maintains intimate contact with the physiological functions from which it draws its energy. Due to its lack of awareness of objective reality, the id is what Freud referred to as the "true psychic reality" because it reflects the inner life of subjective experience.

The id cannot stand energy surges that are felt as unpleasant tension states. Therefore, when the organism's tension level is increased due to either external stimulation or internally produced excitations, the id acts in a way to quickly release the tensions and bring the organism back to a comfortably constant and low energy level.

The Ego

The ego develops because the organism's needs necessitate appropriate interactions with reality's objective universe. Before the tension of hunger can be relieved, the individual who is hungry must seek out, locate, and consume food. The individual must therefore learn to distinguish between a memory image of food and a real sense of food as it is experienced in the outside world. It is claimed that the ego is the truth principle and that it uses the secondary process to function. The reality principle seeks to delay the release of tension until a suitable target for the need's satisfaction has been found.

Super Ego

Super ego is the internal representation of the conventional values and ideals of civilization as presented to the child by its parents and reinforced by means of a system of rewards and punishments placed upon the child. The moral side of identity is the superego. It represents the ideal rather than the actual and strives for protection

rather than pleasure. Its primary worry is determining what is right or wrong so that it can act in conformity with the ethical guidelines established by the societal agents.

The internalised moral judge of behaviour known as the super ego develops in reaction to parental praise and correction. The child will learn to direct its behaviour along the lines set forth by the parents in order to receive the rewards and escape the punishments. The ego ideal rewards the individual by having him or her feel pleased, while the conscience penalises the person by making them feel guilty. Parental control is replaced with personal control with the development of the superego.

Young psychiatrist Carl Jung was reading Freud's analysis of dreams shortly after its 1900 publication in Zurich. Jung sent Freud copies of his writings that generally supported Freud's point of view after being deeply moved by the ideas that Freud advanced or which he used and validated in his own practise. A consistent exchange of letters between the two individuals started in 1906. Jung would succeed him, according to Freud's decision. Jung served as the first president of the newly established international psychoanalytic organisation for four years. The intimacy between Jung and Freud started to wane.

The entire personality, or psyche as Jung refers to it, is made up of various distinct but interconnected systems. The ego, personal unconscious, group unconscious and its archetypes, persona, anima, and animus are the main ones.

Personal Unconscious

The ego is located next to the inner unconscious. It consists of memories that were once aware but have since been repressed, suppressed, forgotten, or ignored, as well as memories that were never strong enough to have an impact on the person's consciousness. Like Freud's preconscious material, the contents of the personal

unconscious are accessible to awareness, and communication between both the subconscious mind and the ego is very active in both directions.

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Collective Unconscious

The interior unconscious is situated next to the ego. It includes memories that were once conscious but were later repressed, suppressed, forgotten, or disregarded, as well as memories that were never potent enough to have an effect on the person's awareness. The contents of the personal unconscious are available to consciousness, much like Freud's preconscious material, and communication between the subconscious mind and the ego is very active in both directions.

The Self

According to Jung, the self is the same as the psyche or overall mentality. The self is the central idea in complete unity psychology. The ego is the centre of the 13 personality spheres, around which the constellation of the other systems is formed. Life's ultimate goal is the self, which people continually pursue but hardly ever achieve. It influences how people act and encourages the pursuit of wholeness, particularly when done through the lenses of faith.

True religious experiences are as near to self-hood as the majority of people will ever get, and the self-archetypal figures of Christ and Buddha are the most

distinctive ones one can find in contemporary culture. According to Jung, the self is the same as the psyche or overall mentality. The self is the central idea in complete unity psychology. The idea of the self is most likely Jung's greatest neurological insight and the result of his extensive research into archetypes.

Archetypes

An archetype is a sort of universal thought that has a strong emotional component. This thought form generates pictures or visions that relate to specific aspects of conscious situations in everyday waking living. An event that has been repeatedly reproduced for so many generations is said to have left a permanent deposit in the psyche. The collective unconscious suggests that they are not inherently separate from one another. The idea of archetypes in Jung's theory is the most alien to psychology; they overlap and converge.

Psychoanalysis and Literature

Language and writing are topics in psychoanalysis. It is a verbal medicine, and writing and storytelling are essential to it. Psychology focuses on motives, particularly concealed or deliberate motives, and as a result, it can help readers understand literature on two levels: the level of the writing itself and the level of variety of interesting in the text. The level of reading is a companion level to the level of writing, and both levels, as they react to reasons sometimes unavailable to logical thinking, can be clarified by psychoanalytic thought.

Modern interpretations of reading meaning and the relationship between literature and culture heavily rely on this understanding, especially in light of Lucan's claim that the topic is ex-centric to itself. One cannot avoid the reality that our perspective on human life is different from that of people in the past. While

psychoanalytic approaches to literature might not always be complex or rewarding enough on a practical level and might even have a tendency to be reductive, psychoanalysis is very important on a theoretical level.

The development of modern psychology began in the early 20th century, and as this psychology advanced, so did the psychological analysis of literary texts. This method of criticism incorporated ideas promoted by eminent sociologists like Sigmund Freud, Carl Jung, Alfred Adler, and Otto Rank. Freud initially employed it or created it as a method of therapy for neuroses, but he quickly extended it to take into account many new developments and practises in the history of civilizations, such as warfare, mythology, religion, literature, and other arts.

Psychoanalysis has been employed to understand literature, and in the process, literature served as a resource for psychoanalytic conceptions. Literature has attempted to use psychoanalysis for creative goals, as well as literary criticism has used psychoanalytic theory to interpret literature. Literature is mainly analysed from a psychological perspective as an expression of the author's mental state and personality traits in fictional form.

If we examine the development of psychology over time, we will discover that psychoanalysis originated in the medical field. It began in psychology, expanded to other academic disciplines, and eventually ingrained literary studies as one of the various approaches to literature. Psychoanalysis centres on the theory that people's actions are influenced by the prestored notions they have about recurring events.

Carl Gustav Jung (1875–1961), a later pupil of Freudian psychology, redirected his knowledge of psychoanalysis to fit his own social environment. Jung is the one who identifies in myths and tales the fundamental human behaviours. Alfred

Adler (1870–1937), who viewed man as a societal being, was welcomed by a later development of psychoanalysis. According to Adler, we are driven by societal needs and are capable of bettering both our own lives and the world around us. McKenna, Therefore, we can start to see that the fields of "psychoanalysis and literature" serve as the primary "intermediary" between the two subjects.

The re-narrative of a person's existence occurs during psychoanalytic therapy. It has placed a lot of emphasis on the connection between unconscious and mental processes. They held that being conscious of this is beneficial and essential for maintaining mental health. Psychoanalysis placed a strong emphasis on motives, focusing on subliminal or veiled motivations that aid in the understanding of the literature on two levels: the level of the writing itself and the level of figure action in the text. The focus of psychoanalysis is on the issue and an attempt is made to clarify how meaning and identity relate to psychic and cultural factors.

Psychoanalysis has great importance in the contemporary thinking of reading, understanding, and the relation of literature to culture. By "investigating the intersection of conscious and unconscious components in the minds," psychoanalysis has been described as a type of therapy that seeks to treat mental illnesses. Psychoanalysis looks at how we express our deepest fears and how they relate to culture, giving us a view on them as cultural developments. Because of the post-Freudian era in which we exist, our understanding of human life differs significantly from that of earlier generations. Although psychoanalytic approaches to writing may not always be comprehensive or have a tendency to be reductive, psychoanalysis is significant on the level of theory.

The Basis of Freudian Psychoanalysis

There are two recognized interpretations of the contemporary theory used in writing. First of all, it refers to a way of treating patients with mental disorders. Second, it also includes theories about the complexity of the human intellect. Freud was the one who first advanced psychoanalytic theory. Initially trained as a doctor, Freud worked in a clinic where he treated and studied patients. His long-standing commitment to this field has made him understand this and he has seen patients' mental illnesses. His interest in psychology research, especially that of the unconscious mind, grew over time.

The modern theory applied to writing has two accepted meanings. It first refers to a method of caring for people with mental illnesses. Additionally, it contains theories that address the depth of the intellect. Psychoanalytic theory was first developed by Freud. Freud, who had been educated as a physician, served in a facility where he saw patients and conducted research on them. He has been in this field for a long time, which has helped him comprehend it, and he has witnessed patients' mental illnesses. Over time, he developed an interest in a psychology study, particularly that pertaining to the unconscious mind.

Theoretical Discussion

There are various ideas that pertain to psychoanalysis. The three major theories that are connected to psychoanalysis are object-related theory, Postmodern theory, and Freudian theory. Psychoanalysis is a psychological theory that was created by Austrian neurologist Sigmund Freud and others in the late 19th and early 20th centuries. When Freud's psychoanalysis theory emerged at the beginning of the

twentieth century, it offered a completely fresh method for examining and treating "abnormal" adult behaviour. Prior perspectives frequently ignored behaviour.

The Pre-Oedipal Period put forth the idea that all humans, according to Freud, are born with certain instincts, such as a propensity to satiate their biologically derived requirements for food, shelter, and warmth. These requirements must be met in order to function both practically and as a source of "sexual" pleasure, according to Freud. The oral stage, the anal stage, and the phallic stage are Freud's three divisions of this period.

The Oedipus Dilemma

The phrase "Oedipus complex" was first used by Sigmund Freud in his book "Interpretation of Dreams" (1899). He views the idea as a desire to engage in sexual activity with a parent who is not of the same gender, which results in a feeling of competition with the parent of the same sex and is an important stage in the course of a child's development (Freud, 1913). Oedipus complex was in fact called after the character from Greek mythology. Oedipus, the son of Thebes' monarch Liaus and queen Jocasta, eventually killed his father and secretly wed his mother, which, in the author's and people's minds at the time, was fated.

However, Sigmund Freud believed that the mishaps or events in Oedipus' life were caused by the sexual intricacy between Oedipus and his mother. He also created the idea of the Oedipus complex, attributing it to kids between the ages of three and five, based on this tale. According to him, sex or instincts—which he believes are the neurological representations of bodily needs—are the driving forces behind all human behaviour. He first described them as the instincts that sustain existence, first by

driving a person to look for food and water and then by driving a person to engage in sexual activity.

In brief, Psychoanalysis is not just a subfield of medicine or psychology; it also aids in understanding philosophy, society, religion, and, above all, literature. Sigmund Freud frequently compared his theory of psychoanalysis to both literature and art in general while building it. Freud examined the Oedipal elements in Sophocles' *Oedipus Rex* and Shakespeare's *Hamlet*, as well as the plays' impacts on their audiences, in his book *The Interpretation of Dreams*. In his essay "Creative Writers and Day-dreaming," Freud expounded on the relationship between literature and psychoanalysis. In order to comprehend creation, he made comparisons between play, dreams, and works of art.

Chapter Two

An Analysis of the Movie *Lady Macbeth*

Lady Macbeth is a 2016 British drama movie directed by William Oldroyd, produced by Fodhla Cronin O'Reilly, and written by Alice Birch, based on the novel “*Lady Macbeth of the Mtsensk District*” by Nikolai Leskov, though the film's ending deviates significantly from the source text. It stars Florence Pugh, Cosmo Jarvis, Paul Hilton, Naomi Ackie, and Christopher Fairbank.

The plot follows a young woman who is muted by her loveless marriage to a bitter man twice her age. In 1865, Katherine (Pugh) is in a loveless marriage to an older man, Alexander Lester (Hilton). They live at the estate of Alexander's father, Boris, in rural Northumberland in the North East of England. Katherine is forced to maintain a strict schedule and prevented from going out of the house. She is often mentioned as madam by her husband but is treated as a subordinate or a maid. Her mental state and the pain endured due to the misbehaviour and rudeness is clearly picturized in the movie. Boris, her father in law scolds her for not giving Alexander, his son an heir, but Alexander's sexual interest in his wife seems to be limited to watching her naked body and masturbating while observing. One day, both Boris and Alexander have to leave the estate for separate business matters, leaving Katherine alone with the housemaid, Anna. For the first time in memory, she is free to explore the area to let go off her boredom.

Katherine discovers Anna being suspended from the ceiling of an outbuilding in a sheet by the men who work on the land. They say they are weighing a sow, calling the maid, a lady pig. Katherine has the woman released. But she is attracted to one of the men, Sebastian, and the next day sets herself up to meet him.

When Sebastian comes to the house to visit Katherine, they begin an affair. Anna informs the local priest, who attempts to warn Katherine, but she sends him away. When Boris returns home, he finds his favourite wine has run out. He accuses Anna of drinking it and tells her to get on the floor on all fours, like an animal, in another words the scene portrays the class relations of that period, he also states that if she behaves as an animal, she will be treated as an animal. Katherine says nothing. Boris, later informed of the affair between Katherine and Sebastian, beats Sebastian and locks him in a stable. He strikes Katherine when she urges for his release. Katherine then poisons his food, and calmly makes small talk with Anna as he chokes to death in the next room.

Alexander was not in a good relationship with his father, the late Boris. Katherine arranges a funeral and believes that her husband wont return anytime sooner as he is neither concerned about his father's demise nor his wife's comfort. As days pass Katherine begins to act as the supreme authority in the estate making her affair a public news by inviting Sebastian to the castle even during the daylight. Anna became mute and depressed after her master's demise and the situations happens around her. Grudge captivates her psyche, Katherine upon seeing the state of Anna considers her a threat and restrict her from making food for the house. Anna clearly understood the mental state of Katherine and limit herself from causing an encounter with her madam. Even though she is afraid of Katherine, she shows her dislike towards Sebastian as Katherine makes him the man of the house. Anna waits for Alexander, to bring about a change in the current scenario. Katherine became deeply obsessed with Sebastian and forgets about her real husband. At a night while Katherine and Sebastian were having their moments, Alexander comes to the house without any prior notice, Katherine invites him over the bedroom and serves him tea

acting as if she stayed pure for her husband's return. Alexander was well aware of her affair with one of his workers, and she calls her a whore who spreads her legs for even a pig that's walk by. He is also concerned about his reputation and warns her not to meet her lover ever again, out of disgust and grudge she invites Sebastian to the room and begins to have sex with him in front of her husband's eyes. Filled with rage and ego, Alexander attacks Sebastian and Katherine beat Alexander to death by a rode and buries him without anyone's notice and also shoots his horse and clear every evidence which would lead to the investigation. News of Alexander's missing causes a woman along with a child to visit the castle to speaks about the assets and ownership of the properties belonged to Alexander. The lady claimed the young boy as Alexander's own blood and states that whatever belonged to Alexander will go to the child after Alexander's death. Katherine ignores the lady stating her husband is not dead; but only missing. The lady along with the boy stays in the castle and make things difficult for Katherine. In the meantime Katherine and the boy becomes closer and she takes him also out for the walk. During the walk, the boy comes to know about things he is not supposed to know and it puts his life on risk. Upon thinking their secrets would come to the light, Katherine and Sebastian chokes the boy to death. After the murder, Sebastian exiles to the woods and mourns over the cruel offense he has done. While this happens Katherine states that the boy died in the sleep. But the village doctor was not convinced by her side of story as it was against his findings. Guilt-ridden Sebastian returns to the castle and confesses everything. But Katherine turns Sebastian's confession back on him, and accuses him of committing all of the murders with Anna. Her word is taken over his, especially when Anna remains mute. As Sebastian and Anna are taken away by the police, the remaining servants leave and

Katherine remains alone in the house with her unborn child. This is the plot of the Movie *Lady Macbeth* directed by William Oldroyd.

Lady Macbeth has the refined, pleasing trappings of a tasteful period piece with the spiteful, beating heart of a brutal psychological thriller. Its beauty is great if, look away from its cruelty. Pugh's character's status is a strangely sympathetic figure, even as she commits increasingly horrific acts. She does it all in the name of liberation, but that freedom ultimately comes at a hefty price. As fascinatingly flawed as Katherine is, though, the source of her treachery remains a mystery. We don't really know who she is before her dreaded wedding day, which perhaps lessens the enormity of her sweep. Similarly, Sebastian is powerful but there's not much to him beyond the external manifestation of his masculinity. He is a concept, a catalyst. Still, the fate Katherine shares with him remains devastating.

The movie intimately explores how privilege from wealth, class standing, gender, and race can by turns insulate or expose people to the consequences of their actions, and of others' actions. It's like watching a balletic game of chess, with Katherine maneuvering herself, as the queen, into the perfect position of power by eliminating everyone around her. Her affair with Sebastian is at the centre of it, and that's where the most complicated games are played. It's all about sex, and maybe self-hatred, at the start. But then it becomes more complex. Does she love him and crave his love in return? Does she love how she can command him, since he works for her husband? Is she power-drunk, bored, ruthless, or some combination of all of these? All these questions remain unanswered. Maybe the movie does not want to speak about it. The levels of treachery are immense, but they're confined to the manor, giving the film a claustrophobic, hothouse feeling. We know next to

nothing about Katherine herself, or about her husband's family or business. Her past doesn't matter. Neither does what's going on past the edges of the manor.

It becomes clear that Katherine is either something of a psychopath or a sociopath, or, at least, so bent on having her way that the other humans around her stop having meaning and dignity on their own. But there's an element of revenge fantasy, too, in how she eliminates everyone who gets in her way. This is not a triumphant tale of feminism against the patriarchy or not just that. If you can adjust to the idea that you're not meant to sympathize with anyone, *Lady Macbeth* is a glorious, brutal rumination on the limits of power, position, and privilege, and where those borders are and aren't able to crack.

The movie *Lady Macbeth* directed by William William Oldroyd is a clear depiction of Shakespeare's ideas. *Lady Macbeth* is one of the most frightening characters of Shakespeare. In the beginning, even she thinks of murdering Duncan and it shows the psychological dilemma faced by the central character Katherine.

Chapter Three

An Exploration of the Psychoanalytic Theory in *Lady Macbeth*

The main goal of psychoanalytic theory is to understand how the unconscious facilitates the viewer's interpretation of film events or how film and cinema cause the viewer to engage in unconscious, irrational processes that make viewing movies enjoyable. Psychoanalysis and cinema both emerged at roughly the same period. The first film screening in history took place in 1895 at the Grand Café of Paris, and *Studies in Hysteria* by Sigmund Freud and Joseph Breuer was released in Viennese book stores at the same time. Although Sigmund Freud, the "Father of Psychoanalysis", acquired a snobbish disregard for the new medium, it is hardly remarkable that the histories of psychoanalysis and cinema ran parallel throughout the previous century. Freud first went to the movies in 1909 in New York, despite the fact that his native Vienna had about 80 theatres. Five primary psychoanalytical approaches in cinema theory and criticism have existed throughout the history of the medium. One of them is cultural myth analysis, which focuses on the investigation of beliefs that surround and emerge from films.

What aspects of *Lady Macbeth* are psychoanalytic: A woman's anger, desire to dominate, the Superego (the conscious part of the mind), and the Ego, which mediates between these two, are Freud's three desires governed by the Id, a portion of the unconscious mind. *Lady Macbeth* is an example of this personality. The finest psychoanalysis to uncover the causes of *Lady Macbeth's* transformation is this kind.

Freud's psychoanalytic theory discusses three major ideas of Id, Ego, and Super Ego. And the movie '*Lady Macbeth*' is constructed upon these ideas. The dissertation how the glimpses of these three ideas are applied in the movie: Katherine

would rather go outside than remain inside; Her husband only makes objects for her to use as a sexual object, not requirements; The thought of being apart from Sebastian makes Katherine uneasy; As Sebastian is being kept apart from Katherine, she shows no signs of changing; The murder was justified by Katherine as if it were necessary for them to be together because of her wish to be with Sebastian and she aggressively acts by killing Alexander by beating his skull off in order to save Sebastian. All these scenes justify the psychopathic stature of the character Katherine.

Lack of Self-Control and Impulsivity

Psychopaths frequently act without thinking through the repercussions or without making plans (Ben-Yaacov & Glicksohn, 2020). This is because it prevents them from devoting a lot of time to weighing the benefits and drawbacks of a course of action or contemplating the potential effects (Hare, 1999). Along with acting impulsively and on the spur of the moment, they also exhibit poor inhibitory control, making them susceptible to small triggers (Hare, 1999). When Katherine's behaviour was investigated, it was discovered that she had a history of impulsivity and poor behaviour control, which included one incident in which she attacked Alexander in the head and frequently beat him until he was dead. Katharine was unconcerned that her choices would be dangerous.

Absence of Compassion

Although they frequently appear like regular people, psychopaths are terrible and dangerous. When carving a turkey for Thanksgiving dinner, we experience the same level of care that psychopaths can use to torture and mutilate their victims (Hare, 1999, p. 45).

Empathy is a crucial component of moral growth (Seara-Cardoso et al., 2013), but psychopaths lack empathy in this situation, which makes it difficult for them to comprehend the emotions of others. The first instance of this is when Katherine poisoned Boris's food, refused to move when he was choking and knocked on the door to beg for help, and wouldn't even let Anna assist Boris when he was in need. By allowing her opponent to perish, there was a callous attitude towards her opponent. She smothered Teddy's face the second time she touched him, making it difficult for him to breathe. Although Katherine's opponent is a helpless child, she still kills the individual she considers to be a burden, making it simple for her to clear up and dispose of all the poets.

Absence of Shame and Regret

Deep dread and regret are hardly ever felt by psychopaths (Hervey Cleckley, 1988). According to Leistedt and Linkowski (2014), the psychopath in the movie is typically portrayed as a criminal, despite the fact that psychopaths typically lack sensitivity, regret, and often impulse control. These qualities can help to facilitate strife in a number of different ways. According to the author's results, Katherine's behaviour also demonstrates this. Katherine killed Alexander with no indication of regret. Katherine doesn't appear to be feeling guilty or sorry about taking other people's lives based on her calm demeanour and ongoing flirting with Sebastian.

Fraudulent and Manipulative

With their falsehoods, psychopaths appear charming and make it seem as though they are discussing their personal lives (Hare, 1999). Psychopaths are innately skilled at lying, tricking people, and manipulating them. They frequently tell lies for their own benefit and enjoyment while using nicknames to deceive others (Patrick,

2006). Katherine is born with this quality, as evidenced by the following findings; The first time was when she lied to Alexander about the bed and belt he had discovered in the chamber. Because she can't sleep, Katherine attempts to deceive Alexander and hide her activities by pretending to hear his arrival. Regarding the belt that Alexander discovered, Katherine claims that she discovered it in the fields. She told convincing falsehoods.

The second lie Katherine told Agnes was that Alexander wasn't truly dead; he had actually passed away at her hands. The actual details of Alexander's predicament were purposefully concealed by Katherine. The lies are told and exhibited in an effort to persuade others while hiding the actual events. The third event occurs when Katherine attempts to carry out her plan to kill Teddy; however, Katherine first convinces Agnes to alternate taking care of Teddy. Agnes is duped by Katherine into making an investment in her advantage.

When Dr. Bourdon, Agnes, and Detective are questioned about Teddy's demise, Katherine uses their memories of her as being by his side just before he passed away to her advantage. Katherine made up the tale and made an effort to persuade everyone. Up until Sebastian eventually arrives and makes it clear that Katharine is the brains behind all of this. Katherine refuted this and flipped the facts to make it appear as though Sebastian and Anna were jointly responsible for all of these killings. Psychopaths act in this way to protect themselves from danger. They are those who commit offenses involving deceit and fraud (Leistedt & Linkowski, 2014). Hervey Cleckley (1988) claimed that psychopaths refused to take accountability for their grave mistakes. They hold others accountable for the errors they have committed.

Shallow Emotion

Because they lack emotion and tend to be cold, psychopaths do not respond to things that are typically deemed upsetting or even terrible by others (Hare, 1999).

According to the author's research, Katherine exhibits a form of emotional poverty because she does not respond to Boris's anxiety or rage and maintains her composure, even during funeral rituals that are not typically associated with sorrow. When confronted with Boris's anger at the funeral, Katherine always wore a blank expression.

A Lack of Responsibility.

According to Seara-Cardoso et al(2013) 's study, people's propensity to experience negative feelings like sadness and fear decreased or was deprived. The same is true of psychopaths; they do not respond to things that other people typically find upsetting or even horrible. According to Hare (1999), this is due to their emotional destitution, which causes them to have a propensity for becoming cold.

According to the author's research, Katherine exhibits a form of emotional poverty because she does not respond to Boris's anxiety or rage and maintains her composure, even during funeral rituals that are not typically associated with sorrow. When confronted with Boris's anger at the funeral, Katherine always wore a blank expression.

The id, Ego, and Superego play a recognizable role in the movie. Martin Kantor (2006) asserts that the id in psychopaths activates lust pressure, which causes them to act out harmful societal norms without considering the interests of society as a whole. According to Lapsley and Stey (2011), the primary process of the id urges the organism to participate in need-satisfying, tension-relieving activities that are

perceived as pleasurable. They follow their instincts in this situation, regardless of the results. The needs, d's which manifest as aggression and sexual desires, are very dominant and actively seeking fulfillment.

Ego

The executive or decision-making part of the brain makes the choice (Feist & Feist, 2009). The ego is the administrator of identity and a way of thinking and acting, and it makes decisions, solves problems, and makes judgments. This is based on Katherine's behaviour, where she decides to kill Boris, Alexander, and Teddy so that she can live with the people she loves. Katherine's ego aspect is problem-solving and decision-making. Katherine made the choice to go with Sebastian, and the problem was solved by removing each person listed as a potential hindrance to her relationship one at a time.

Superego

According to the research, psychopaths are less likely than the rest of us to feel guilty. However, under some circumstances, such as those that mild psychopaths go through, at least they appear to have a flawed superego—more specifically, a remorse. Act and convey messages about what is good and evil, what is right and wrong, and what they should do in contrast to what they did from time to time (Kantor, 2006, p. 147).

The conscience of the psyche is the superego (Lapsley & Stey, 2011). Even in her state, Katherine still felt compelled to defend Anna from the employees' abuse.

She is faced with Anna's mistreatment, and signs of defiance and messages of both right and wrong start to show. The superego is controlled by those who feel shame or inferior, the id is controlled by those who desire pleasure, and the ego is

controlled by those who are in good mental health (Feist & Feist, 2009 : 30). The ego and superego id are out of equilibrium in Katherine's situation, with the id predominating in its desire for pleasure. There is no superego, no aggression, and Katharine is not overwhelmed by the horror of the crime (Patrick, 2006). The ego seeks to satisfy the id by, for example, listening to the whispers of the devil that lead to evil because it has few other options.

The 2016 film adaptation of *Lady Macbeth*, which starred Katherine, as well as the script were used by the authors to gather data for this research. The information was processed and examined using a psychological theory, specifically psychopathic illnesses. According to the author's research, Katherine exhibits signs of psychopathy, and her circumstances contributed to her development as a psychopath. The initial sign indicates Katherine's psychopathy. The author discovered several psychological issues she had as a result of the research's results and analysis. These include being impulsive and having poor behaviour control, lacking empathy, not feeling regret or shame, being dishonest and manipulative, having shallow emotions, and not taking responsibility for one's actions, For her, achieving goals is essential.

She becomes a cold lady because her marriage is devoid of love. She is very adept at deception and manipulation, and she won't even think twice before killing anyone who stands in her way.

The second element played a role in Katherine's psychopathy. because the id, ego, and superego are out of equilibrium. Because Katherine's id rules her ego and superego, she always satisfies her desires, which have an influence on a number of her crimes. In brief, the movie *Lady Macbeth* discusses the elements of psychoanalysis

and it is clear from the details given above about the psychological behaviour of Katherine, the protagonist of the movie *Lady Macbeth*.

Conclusion

The project psychoanalytic overview of *Lady Macbeth* directed by William Oldroyd is an objective study of Katherine's mental illness using a psychoanalytic perspective. First of all, Katherine's mental illness type is Psychopathic disorder. When analyzed using psychoanalytic theory by Sigmund Freud the role of Katherine's Id is stronger than Ego and Superego.

The authors of this research gathered information from the 2016 film *Lady Macbeth* as well as the script, which featured Katherine as the primary protagonist. The information was processed and examined using a psychological theory, specifically psychopathic illnesses.

According to the author's research, Katherine exhibits signs of psychopathy, and her circumstances contributed to her development as a psychopath. The initial sign indicates Katherine's psychopathy. Considering the results and analysis revealed that the author had a number of psychiatric issues, which are lack of compassion, lack of regret or guilt, deceitfulness and manipulation, shallow feelings, and a lack of accountability, as well as impulsiveness and poor behavioural management. Her priority is achieving her objectives.

She becomes a cold lady because her marriage is devoid of love. She is very skilled at lying and manipulating others, and she is willing to slaughter anyone who stands in her way. The second element played a role in Katherine's psychopathy because the id, ego, and superego are out of equilibrium. Because Katherine's id rules her ego and superego, she always satisfies her desires, which have an influence on a number of her crimes. This project thus analyses the evidence for psychological disorders and elements of psychopathy evident in the movie *Lady Macbeth*.

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DON BOSCO ARTS AND SCIENCE COLLEGE
ANGADIKKADAVU

**A REFLECTION ON BETRAYAL OF LOVE: A
PSYCHOANALYTIC SCRUTINY OF ALEX MICHAELIDES'S
*THE SILENT PATIENT***

A project submitted to Kannur University in partial fulfillment of the
requirement for the award of bachelor of degree

ADHEETHA SIBI
Register No: DB20AEGR031

DEPARTMENT OF ENGLISH
Project Supervisor: Ms. Aswathi Krishna

March 2023

KANNUR UNIVERSITY

Bonafide Certificate

This is to certify that this project report entitled “**A Reflection on Betrayal of Love: A Psycho Analytic Scrutiny on Alex Michaelides’s *The Silent Patient***” is a bonafide work of Adheetha Sibi who carried out the project work under my supervision. This project has not been published or submitted either in part or in whole for any other degree.

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Head of Department

Ms. Aswathi Krishna

Project Supervisor

Declaration

I, **Adheetha Sibi**, hereby declare that the project work entitled “**A Reflection on Betrayal of Love: A Psychoanalytic Scrutiny On Alex Michaelides’s *The Silent Patient***” has been prepared by me and submitted to Kannur University in partial fulfillment of the requirement for the award of Bachelor of Arts in English is a record of original work done by me under the supervision of **Ms. Aswathi Krishna** of the department of English of Don Bosco Arts and Science College.

I also declare that this project work has not been submitted by me fully or partly for the award of any degree, title or recognition before any authority.

Angadikadavu

31-03-2023

Adheetha Sibi

DB20AEGR031

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Introduction

One hankers after it, looks for it and talks about it all the time. More than being well expressed, its memorandum is felt. It is said to as the greatest virtue. That's love. Love is enthralling and intricate. Particularly, romantic love seems to be a lovely enigma that is difficult for us to comprehend. Results show that love is a multifaceted and broadly defined concept as psychology has grown its interest in and research on the subject. Numerous academics have made the claim that there may be various kinds of love, and they have made an effort to classify these kinds of love according to their constituent parts. In fact, the act of defining love has taken on more significance in the literature because it is connected to people's own happiness, personalities, emotions of security, and possibly even many aspects of mental and physical sickness.

This dissertation aims at studying the novel *The Silent Patient* with a psychoanalytic perspective. In the novel *The Silent Patient* by Alex Michaelides, love is betrayed for the first-person narrator, Theo Faber. As an effect he becomes a psychopath for the sake of his love. This project encompasses of total five chapters including introduction and conclusion. First chapter draws out the picture psychoanalytic theory and its main proponents and their views. This chapter is titled as "Psychoanalysis: Resurgence During 1960s." Second chapter deals with the novel *The Silent Patient* and its niceties. It is titled "Jigsaw Puzzle of Alex Michaelides". The third chapter titled "The formation of Psychopath in *The Silent Patient*" is about the transformation of Theo Faber from a customary state to psychopath when his love gets betrayed by Kathy. Thus, this project focuses on how a man (Theo Faber) could be transformed to a psychopath due to betrayal of love.

Chapter One

Psychoanalysis: Resurgence During 1960s

Psychoanalysis with its origins in the nineteenth century has had a fruitful dialogue with numerous schools of poststructuralist thought. However, the use of psychoanalytic concepts in literary analysis is a comparatively new phenomenon, pioneered by Carl Jung and Alfred Adler in addition to Sigmund Freud. Many thinkers before Freud had held the idea of the "unconscious," particularly some of the Romantics like, Schlegel, Schopenhauer, and Nietzsche. By providing a language and terminology in which the unconscious's functions might be expressed, Freud's primary contribution was to open up the entire unconscious world to systematic study.

Psychoanalysis is a clinical approach to treating psychopathology. It is guided by psychoanalytic theory, a theory of personality organization and the dynamics of personality development. Since Sigmund Freud's work in the late 19th century, psychoanalytic theory has undergone numerous revisions. Long after Freud's passing in 1939, throughout the latter third of the 20th century the psychoanalytic theory gained full importance as part of the flow of critical debate around psychological therapies. Aristotle had argued that man was fundamentally a rational person, capable of exercising free will in the areas of intellect and morals. According to this perspective, the unconscious is the ultimate source of human thoughts and actions.

The techniques of "reading" used by Freud and his fellow followers to interpret the texts are used by psychoanalytic critique in the latter period of time. It contends that a literary work is a manifestation of the author's own neuroses and that literary writings, like dreams, express the author's hidden unconscious wants and worries. It is possible to psychoanalyze a specific literary character; however, it is typically believed that all such characters are projections of the author's personality. This method's intriguing

aspect is that it supports the value of literature, because it is based on a literary key for decoding. Freud says that "The dream-thoughts which we first come across as we proceed with our analysis often strike us by the unusual form in which they are expressed; they are not clothed in the prosaic language usually employed by our thoughts, but on the contrary are represented symbolically by means of similes and metaphors, in images resembling those of poetic speech."

Literary psychoanalysts examine a text as though it were a dream and analyses it in the same way that Freud would. They consider writings to have a deeper symbolic meaning in addition to a literal level. Psychoanalytic critics believe that the text's literal interpretation serves as a cover for its deeper symbolic meaning. The underlying message is frequently too unpleasant for the writer to express aloud. They contend that in order to understand the writer's intention, the reader must seek beyond the literal meaning and attempt to understand the deeper symbolic meaning.

Using the theory to explain the hidden motivations or psychological make-up of the characters in the text rather than the author, a psychoanalytic critic may see the text as an expression of the author's secret, repressed life and explain textual features as symbolic of internal struggles within the writer. They may also look at the ways that particular readers reveal their own obsessions, desires, etc. as they read a particular text.

The purpose of psychoanalysis is to bring consciousness to that which is unconscious or subconscious. Sigmund Freud, an Austrian neurologist and the architect of psychoanalysis, is an influential but contentious psychoanalytic theorist.

Psychoanalysis is a clinical method for assessing and treating pathologies that are explained as originating in conflicts in the psyche, and it involves communication between a patient and a psychoanalyst. In creating psychoanalysis, Freud discovered transference and created therapeutic methods like the use of free association, establishing

its key place in the analytic procedure. The Oedipus complex was developed by Freud as the core idea of psychoanalytic theory as a result of his expansion of the notion of sexuality to encompass its infantile manifestations. He developed models for the clinical investigation of symptom generation and the underlying mechanisms of suppression using his understanding of dreams as desire fulfillments.

Freud's model of the human mind was perhaps his most influential concept. His concept separates the brain into three sections or layers. They are conscious, preconscious, and unconscious mind. The place where one's present thoughts, feelings, and focus reside is the conscious mind. Everything a person may remember or retrieve from memory is stored in the preconscious, often known as the subconscious. The unconscious, the most profound level of our minds, is a storehouse of the mechanisms that influence behavior, including innate and primal needs. Later, Freud proposed a more organized mental model that could coexist with his initial theories of consciousness and unconsciousness.

Freud claimed that the mind is divided into three metaphorical sections. They are the Superego, Ego, and The Id. The Id only considers basic wants and desires and functions at an unconscious level. The ego works to meet the Id's demands in a way that is acceptable to society. It starts to form from the infancy and is mostly connected to the reality. The area of the mind called the superego encourages behavior that is morally and socially acceptable by housing morality and higher principles. These three mental functions are constantly at odds with one another, according to Freud, because they each have different overarching objectives. A person's ego may occasionally use one or more defense mechanisms to shield them when the conflict becomes too much for them to manage. Repression, denial, projection, displacement, regression, and sublimation are some of these defense strategies.

By examining how the self is formed through social contact, Jacques Lacan re-envisioned Freud's notion of the unconscious. That is how language and culture arouse desire. The Mirror Stage, where the child realizes its sense of self apart from the mother, the Imaginary Order, where the child participates in the illusion of control over its environment, a world of images and perception, and the Symbolic Order, where the child acquires language creating the conscious and unconscious mind, are examples of Lacan's triad, which is similar to Freud's and starts with infant sexuality and builds into adulthood. Carl Jung, a pupil of Freud, continued his mentor's work, albeit in a modified form. Analytical psychology is Jung's special branch of psychology. The majority of contemporary psychological theories and concepts are based on Jung's work. Analytical psychology was developed by Swiss physician and psychoanalyst Carl Gustav Jung. The majority of contemporary psychological theories and concepts are based on Jung's work.

The nature and function of libido, the nature of the unconscious and the reasons of behavior are the three fundamental areas of distinction between Freudian psychology and Jungian psychology. Freud perceived libido as psychic energy that only drives sexual fulfillment, whereas Jung saw it as a generic source of psychic energy that spurred a wide range of human behaviors. According to Jung, the unconscious is more of a repository for repressed memories and what he called the collective or transpersonal unconscious. Freud saw the unconscious as a repository for a person's socially unacceptable repressed urges. Jung felt that our behavior is significantly influenced by our ambitions for the future, but Freud believed that our behavior is completely influenced by our past experiences, particularly those from childhood.

Alfred Adler founded the discipline of individual psychology and was a psychotherapist and medical doctor from Austria. He distinguished himself from Freud

and other psychoanalytic theories by emphasizing the significance of sentiments of belonging, family constellation, and birth order. He puts forth the idea that helping others was how one develops a sense of value and belonging in one's family and community. His earlier research concentrated on the inferiority complex, an isolating factor that is crucial to personality development. Alfred Adler referred to his psychology as "Individual Psychology" because he saw each individual as a unique complete.

The techniques of "reading" used to interpret texts by Freud and other theorists are used by psychoanalytic critique. It contends that a literary work is a manifestation of the author's own neuroses and that literary writings, like dreams, express the author's hidden unconscious wants and worries. It is possible to psychoanalyse a specific literary character; however, it is typically believed that all such characters are the projections of the author's personality.

D. H. Lawrence's autobiographical book *Sons and Lovers* contains a wealth of information on his early years, including his family, friends, and the society in which he grew up. The focus of the story is Paul Morel, the protagonist, who exhibits exceptionally intense maternal love and animosity against his father. Regarding the family members, there is tension between love and hatred. Paul has given reviewers justification to think that the Oedipus complex, one of Sigmund Freud's psychological theories, is discussed in the book. Albert Camus is the author of the book *The Stranger*. In that following his receipt of a telegram informing him of his mother's passing, it centres on the life of a French Algerian Meursault. An illustration of this contradiction between man and the outside world, which Camus refers to as the "absurd" is the Meursault story.

The narrative is told through Meursault's first-person perspective as he

navigates through life. The psychological factors and psychoanalysis of Arthur Miller's characters in his plays can be used to examine his works. It is possible to get new understanding into Arthur Miller's works by elucidating the psychodynamics of the soul, its intrapersonal and interpersonal conflicts, and the ensuing endeavor to find a new identity to deal with it in order to accomplish the emancipation of the soul by conceiving meaning from common human experiences including fears, trauma, sexuality, suppression of the unconscious, dream meanings, as well as the meaning of death.

A psychoanalytic interpretation seeks to better comprehend the inner workings of human behavior. A character's relationship with their parent, sibling, or significant other may be examined in literature as the result of an oedipal complex, as well as specific symbols and themes associated with their behavior that may provide insight into their psychological experience, such as having a fear of abandonment, intimacy, or risk. For example, because a text can only do so much to develop its characters, psychoanalysis can be used to literature to produce a new way of comprehending it that enables readers to become more sophisticated and complex.

Chapter Two

Jigsaw Puzzle of Alex Michaelides.

The Silent Patient is a novel written by Alex Michaelides. This is his novel which was published in 2019. The genre of the novel is thriller. The protagonist of the novel is the silent patient Alicia Berenson who is a famous painter. The antagonist of the novel is Theo Faber, who is a criminal psychotherapist in a grove in north London. The theme of the novel is “violence breeds violence”. Before finishing the text, Michaelides had revised it about 50 times. The plot is based on Euripides' Athenian tragedy *Alcestis*, and Agatha Christie's writing had an impact on the narrative framework. Since the author had interned at a secure teen psychiatric facility while he was a student of psychotherapy, he chose to set his book in one.

The main characters of the novel are Gabriel Berenson, Alicia Berenson, Theo Faber, Kathy, Ruth, Professor Diomedes, Christian, Indira, Rowena, Elif, Paul, Max Berenson, Jean Felix, Barbie, Chief in Spector Allen, Yuri and Stephanie. Gabriel is the husband of Alicia and a photographer specialized in fashion. At the age of 44, he died. Kathy is Theo's wife and an American actress. Ruth has been Theo's therapist and confidante for many years. Professor Diomedes is the Grove's director. Christian is the Grove's psychiatrist and the leader of Alicia's Care team. He and Theo had previously worked together. Indira is the Grove's psycho therapist. Rowena works as an art therapist at the Grove. Elif is one of the Grove's patients. Alicia's cousin is Paul. Gabriel Berenson's brother is Max Berenson. Jean Felix owns Alicia's gallery. He is Alicia's former next-door neighbor. Chief Inspector Allen is called to the Grove after Theo discovers a needle mark on Alicia's wrist. Yuri is the Grove's head nurse. Stephanie is the Grove's manager. Alicia is an artist. Her husband was discovered shot

to death, tied up. Since then, she has been silent but created one final painting entitled "Alcestis". Alicia was sentenced to a mental hospital after being found guilty. After six years, Theo takes up her case from another physician, Christian. Theo finds out about Alicia's past trauma, which was brought on by her mother's failed suicide attempt while a young Alicia was in the car.

Theo makes an effort to help Alicia by lowering her medication, letting her paint, and speaking with experts to find out more. Theo learns that Max, Alicia's brother-in-law, raped her once. The gallery where Alicia's artwork was displayed is owned by Jean, but she had been considering moving. Prior to Gabriel's passing, Alicia and her neighbor had also seen a man hanging outside of Alicia's home Alicia suspected Max or Jean. Theo also discovers that "Alcestis" tells the tale of a Greek goddess who was substituted for her spouse when she was banished to Hades (death). Later, she was saved, but she was silent ever after. Theo finds out that Kathy, his wife, is an adulterer.

Following Kathy, Theo discovers that her lover is also married. Theo also finds out that Christian, Alicia's previous physician, had indeed seen her before Gabriel passed away. Christian kept it a secret because the procedure had been illegal. Theo gains additional knowledge about Alicia's past suffering. Alicia only starts to respond when Theo brings this up. He hears from Alicia what happened on Gabriel's death night. According to her, a man arrived, tied them up, and shot Gabriel. The following day, Alicia is discovered in a coma before he can investigate more. Theo notices that she received a morphine injection and after telling the others, Christian is taken into custody.

Theo visits Kathy's lover's home. Gabriel and his wife Alicia are also present. This is the book's major revelation. In other words, every portion that discussed Kathy,

her in fidelity and her lover was from the past. Theo is the enigmatic figure that appeared the evening of Gabriel's death and whom Alicia had spotted loitering around the house. Alicia's diary reveals the true story. Theo visited Gabriel's home to expose Gabriel as a scumbag. Gabriel was forced to select which of them Alicia or Theo should kill after Theo tied them both up and exposed him as a cheater. Theo simply freed Alicia and walked away while Gabriel chose Theo. Alicia then killed Gabriel.

Alex Michaelides was an author and screen writer from British Cypriot. His debut novel *The Silent Patient* is a psychological thriller and was a best seller in New York Times and Sunday Times. He wrote this novel while working in a psychiatric unit for two years. In the first part, the author represents the climatic change taking place during that time. In the second part, he describes the protagonist and her struggles and suffers. The book also addresses mental health of the society during that period. As a whole, the author tries to speak the conversation of mental health among his audience.

The Silent Patient succeeds in outlining some of today's perspectives through the ideologies and contexts presented by the author, just as literature is a reflection of today's society. First and foremost, the book is written in 2018 in a context that represents current climatic changes. In the novel's second section, the author describes how the protagonist, Alicia, suffers from a heat wave, saying, "I never thought I'd be longing for rain". The heat wave is now in its fourth week, and it feels like an endurance test. Each day appears to be hotter than the last. "This does not feel like England." Grove, a secure forensic facility in North London serves as the setting for the book. There, Theo Faber served as a criminal psychologist. The main character Alicia Berenson murders her husband at the London home where they both resided.

Alicia Berenson, protagonist of the novel *The Silent Patient*, is a famous painter as well as a victim and murderer; she appears to have a perfect life with her husband,

Gabriel, an in-demand photographer. They lived in one of London's most enticing neighborhoods. However, everything falls apart one evening when Alicia shoots Gabriel five times on the face. As a result, she never says anything, not even a single word. When Alicia was a child, her father psychologically murdered her by telling her that he wished she had died instead of her mother. She never recovered from that remark.

The antagonist of the novel is Theo Faber. He is a forensic psychotherapist in practice. He is the true psychopath in the story. In contrast to everyone else, he treats Alicia successfully. His findings show that Alicia's silence is much more profound than he initially believed. He is obsessed with learning more about her crime. He was incredibly intelligent, which contributed to the climax's sophisticated suspense. He was the real psychopath who provoked Alicia to kill her husband and the one who injected morphine to Alicia, made her coma for the rest of the life. Growing up with an angry dictator father who attacked Theo's self-esteem and made him feel worthless gave birth to Theo Faber's anxiety disorder. As a child, his father denied him love, and this emotional deficit manifested itself at every stage of his life. There are many themes, symbols and motifs used in the novel. The symbols used are the Greek Myth of "Alcestis", Alicia's Paintings, and Alicia's Diary. The themes are Love, Death, Good versus Evil, Desire to Escape, and Deception. The motifs present in the novel are Self-Preservation, Mental Disorders. The Greek myth is very important in understanding why Alicia is mute. In the myth, a female heroine is betrayed by her husband, Admetus. He selfishly requests that his wife, Alcestis, die in his place. Alcestis remains mute when she is returned to him after her death. Alicia associates this myth with her own agony. Both her father and husband choose for her to die in the novel. This represents a betrayal similar to Admetus'. As a result, the story explains to the audience why Alicia

chose to remain silent after Gabriel's death.

Alicia's paintings are another symbol used by the author. The narrator describes Alicia's cryptic paintings as difficult to interpret. The author uses "Gabriel" to allude to her murderous instinct for her husband, while "Voila" represent show her father killed Alicia's spirit. According to the author, Alicia uses her brush strokes to "express her complicated emotions on canvas." The painting also helps the reader better understand Alicia's character. The importance of Alicia's diary stems from her inability to communicate via other means. Because she is in a trance of silence, her journal narrates the main character's story. The audience learns about Alicia's interactions with the other characters long before her husband's murder. Alicia's diary is also important as a tool for building suspense in the narration. The description of the man interfering on her home creates a mystical atmosphere that leaves the audience wondering who he is, while the conflict represented by the diary between Alicia and the other male characters make it appear as if any of them could have been Alicia's mysterious intruder.

Through the union of the protagonist and the adversary, the author emphasizes the concept of love throughout the book. While Alicia had begun to fall in love with Gabriel, Theo was madly in love with Kathy. Sadly, the betrayal of their lovers puts this relationship in danger. The author describes how, despite the fact that both of their lovers were immoral, Alicia and Theo were terrified of being abandoned by them. Both characters would prefer hold onto the little love in their marriages than to leave their spouses because they had callous fathers as children. Because he is concerned that she may leave him, Theo, for example, refrains from confronting his wife about their affair: "Without Kathy, I'd go back to that empty, lonely existence I had before. I'd never meet somebody like her again, feel the same way about another person, or have such intense feelings for them". She makes it appear to Alicia that Dr. West's therapy is having an

effect since she was afraid Gabriel would start to drift away if it wasn't. "The prospect of losing him, I couldn't bear it," she writes in her diary. Even pretending to be insane when I know I'm not, I would do anything to keep him.

By depicting how the characters cope with the loss of a loved one, the author develops the issue of death. He illustrates how dealing with death may be difficult and have a negative impact on those left behind. Alicia loses her mother when she is a little child, which causes her and her father to become depressed. When Alicia's father expresses his desire for her to pass away rather than her mother, Alicia's condition only gets worse. The death of Gabriel, in which she was once more sentenced to death by another man in order for him to save his own life, is blamed for the pain of this childhood experience. Because of her guilt and grief over Gabriel's passing, Alicia is unable to communicate, making her the silent patient. Alicia also makes two suicide attempts: once after killing Gabriel and once after her father's passing. The author depicts her character as a guilty in their deaths in both instances. The readers get empathetic as a result of this.

The author shows how decent characters strive to remain good through character assassination. Theo talks about how his wonderful wife entered his life at a crucial moment and changed him into a devoted husband. Unfortunately, Kathy's adultery drives a block between them. Theo must decide whether to confront his wife about her promiscuity or to ignore it. If Theo decides to ignore it, he develops self-hatred and resentment. He wants to exact revenge on the man who is cheating on his wife. As a result of his wrath, Theo is no longer a loving husband but a psychopath who hunts his wife and threatens to kill her lover. It is at this point when his perversity begins. It is clear from the book's conclusion that Theo has turned wicked. He makes an attempt to murder Alicia and accuses Christian in error. It also becomes clear that Theo

is not sorry for his acts when challenged by the inspector at his home. The struggle between good and evil within him is won by evil.

In the divided conflict between good and evil motives, Alicia's conscience is likewise torn. Alicia is initially characterized by the author as a timid person who is incapable of doing any harm. Barbie, her next-door neighbor, express skepticism on her capacity for murder. Alicia nevertheless murders her husband in a horrific manner and writes about it in her diary. Alicia had allowed evil to win because of her fury. Alicia is brought up by Lydia, a nasty aunt whom she hates. Her aunt and her cousin Paul had tormented her throughout her childhood. Theo's father was a violent alcoholic who bullied him and his mother all the time. According to the author, Theo and Alicia hated living in their childhood houses. Therefore, the possibility of leaving their homes offers a remedy to their repressive guardians: both protagonists leave their childhood homes as soon as they have the chance.

The antagonist in the book is initially portrayed as Alicia's sympathetic and helpful husband, whose only motivation is to help Alicia feel better. Theo also portrays himself as a helpless victim of mental illness. The audience believes him to be a good man as he talks about how hard it is to escape from his violent father. Theo, on the other hand, is narcissistic and lies to the Grove's management about his motivations for helping Alicia. Indira may support Theo by saying, "Alicia has started to talk. Theo is her spokesperson, and he is how she is communicating. It's already taking place". But all he wanted to do was to get rid of her and any proof that would link him to the night Gabriel was killed. Everyone at the hospital is taken in by Theo's deception.

Theo is similarly duped by Alicia into believing that she did not remember him from the night that he broke into her home and attacked her. She leads Theo on a wild goose chase with her diaries. In order to prove that Theo was her attacker, she also

gives a fictitious story of the night that Gabriel died, saying, "When I first met him in the therapy room, I wasn't sure—there was something familiar about him, but different—I knew his eyes, not just the color but the shape." Suspense is created because of Alicia's deception, which keeps the reader guessing until the very end of the book about who the masked intruder is. The media's function, which is portrayed as being more speculative than instructive, also highlights deception. The theories regarding Alicia's involvement in the murder that were developed by radio and morning chat shows were not totally accurate. Since it appeals to their target audience better, speculative news is broadcast. Media companies mislead the public in order to remain lucrative.

The selfish actions that the characters take to advance their own agendas add to the plot of the book. The author initially mentions the motif of self-preservation in reference to Alicia's father Vernon who laments that Alicia should have perished in the disaster rather than her mother. He says this without taking into account the effects his words can have on his daughter. All he wanted was to enjoy himself at Alicia's cost. Theo is also so preoccupied with his own survival that he loses regard for the other characters. His personal motives minimize his good intentions to assist Alicia. Theo explains Christian's detention by pointing out that, in contrast to him, he had failed to assist Alicia and should be held accountable. Theo also emphasizes how he only assisted Alicia in order to have access to any evidence implicating him in the death of Gabriel. This theme is also prominent in the Greek story of "Alcestis," where Admetus, like Gabriel, decides to prioritize his own life over that of his wife.

The Grove is a psychiatric care facility where the book is set, and the topics are derived from the patients who have mental problems. When describing the crazy homeless man that Alicia encounters at Camden Market, the author first draws attention

to this theme of mental illnesses. Ruth and Theo frequently see each other for therapy sessions meant to help Theo's mental health. As well as describing how her mother's mental condition caused her to develop a murderous instinct, Alicia expresses her concern that she will eventually be affected by the same sickness, which presents itself in Alicia when she has a mental breakdown following the death of her father. Her unstable psychosis with her husband begins after the death of her father. The author explains how Dr. Alicia treats Alicia, but Alicia refuses to take her medication. Later, after having a psychotic episode, she murders her spouse.

The overall narrative of the novel *The Silent Patient* as well as many of the individual narratives of the characters demonstrates the danger so fun resolved or improperly treated mental illness. The novel's plot revolves around a prominent patient, Alicia Berenson. The novel's climax reveals an unbelievable truth: Theo Faber was also involved in Gabriel's murder. He was a true psychopath as a result of the betrayal of love in his life. Among the potentially upsetting topics covered in the book are suicide, murder, physical and mental abuse, mental illness, and trauma. All of the symbols, themes, and motifs depict the novel's true emotion and inner meaning. The author, Alex Michalides, attempts to persuade the readers, of the reality of the lives of mentally ill people.

Chapter Three

The Configuration of Psychopath in *The Silent Patient*

In order to treat mental illnesses, Psychoanalysis looks into how the conscious and unconscious interact. Sigmund Freud, the creator of psychoanalysis, also created a variety of theories and concepts, including the Oedipus complex, id, ego, and super-ego, libido, castration anxiety, death drive, repression, sublimation, the Freudian slip, and dream work, in addition to methods. The notion that there are multiple aspects to the human psyche or personality was perhaps Freud's most influential and enduring thought. According to his personality theory (1923), the id, ego, and superego are three components of the psyche that develop at various times throughout our lives. These are neither physical nor brain-related parts, but rather systems.

The main purpose of this project is to prove that Theo Faber, a psychotherapist, who treats the main protagonist, Alicia Barensen becomes a psychopath due to betrayal of love. Being hurt by the deliberate actions or omissions of a trusted person is the feeling of betrayal. The most frequent types of betrayal include disloyalty, infidelity, and dishonesty, as well as damaging leaks of confidential information. They may be frightening and quite upsetting. Shock, loss and grief, morbid obsession, lowered self-esteem, self-doubt and wrath are some of the consequences of betrayal. They frequently result in life-changing modifications. In a personal relationship, betrayal is when someone close to another betrays their trust. Feeling betrayed can cause a whirlwind of complicated feelings that can be challenging to control. When someone you care about harms them, it hurts. They'll probably feel exposed as a result of their behavior. When someone feels betrayed, common emotions include losing control of one's temper, blaming oneself, losing confidence, withdrawing, and, on occasion, harboring strong

thoughts of turning into a psychopath.

The Silent Patient's first-person narrator, Theo Faber, is an accomplished psychotherapist and was reared by an abusive father, finds comfort in talk therapy and is studying to become a psychologist because he looks up to Ruth, his childhood psychiatrist. Theo briefly experiences bliss thanks to Ruth, during which he meets and marries his wife Kathy, but he quickly reverts to his old habits, tormenting himself with obsession and self-loathing. Theo accepts a position in the psychiatric unit where Alicia Berenson is housed after getting fascinated by the scandalous tale of her murder in an effort to learn more about this opaque public figure. Theo crosses both professional and personal lines in his quest to understand Alicia by getting in touch with her former acquaintances and family. Theo's compassion for Alicia is so great, in fact, that his coworkers start to worry about him and the clinic's director, Diomedes, cautions him. Theo reflects both the tragic structure of the book as well as *The Silent Patient's* concern with deceit. Although he is the narrator, Theo does not always treat his readers fairly; instead, he tinkers with timeframes, raises unwarranted suspicion, and hides important details.

Theo Faber's life is depicted in this book, along with the emergence and development of several characters. Id and Ego are present in the life of Theo Faber, in accordance with Sigmund Freud's personality theory. His sexual life and death instincts are accompanied with id. The reasonable choices and actions that the ego makes during the upheaval that his Id has caused are influenced by it. The id is the personality component made up of unconscious psychic energy that functions to sate basic drives, cravings, and desires, according to Sigmund Freud's psychoanalytic theory of personality. According to psychoanalytic theory, the ego is that aspect of the human personality that is perceived as the "self" or "I" and has sensory interaction with the

outside world. It is believed to be the component that acts, plans, recalls, assesses, and in other ways responds to the physical and social environment around it.

Theo Faber had a cruel and unhappy upbringing. At first, he was content with his marriage to Kathy, a beautiful and vivacious actress. However, he eventually learned about her covert romance with renowned fashion photographer Gabriel Barenson, which left him feeling depressed. Theo's ego caused him to seek retribution on Gabriel. Theo created Gabriel's wife Alicia as a tool against Gabriel in order to process it. In the house, the store, and other places, Theo always followed her. She experienced a mental trauma as a child, which caused her to become easily angry and hostile toward Gabriel. By telling her the whole truth about her husband, Theo incited her to murder Gabriel. Gabriel was shot in the face by her, with a gun for five times.

Due to her emotional anguish, Alicia afterwards became completely silent when she was detained for the murder, which enabled Theo to dispose of the case. Theo grabbed control of her psychotherapist for his safety and started to reroute the case in his favor. When she attempted to reveal all the details surrounding her husband's passing, Theo also gave her a morphine injection to kill her. The case remained unresolved since no one was able to pinpoint the genuine truth. All he done was only for his revenge towards Gabriel and the loss of his wife's love.

Theo Faber occasionally exhibits a sentimental and emotional nature at certain situations. For instance, even though he is aware of Alicia's past, he began to identify with her gloomy childhood and developed feelings for her. Theo investigates Alicia's file to find out more about her connections both inside and outside of the Grove. Theo eventually understands he is obsessed with Alicia, but he feels helpless to stop himself from obsessing further. But as she attempted to tell the truth about the abuse that ultimately caused her death, he grew angrier in his desire for retribution. This was his

ego which made him revengeful against her. This personality of Theo shows out the sudden transformation of human behavior from id to ego which portrays Sigmund Freud's Theory of Personality.

The Silent Patient makes it very evident that Theo Faber is the actual psychopath who inspired Alicia to murder her husband by reawakening her mental trauma from infancy. He pursues her, aggravates her and causes her discomfort, and so on because he triggers memories of her violent father's abuse of her as a youngster. It is simple to see why Theo Faber is shrewd, anxious, and possessive. He suffers all of these things as a result of his wife Kathy's betrayal of love. He loved her with an obsession that kept her by his side. He becomes worried, manipulative, and possessive as a result of his obsessive love, leading him to take steps to keep Kathy from leaving him. This behavior also demonstrates how a person's personality changes throughout the course of their life.

Through this book, it is also demonstrated how obsession with a spouse may drive someone to extreme lengths, such as turning them into a psychopath, in an effort to prevent them from leaving. Theo had a lot of unpleasant and violent recollections from his background. His father abused him as a child and never showed him enough love. Theo still struggles with the recollection of being mistreated and not being loved. Theo was reminded of his history when he learned that Kathy had another boyfriend. One sign of obsessional love and personality change is this. Theo still loves Kathy despite learning that she is dating another man because he cannot live without her. As a result, he changed from his natural self to a psychopath, putting Alicia and Gabriel's lives at risk.

People today are dealing with a wide variety of challenges and problems, which increases the likelihood that their personalities will alter. As long as there are people

and problems with life, the id and ego will undoubtedly remain. Theo Faber's life serves as a vehicle through which the author, Alex Michaelides, attempts to illustrate the life of a psychopath and the varied manner in which he commits murders for the love of his wife. Every person who expresses love for someone they care about will experience anxiety and possessiveness. But this personality can also be worse in some cases like Theo Faber.

Hence, by this project, it is proved that betrayal of love is the reason for Theo Faber to become a psychopath. Readers may get confused that Alicia would be the psychopath because she kills her husband. But it was Theo's distorted personality and knowledge on human life and its psychology made him to make the end of Gabriel's life. For this, he targeted Alicia as a tool. But in real, he turns out to be the psychopath.

Conclusion

“It never comes from your enemies; it comes from those you trust the most”, once an unknown author said. Being hurt by the deliberate actions or omissions of a trusted person is the feeling of betrayal. The most frequent types of betrayal include disloyalty, infidelity, and dishonesty, as well as damaging leaks of confidential information. They may be frightening and quite upsetting. Today people for the hunger of love from their beloved are arising and in such situation betrayal also takes place. People kill themselves or others for love.

In the novel, *The Silent Patient*, the author, Alex Michaelides is trying to show out the detrimental effects of betrayal. He also endeavors to explain the configuration of a psychopath due to betrayal of love through the character Theo Faber. Theo Faber is a psychotherapist by profession, but becomes a psychopath when he realized that his wife Kathy has another secret lover named Gabriel Barenson. Theo provokes Alicia wife of Gabriel to kill her husband. For this, he follows and irritates her, and thus her childhood mental trauma comes back. Likewise, Theo incites her to kill Gabriel.

Alex Michaelides is an author and screenwriter from British Cypriot. *The Silent Patient* is his unveiling novel and it has a psycho thriller genre. He wrote this novel while working in a psychiatric unit for two years. His several experiences, witnessed incidents, heard words or stories, and so on created a path for the formation of this novel. As a whole the author is trying exhibit a conversation of mental health among his audiences.

By executing this project, it can be realized that betrayal of love can affect humans' worse mentally even to become a psychopath. A psychopath especially the one who is thirst for love do anything for their sake and hunger.

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DON BOSCO ARTS AND SCIENCE COLLEGE
ANGADIKKADAVU

A study of postcolonial analysis on Steve
Macqueen's *12 years a slave*

A Project Submitted to Kannur University in Partial Fulfillment
of the Requirement for the Award of Bachelor of Degree

JUSLIN

Register No: DB20AEGR011

DEPARTMENT OF ENGLISH

Project Supervisor: Mrs. Jesna Kuriakose

March 2023

KANNUR UNIVERSITY

Bonafide Certificate

This is to certify that this project report entitled “**A study of postcolonial analysis on Steve Macqueen’s *12 years a slave***” is a bonafide work of Juslin, who carried out the project work under my supervision. This project has not been published or submitted either in part or in whole, for any other degree.

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Declaration

I, Juslin, hereby declare that the project work entitled “**A study of postcolonial analysis on Steve Macqueen’s *12 years a slave*”** has been prepared by me and submitted to Kannur University in partial fulfillment of the requirement for the award of Bachelor of Arts in English is a record of original work done by me under the supervision of Mrs. Jesna Kuriakose of the department of English of Don Bosco Arts and Science College.

I also declare that this project work has not been submitted by me fully or partly for the award of any degree, title or recognition before any authority.

Angadikadavu

31-03-2023

Juslin

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Juslin

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Introduction

Race, gender, and social space are generally given simplified, stereotyped interpretations in media culture, but certain films stand out because they attempt to define these divisive facets of society through historical portrayal. In particular, historical fictions can help viewers understand historical precedents for current social issues and attitudes or help distinguish between previous social and economic institutions that have had a significant influence on the way things are today. The critically praised Steve McQueen film "12 Years a Slave" is based on the 1853 autobiography of Solomon Northup, a free black man who was abducted and sold into slavery in the American South.

The film depicts the ugly realities of slavery and white slave owners' violent treatment of black slaves during the time of American slavery. The film has received appreciation for its potent depiction of how slavery affected black identity and culture, as well as its connections to numerous social and cultural ideologies. Post-colonialism theory is one of the theories that might be related to the movie. This idea aims to comprehend how colonialism affected the colonised people and how those people afterwards attempted to redefine their identity and culture. When Solomon Northup is made to assume the character of a slave and is subjected to different sorts of torture and violence, the film "12 Years a Slave" depicts the effects of colonialism on black identity and culture. Critical race theory is a different theory that is related to the film. With regard to the oppression of marginalised people, this theory aims to comprehend how race and racism are ingrained in social structures and organisations. The film illustrates

how racism and racial discrimination influenced how cruelly white slave owners treated black people during the institution of slavery. The movie might also be related to the theory of cultural studies, which aims to comprehend how culture shapes social identities and activities. The film shows how white slave owners suppressed and erased black cultural practices and identities and how black people fought this erasure by upholding their cultural practices and beliefs.

The impact of slavery on black identity and culture, as well as its connection to many social and cultural ideologies, are powerfully portrayed in the film *12 Years a Slave*. The film emphasises the difficulties of black people to retain their cultural customs and identity in the face of great suffering, which is a monument to their tenacity and resolve to resist the erasure of their history. Although the media and politicians typically ignore institutional analysis and historical reference when faced with shocking incidents of interpersonal racial violence, movies about slavery and its aftereffects have a special value in the United States today. A few examples of institutionalised, racially motivated injustice in the US are the disenfranchisement of the poor, the dearth of educational and employment opportunities for them, the legal hostility towards immigrants, the disproportionate incarceration of people of colour, and the legal killing of unarmed black men on the street. The film discussed in this chapter can assist anyone who wish to take action better grasp the history and economic, social, and legal frameworks that underpin our current political moment, explain the activities we might take, and trace the factors that have moulded the opposition.

Chapter One

Decolonising Narratives: Exploring the legacy of Colonialism through postcolonial theory.

Postcolonial theory is an interdisciplinary field of study that examines the cultural, political, and economic legacies of colonialism and imperialism in the global South. The goal of postcolonial theory is to overthrow the power structures and cultural narratives that have been established by colonialism and imperialism. It offers a means of comprehending the intricate connections between colonial and colonising nations, as well as the methods by which oppression and power have first appeared in the late 20th century as a reaction to the imperialism and colonialism that continued to have an effect on the cultures and society of formerly colonised countries. The goal of postcolonial theory is to overthrow the power structures and cultural narratives that have been established by colonialism and imperialism. It offers a means of comprehending the intricate connections between colonial and colonising nations, as well as the methods by which oppression and power have been used against colonised peoples.

Literature, history, and cultural studies are just a few of the disciplines that have benefited greatly from the application of postcolonial philosophy. It has prompted a reevaluation of Western literature's canon and the acknowledgment of the contributions of authors from formerly colonised countries. In a variety of professions, it has also resulted in the discovery of untold history and the challenge of prevailing cultural narratives. postcolonial theory offers a way to comprehend the imperialism and colonialism's enduring effects in the global South. While acknowledging the agency of

colonised peoples in negotiating their identities and cultures in the face of colonialism and imperialism, it also questions dominant cultural narratives and power system the study of colonialism and imperialism's cultural, social, political, and economic legacies particularly in the former colonies of the European superpowers is known as postcolonial theory. It is focused on the effects of colonialism on the world and the lives of individuals who experienced it. The idea aims to give voice to those who are silenced and oppressed by criticising and challenging the prevalent narratives and cultural representations of colonial societies and peoples.

The effects of colonialism on identity, power dynamics, cultural fusion, and resistance to colonialism are among the major issues. Overview of colonialism throughout history points out that a nations exercise of political and economic dominance over another, frequently by military conquest and colonisation, is referred to as colonialism. Ancient civilisations like the Greeks, Romans, and Egyptians can be used to trace history of colonialism but it peaked between the 20th centuries, when European powers like Spain, Portugal, France, and Britain established colonies all over the globe. Due to the desire for resources, markets and strategic territory, European countries aspired to expand their political and economical dominance over other region of the world throughout this time. They established political, economic, and cultural dominance over the peoples they encountered by using their military might and technological superiority to conquer and rule other nations. The legacy of colonialism is far-reaching complex, and has shaped the worlds as we know it today. On the one hand, colonialism brought with it the spread of western culture, technology, and political systems, which helped to spur global economic growth and cultural exchange. On the other hand, it also

left behind a legacy of exploitation, violence, and cultural oppressions, as colonising powers imposed their will and cultural norms on the populations they conquered. After the formal end of colonialism, many former colonies gained independence, but the legacy of colonialism has continued to shape their cultural, economic, and political relationships with the west.

By analysing how these narratives and assumptions about identity and belongings are created through colonialism and its aftereffects, postcolonial theory critiques them. It challenges the notions of an unchanging fundamental identity or a unified sense of belonging that excludes or marginalises particular groups. Postcolonial theory on the other hand, place an emphasis on the variety and complexity of identities and a sense of belonging while also acknowledging the long lasting effects of colonialism on people and groups are of forging their own sense of self and community, as well as of rejecting or overthrowing established hierarchies of authority. Postcolonial theorists contend that prevailing narratives that are influenced by colonialism help to establish the idea of a rigid, fundamental identity or a unique notion of belonging. These narratives frequently exclude or marginalised particular groups maintain power disparities, and limit people's ability to full express their own distinctive identities.

Postcolonial theory on the other hand, emphasises the diversity and complexity of identities and a sense of belonging, acknowledging that these are influenced by a variety of variables, including race, gender, class, and culture. It also draws attention to the long lasting effects of colonialism on people and cultures, including how it has affected how people view themselves and their place in the universe. The agency of people and communities in forging their own identities and sense of belonging is also emphasised by

postcolonial theory. Postcolonial theory challenges the idea that identity and belongings are constant and unchanging by highlighting the ways in which marginalised people have opposed or subverted dominant power structures. By acknowledging the diversity and the complexity of these notions, the ongoing effects of colonialism, and the agency of people and communities in defining their own identities and the sense of belonging, postcolonial theory challenges prevailing narratives and assumptions about identity and belonging.

The foundation of postcolonial theory is made up of a number of fundamental ideas that are essential to understanding how colonised and colonising states relate to one another.

These consist of:

- (1) Colonialism: Colonialism is the term used to describe the political and economic dominance one country has over another, frequently by armed conquest and colonisation. The goal of postcolonial theory is to comprehend the continuing effects of colonialism and the connections between power and cultural representations in both colonised and colonizing
- (2) Imperialism: Imperialism is the practice of one country extending its political and economic influence over the other countries and regions. Imperialism is frequently used in postcolonial theory as a significant component of the colonial effort, and its continued effects on social, economic, and political ties are of primary concern.
- (3) Cultural hybridism: the merging of cultural customs and beliefs from several communities, time eras, or geographical areas is referred to as cultural hybridism. As colonised people attempt to balance their cultural heritage with the cultural standards imposed by their conquerors, cultural hybridism is

considered as a key component of the cultural negotiations that take place after the formal end of colonialism

- (4) Subaltern studies: a study of marginalised and oppressed groups, such as colonised peoples, whose experiences and viewpoints are not included in the prevailing cultural narratives and giving historically oppressed populations a voice.
- (5) Neocolonialism: the continuous hegemony of certain nations over economies, cultures and politics. Neocolonialism is seen as a key aspect of the ongoing legacy of colonialism, and as a form of continued exploitation and oppression that must be critically examined. The interdisciplinary body of study known as postcolonial theory, which first appeared in the 1980s and 1990s, is devoted to the political, cultural, and historical repercussions of colonialism and imperialism. The concept of resistance, which describes the diverse forms of opposition and agency used by colonised peoples against colonial domination and its consequences, is fundamental to this field of study. The challenge and subversion of dominant discourses and power structures that support colonialism and its aftereffects are seen as essential elements of resistance. As a way of regaining their identity and exerting their agency, colonial people frequently engage in cultural revival activities. This is another example of resistance in action. Resistance also takes the shape of competing colonial narratives that refute the prevalent ones that uphold stereotypes and colonial attitudes. For instance, postcolonial authors like Chinua Achebe and Wole Soyinka have played a significant role in refuting Western stereotypes of

Africa and its people as being uncivilised and backward. These authors develop distinct narratives through their writing that show the complexity and diversity of African cultures and society. According to postcolonial theorists, resistance is an ongoing process that constantly changes in response to shifting social and political situations rather than being confined to a specific period of time or location. The idea aims to give voice to those who are silenced and oppressed by criticising and challenging the prevalent narratives and cultural representations of colonial societies and peoples.

The effects of colonialism on identity, power dynamics, cultural fusion, and resistance to colonialism are among the major issues. Postcolonial theory examines the cultural, social, and economic legacies of colonialism and empire. The relationship between representation and power, which examines the ways colonial powers have portrayed colonised peoples and cultures as well as the effects of these representations on the exercise of power, is a key component of postcolonial theory. Images of conquered peoples and cultures have been used by colonial powers to defend their conquest and dominance. They have created myths portraying colonised peoples as barbaric, uncivilised, and in need of the coloniser's "civilising mission." These depictions were used to support the establishment of colonial control and the justification for the commercial exploitation of colonised areas and resources. Due to this, there is a substantial power disparity between the coloniser and the colonised. Postcolonial theorists have therefore sought to examine and challenge these representations of colonised peoples and cultures. They argue that these representations have not only served to maintain colonial power relations, but have also had a profound impact on the

self-image of colonised peoples. For example, these representations have often resulted in a sense of inferiority and the denigration of local cultures, which has had negative impacts on the development of postcolonial societies.

Therefore, postcolonial theorists have worked to analyse and refute these portrayals of colonised peoples and civilisations. They contend that these portrayals have had a significant impact on colonised peoples' perceptions of themselves as well as helping to perpetuate colonial power relations. Examples of how these depictions have harmed the growth of postcolonial communities include feelings of inferiority and the denigration of local cultures. The methods used by colonised peoples to oppose these images and to claim their own agency and power have also been studied by postcolonial theorists. They contend that in addition to political and economic conflicts, the process of decolonisation also entails the reclaiming of cultural identity and the rejection of colonial images. The key concepts of postcolonial theory are representation and power, which are closely related to the history of colonialism and empire. The study of representation and power sheds light on the ways that colonial powers have fabricated images of colonised peoples and cultures in order to legitimise their rule as well as the profound effects that these images have had on colonised peoples' sense of self. With the use of postcolonial theory, one can challenge the prevailing narratives and cultural representations that uphold the complicated power dynamics that still persist in postcolonial cultures.

In conclusion, postcolonial theory has provided a crucial framework for understanding relation between colonised and colonising nations, and the ongoing legacy of colonialism. Through its analysis of power cultural representation, and the negotiations of identity and belonging, it has challenged dominant cultural narratives and given voice

to oppressed society. Postcolonial theory has provided new perspectives on the ways in which culture, politics, and economics are intertwined, and has helped to shape our understanding of the complex relationships between former colonies and their former colonisers. Moving forward, the postcolonial theory remains an important framework for examining the ongoing impact of colonialism on contemporary global relationships. It will continue to challenge dominant cultural narratives, and provide new perspectives on the struggles for cultural, economic, and political justice that are still ongoing in many parts of the world.

Chapter Two

"Surviving the Shackles: A Tale of Slavery and Redemption in *12 Years a Slave*"

Steve McQueen's 2013 historical drama *12 Years a Slave* is based on Solomon Northup's 1853 autobiography of the same name. The movie is about Northup, a free black man from upstate New York who is kidnapped and sold into slavery in the South prior to the American Civil War.

Steve McQueen was born in England to parents who had both come from Trinidad and Grenada. He pursued his interest in film while studying art in London at Goldsmiths College (1990-93; now Goldsmiths, University of London) and the Chelsea College of Art and Design (1989-90). His enthusiasm led him to enroll at New York University's Tisch School of the Arts in New York City, but he was dissatisfied there and departed after three months. He nevertheless carried on creating art, including installations, short films, sculptures, and photography. Two naked men square off in the ambiguous 1993 short black-and-white silent film *Bear*. *Exodus* (1997) is a one-minute Super 8 film that tracks the movements of two men carrying potted palm trees. According to him, the year he was appointed as the official war artist for the Iraq War was also the year he began to consider filming *Hunger*, the *Caméra d'Or*-winning first-ever feature-length commercial film. The movie chillingly depicts the final moments of Irish nationalist Bobby Sands (played by Michael Fassbender), who went on a hunger strike at Maze jail and starved himself to death there in 1981, using lengthy shots, tight camera angles, and a lot of human stillness. With the film *Giardini*, which was shot during the off-season in the

Giardini (municipal gardens) district of Venice, where the U.K. pavilion for the Biennale was located, McQueen represented the U.K. at the 2009 Venice Biennale. He made his second commercial available. The tale of a man's sex addiction was the fairly provocative subject matter. Fassbender served as McQueen's lead actor once more. The movie *12 Years a Slave* by Steve McQueen was released in 2013. Chiwetel Ejio for played Solomon Northup in the movie, who published the novel with the same name about his own experience as a free Black man in America who was abducted and sold into slavery. The movie took home three awards in 2014: a Golden Globe, an Academy Award for best picture, and a nomination for McQueen for best director. *Widows* (2018), a movie he co-wrote with best-selling author Gillian Flynn, won a lot of praise for going beyond the heist genre to present a nuanced story of race, class, and gender. Among McQueen's other initiatives is Soundtrack of America, a five-night music series held as part of The Shed's inaugural season in New York City in 2019. With the help of a group of musical advisors, including Quincy Jones, McQueen oversaw a series of events honoring the development of African American music. McQueen was named an Officer of the Order of the British Empire (OBE) in 2002 and a Commander of the Order of the British Empire (CBE) in 2011. He has won numerous awards for his commercial films at numerous international film festivals.

The movie *12 years a slave* offers a horrifying picture of the atrocities of slavery in the antebellum South and is based on Northup's 1853 memoir. It looks at issues of freedom, power, race, identity, and commentary on the impact of slavery on American culture. In 1841, a free African-American man named Solomon Northup was a violinist in Saratoga Springs, New York, where he also resided with his wife and two kids. Brown

and Hamilton, two white men, give him a temporary job as a musician in Washington, D.C.; nevertheless, they drug Northup and hand him over to James H. Birch, the owner of a slave pen. When Northup claims to be free, he is brutally thrashed. Together with other captives, he is transported to New Orleans, where he is told that he must adapt if he wants to survive in the South. In order to sell Northup to plantation owner William Ford, slave broker Theophilus Freeman provides Northup the alias of "Platt," an escaped slave from Georgia. Ford gives Northup a violin because he likes him. When Northup defends himself against plantation carpenter John Tibeats and beats him with his own whip, their hostilities are finally resolved. The overseer prevents Tibeats and his men from lynching Northup. Hours pass while Northup stands on tiptoe with the rope around his neck until Ford arrives and executes him. Despite Northup's best efforts, Ford sells him to Edwin Epps. Epps is a cruel and wicked person. Patsy, a well-liked slave and Epps' top cotton picker, is introduced to Northup. Patsy is often raped by Epps, and his envious wife treats her badly. Epps leases his slaves to Judge Turner's plantation for the season after cotton worms decimate his crops. Turner favours Northup, allowing him to perform the fiddle at a party and retain the money. When Northup gets back to Epps, he hires old overseer Armsby, a white field hand, to mail a letter to his pals in New York. Armsby betrays Northup after he takes his money. At a point of a knife, Epps questions Northup, but Northup persuades him that Armsby telling the truth. The letter is burned by Northup. Epps follows Patsy to a nearby plantation where she buys soap because Mrs. Epps will not let her have any. After giving Northup the go-ahead to whip Patsy, which he does, Epps asks that he strike her even harder before seizing the whip himself and lashing Patsy to the point of death. Northup destroys his violin out of frustration. Northup starts the

project a gazebo with Canadian labourer Samuel Bass. Bass, citing his Christian faith, expresses opposition to slavery and castigates Epps, earning their enmity. Northrup reveals his kidnapping to Bass and asks his help in sending his letter. Bass is hesitant because of the risk, but agrees. The local sheriff arrives and Northrup recognizes his companion as Mr. Parker, a shopkeeper he knew in New York. As they embrace, Epps furiously protests and tries to prevent Northrup from leaving but is rebuffed. Northrup bids farewell to Patsy and rides off to his freedom. Northrup returns to reconnect with his wife, their fully grown son, daughter, and his daughter's husband. He is presented with his grandson and namesake, Solomon Northrup Staunton. He apologizes for his long absence while his family comforts him. Chiwetel Ejiofor portrays Solomon Northrup.

Supporting actors include Scot McNairy, Michael Fassbender, Benedict Cumberbatch, Paul Dano, Garret Dillahunt, Paul Giamatti, Lupita Nyong'o, Adepero Oduye, Sarah Paulson, Brad Pitt, Michael Kenneth Williams, and Alfre Woodard. From June 27 to August 13, 2012, New Orleans, Louisiana, served as the location for principal photography. Four historic antebellum plantations, Felicity, Bocage, Destrehan, and Magnolia, served as the backdrops for the scenes. Magnolia is the one of the four closest to the real plantation where Northrup was detained. Despite having a \$22 million production budget, *12 Years a Slave* grossed over \$187 million and was rated the greatest movie of 2013 by many media outlets and reviewers. In addition to winning Best Picture, Best Adapted Screenplay for Ridley, and Best Supporting Actress for Nyong'o, the movie got nine Academy Award nominations. McQueen became the first black British director of a Best Picture winner and the first black British producer to ever earn the award with the Best Picture victory. In addition to receiving the British Academy of Film and

Television Arts' Best Film and Best Actor for Ejiiofor awards, the movie won the Golden Globe for Best Motion Picture-Drama. 177 critics later ranked the movie as the 44th best since 2000 in a BBC poll conducted in 2016. The brutality of slavery and the strength of the human spirit in the face of injustice are both depicted in *12 Years a Slave* in a stunning and heartbreaking manner. Power is one of the main themes of *12 Years a Slave*. The movie examines how power is exercised and preserved in a slave society, as well as how that authority is used to oppress and abuse the slave population. We observe how the slave owners wield their authority to control every element of the slaves' life, from their physical movements to their emotional moods, during the course of the movie. The movie also looks at how the slaves challenge this authority. For instance, Northup makes use of his intellect as well as his reading and writing skills to exert some degree of control over his circumstances. He is skilled at navigating the intricate social structures of the slave world and employs his legal expertise to pursue freedom. The movie also demonstrates the slaves' final helplessness in the face of the oppressive authority of the slave system. Northup is compelled to undergo years of unbearable agony because no matter how cunning or resourceful he is, he is unable to escape the realities of his condition. The movie also has race as a prominent theme.

The movie investigates how race is created and defined in the context of slavery. By claiming that black people are innately inferior and so suitable for servitude, the white slave owners use race as a justification for their control over the black slaves. The movie also demonstrates how the idea of race is contested and changing. For instance, Northup, a black guy who was formerly free, was abducted and sold into slavery. It confirms his status as one of British cinema's most accomplished visual stylists, a title that is not

without its detractors. McQueen may not agree with the assessment, but his most recent and best film, *12 Years a Slave*, also exhibits a conspicuous formalism. While not quite gaudy, McQueen does have a tendency to operate in a decadent register, adding the kind of highbrow flourishes you might anticipate from a creator familiar with the required panache of modern art. His aesthetic is unmistakably high; each image has been meticulously calibrated and tweaked to fit an aesthetic. Naturally, the topic calls for some level of sensitivity from a viewer due to its seriousness and conspicuous absence in modern popular culture, which is probably why many people have approached it cautiously. However, the veracity and scope of the trauma being addressed undoubtedly do some of the emotional heavy lifting. Yet, McQueen does not take advantage of the gravity of the subject matter; rather, he articulates an unwavering vision. Since McQueen puts forth the necessary effort to attentively and intellectually direct the picture, it acquires the feeling of seriousness. McQueen deserves praise for articulating this experience with such unusual rigidity. He plans to demonstrate the reality of slavery not through flimsy allusion, but rather through an effort to exhaust and overpower. His strategy is one of perseverance. Northup will serve a 12-year term as a slave, according to the title. McQueen gives the impression that it might last forever. McQueen claims to be uninterested in style, but I believe what he really means is that he doesn't value fashion for its own sake. Like *Hunger* and *Shame* before it, *12 Years a Slave* has a lot to say. For instance, McQueen uses a painful long shot to depict the close lynching of Northup at the hands of a sadistic farmhand named Tibbeats (Paul Dano). The photo is a marvel, sure, but it has a definite purpose: it seeks to impress upon the audience the sensation of the crisis, its duration and intensity. As rigour is necessary to express genuine suffering, *12 Years*

does not care to show off. Its formalism speaks to an emotional reality that resonates because McQueen is unwavering in his commitment to it. This is the tale of Solomon Northup. Nevertheless this movie is very much a Steve McQueen production in terms of conviction and flair.

Chapter Three

A study of postcolonial analysis on Solomon Northup's *12 Years a Slave*

The term "postcolonialism" describes the time following the colonisation of a country or territory by another country, when the colonised people work to reshape their political structures, cultural norms, and sense of self. Given that black people experienced slavery and colonialism, and that their identities were frequently shaped by their interactions with their white oppressors, post-colonialism has had a profound impact on how black people create their identities. The movie *12 Years a Slave*, which depicts the life of a free black man who was abducted and sold into slavery, reflects this identity formation. The movie *12 Years a Slave*, which depicts the experiences of a free black man who is kidnapped and sold into slavery during the time of American slavery, which is a product of colonialism, is strongly related to the post-colonialism idea.

The film portrays the cruel realities of slavery and white slave owners' treatment of African slaves, both of which were a direct outcome of America's colonial past. Solomon Northup and other slaves battled bigotry, which more than likely served as the "booster" for slavery. The story by Solomon Northup shows how racism serves as a tool for human avarice and depravity. Throughout his twelve years of servitude, Solomon Northup has endured the unflinching, harsh, and heartless behaviour of his slave owner. Also, it is evident that racism is a learned behaviour rather than a fundamental belief that people are born with. Due to the government's backing of the law prohibiting the ownership of slaves during the American colonial period, having a slave at the time was

equivalent to owning "living property" that could be bought, sold, and exchanged like any other type of property.

The overall goal of the *12 Years a Slave* theme was to expose the tragic truths of slavery and demonstrate how it is a tool of human evil. For instance, Solomon was tortured to reveal that he was a child when he was bought into slavery by slave dealer James Burch. After all the bloodshed, Solomon made the decision to stay alive by obeying his master. He put up with the brutal slavery for more than twelve years in order to find a way to escape. One slave girl, Patsy, is mentioned by Solomon as being a magnificent animal for her lord. Despite the fact that she was a leader in her slave duties, her owner constantly treated her with disdain especially her mistress who, out of envy, eventually tortured Patsy. Her master sexually abused Patsy. Her licentious master exposed her master's immoral behaviour and sexual exploitation of her. Her mistress's envy of Patsy also supports this, leaving her in a sad situation. As stated in the passage, "Her back bore the wounds of a thousand stripes," Patsy was repeatedly punished. This is also supported by her mistress jealousy to Patsy, so she is stuck in miserable condition. Patsy frequently punished as mentioned in this quotation "Her back bore the scars of a thousand stripes." This event was thrilled the heart when a slave who was not only forced to work but also sexually exploited. Solomon's experiences show how colonialism affected the development of black identity because they pushed him to assume a slave's identity after losing his own identity as a free man.

The film also shows black people's resistance against the erasure of their cultural practices and identities, which is an important component of post-colonialism theory.

Black people's resistance against the loss of their cultural identity is shown in Solomon Northup's struggle to uphold his cultural customs and values despite the efforts of his white oppressors to do so. Kurt Vonnegut stated that "all this happened, more or less." The remark still holds true even though time travel and World War II (also known as Slaughterhouse Five) have no bearing on this situation. Slavery was more common than less prevalent during the colonial era. The Atlantic slave trade, which was managed by the British Empire between the 16th and 19th centuries, was the largest institution of oppression, leading to unconscious racism and racialized illusions. Imperialism persisted as a result of the human colonialism of slavery as a postcolonial United States withdrew from the political, cultural, and economic practices of Great Britain. Based on Solomon Northup's 1853 narrative of his enslavement, Steve McQueen's potent 12 Years as a Slave has attracted the attention of historians, literary experts, and other more outspoken critics who, by labeling it "torture porn," assume that film favours sadism above realism. In fact, many of the most horrifying scenes have direct textual corollaries, according to McQueen, who claims that 80% of the dialogue in the movie is taken directly from the book ("Where It Hurts"). Chiwetel Ejiofor's character, Northup, is first placed in chains and declares that he is a free man. This infuriates his captor, who beats him with a paddle until it breaks. The most terrifying sequence in the movie, in which Patsey, an Edwin Epps slave, is brutally whipped for going to a nearby plantation to get the soap her own mistress won't provide her, is also painfully detailed in Northup's account.

Even if there are invariably differences between the two works, these analogies show that the movie takes its original material seriously. These deviations from the historical record are not, as some have said, a denial of history or a trivialization of

individuals who endured slavery. Instead, these distinctions and artistic flourishes underline McQueen's singular perspective and his eminent interest in examining black women's realities. The neo-slave narrative, one of the most significant African American literary forms of the past 50 years, is the finest lens through which to see *12 Years a Slave*. The veil Morrison refers to in *12 Years a Slave* is torn back from the film's very first frame, but McQueen is more concerned with the interior lives of enslaved women than he is with the one involving Solomon Northup. The interaction between Solomon and the unnamed female slave who is sleeping next to him opens the movie. She leads his hand to her vagina, and he causes her to have an orgasm without saying a word. She then turns away while sobbing. She doesn't return in the movie at all, which is significant. Slaves are labouring all day, according to McQueen, who described this remarkable scene. Although their lives are owned, they have those moments to themselves. I was simply looking for a little tenderness—to borrow a line from Marvin Gaye—the idea of this woman sort of reaching out for sexual healing. She reclaims command of her body. She then returns to her original position following the climax. She turns and sobs as she realises she's back in hell (George). The scenario, as McQueen explains, is ultimately about this lady “taking charge of her own body” rather than Northup. The movie revealed the institution of American slavery, which we would prefer to forget but which nonetheless stalks through our country's all-too-recent history, as if for the first time. The location of our delivery is soul-crushing, a raging pit of wrath that destroys any hope of atonement. We see a fact that we have been desperately trying to escape: American slavery was one of the worst atrocities in human history due to its intrinsic savagery, its vast scope, and its protracted existence. Yes: worse than the Holocaust; more heinous

than the genocide in Rwanda; more horrific than the use of nuclear weapons or the worst conflicts in history. The goal of post-colonialism theory is to comprehend how colonialism affected the colonised people and their subsequent attempts to reshape their identity and culture. The character Solomon Northup, who is forced to take on the persona of a slave and is exposed to different forms of torture and violence, serves as a metaphor for the effects of colonialism on black identity and culture in the film *12 Years a Slave*.

Solomon's experiences show how colonialism affected the development of black identity because they pushed him to assume a slave's identity after losing his own identity as a free man. The film also shows black people's resistance against the erasure of their cultural practices and identities, which is an important component of post-colonialism theory. Black people's resistance against the loss of their cultural identity is shown in Solomon Northup's struggle to uphold his cultural customs and values despite the efforts of his white oppressors to do so. A major issue of post-colonialism theory, the film *12 Years a Slave* powerfully depicts the effects of colonialism on African identity and culture.

The film emphasises the hardships faced by black people in maintaining their cultural customs and identity in the face of overwhelming adversity, which is a monument to their fortitude and resolve to fight against the erasure of their identity. The film depicts Solomon's fight to retain his sense of self in the face of great suffering as a response to the elimination of his cultural identity. Post-colonialism has a complicated and multidimensional effect on how black identity is constructed overall.

Unique black cultures, which are a fusion of African and European cultural practices, have been produced as a result of cultural hybridisation. However, this process has also been accompanied by the suppression of black cultural practices and the erasure of black identities. The filming of social space in *12 Years a Slave* is distinctive in that it conveys information about the power relations represented, and thus about gender, race, and class. Unremarked visual aspects reveal much about how the industrial North and the slave South defined fundamental principles and assumed divergent kinds of society as the movie goes on. First time viewers of *12 Years a Slave* might not pay attention to the slave owner's expression after Solomon approaches him directly in the store scene mentioned above, but they cannot miss how that man hustles his slave out of the store. such an aesthetic strategy delineates social space throughout the film. While *12 Years a Slave* tells the story of slavery, it also simplifies it in certain ways. Because the director and writers paid attention to the historical record, the movie outlines the distinguishing characteristics of slave culture and draws attention to the main structural, sociological, and psychological aspects of slavery.

The movie also clearly distinguishes between antebellum slave society and capitalist bourgeois culture, giving viewers a point of identification and a nuanced means to compare their world with that of the slave. This portrayal of slavery is able to present a story about what slavery felt like because it uses a fictional narrative, one that is frequently characterised by visual advancement without verbal explanation. This allows for viewers' varied emotional responses and interpretations, especially among white and black viewers. The performers frequently use brief, mobile facial expressions and body language to artistically convey layers of meaning at the connotative level of the film,

which are occasionally conveyed in the narrative as the slaves' desire for deception. In reality, we don't really understand how slaves felt, what they were interpreting, or what conclusions they were drawing at any particular time. Slave autobiographies, like Solomon Northup's, only provide us with an incomplete picture. Slavery was an essential part of the colonial system, as it provided a cheap source of labor that enabled European powers to extract resources from their colonies. The legacy of slavery still reverberates in the present-day world, particularly in former colonies that are grappling with the aftermath of colonialism. It asserts that the colonial era was characterised by a power imbalance that resulted in the oppression of colonised peoples, and that this legacy of oppression continues to shape social, political, and economic relations in the postcolonial world. Overall, *12 Years a Slave* serves as a powerful reminder of the horrors of slavery and its enduring legacy. It highlights the ways in which slavery was a tool of colonialism and continues to shape the social, political, and economic relations of the postcolonial world. The dissimilarities between the book 'Twelve Years a Slave' written by Solomon Northup, published in 1853 and the film adaptation of the book '12 Years a Slave' released in 2013 and directed by Steve McQueen. For the purposes of this study, the book and the film of aforementioned names have been thoroughly studied and observed. The book is edited by David Wilson, to whom Solomon Northup narrates his life history. The book contains detailed events of Solomon Northup's life experiences and also his knowledge, views and understanding of the cause and effect of these events. The film although revolves around Solomon Northup, failed to preview all of these events and as, has been produced for the purposes of profit, is dramatized and edited, which failed to fully apprehend the wisdom of Solomon Northup, which can be accomplished by reading

the book. The film however accurately previewed the gruesome conditions and treatments received by the slaves in the United States of America. the portrayal of the dehumanizing and violent nature of slavery. The film shows how slaves were treated as property, stripped of their dignity and rights, and subjected to cruel punishments for any perceived transgression. It also highlights the stark contrast between the privileged lives of slave owners and the suffering of the people they enslaved.

Another important element of the movie is the portrayal of the complex relationships between slaves and their owners. Some owners are shown as cruel and sadistic, while others are more paternalistic and try to justify their ownership of other human beings. The film also explores the resistance and resilience of enslaved people who fought to maintain their dignity and humanity in the face of incredible adversity. Overall, the movie "12 Years a Slave" is a powerful portrayal of the horrors of slavery and the enduring spirit of those who fought against it. It highlights the need for ongoing efforts to confront the legacy of slavery and systemic racism in our society.

Conclusion

Slavery is one of the societal problems that exist in modern civilization. Being a slave is the status of being legally owned by another person and required to perform labour for them. Outsiders who are taken into the master's service against their will, or who are expelled from the society in a certain way, usually owe someone money, have committed a crime, or are serving as prisoners of war. Slavery first appears in human history alongside civilisation. It occurs when individuals who own vast farms or workshops require the assistance of others to harvest their expansive farms and maintain their assets.

Finding a dependable source of free or inexpensive labour is a big asset. The impact of colonialism on the development of black identity and culture is revealed by a postcolonial analysis of the film *12 Years a Slave*, as well as the methods in which black people fought against this erasure. During the time of American slavery, black people were subjected to violent treatment by white slave masters, and their cultural traditions and identities were suppressed and obliterated, as shown in the film. While *12 Years a Slave* tells the story of slavery, it also simplifies it in certain ways. Because the director and writers paid attention to the historical record, the movie outlines the distinguishing characteristics of slave culture and draws attention to the main structural, sociological, and psychological aspects of slavery.

The movie also clearly distinguishes between antebellum slave society and capitalist bourgeois culture, giving viewers a point of identification and a nuanced means to compare their world with that of the slave. This portrayal of slavery is able to present a

story about what slavery felt like because it uses a fictional narrative, one that is frequently characterised by visual advancement without verbal explanation. This allows for viewers' varied emotional responses and interpretations, especially among white and black viewers. The performers frequently use brief, mobile facial expressions and body language to artistically convey layers of meaning at the connotative level of the film, which are occasionally conveyed in the narrative as the slaves' desire for deception. In reality, we don't really understand how slaves felt, what they were interpreting, or what conclusions they were drawing at any particular time. Slave autobiographies, like Solomon Northup's, only provide us with an incomplete picture. The experiences of Solomon Northup, the film's main character, show how he is made to assume a slave's identity and is subjected to various types of abuse and violence. This serves as a stark example of how colonialism affected the development of black identity because it strips him of his status as a free man.

The film also shows how black people fight against having their cultural traditions and identities erased. Despite the efforts of his white oppressors to repress them, Solomon's struggle to uphold his cultural customs and values is a reflection of black people's resistance to the erasure of their cultural identity. Overall, the *12 Years a Slave* postcolonial analysis highlights the hardships faced by black people in order to retain their cultural practices and identity in the face of tremendous suffering, which is a monument to their tenacity and resolve to resist the erasure of their identity. The influence of colonialism on black identity and culture, as well as its relationship to numerous social and cultural ideas like postcolonial theory, critical race theory, and cultural studies theory, are powerfully portrayed in the film. The film “12 Years a Slave”

explores the existence of conflicts in the American society. A proper understanding of the social, political, and economic backgrounds of different groups can result in better resolutions. Although the film does not offer the best resolutions, it encourages people to focus on the needs of their neighbors.

Slavery is a malpractice than can result in disagreements and class struggles. Hans Morgenthau's theory describes the origin of inequality. The government should use the above theories in order to fulfill the needs of its citizens (Burton 92). Every society should embrace the best practices in order to deal with different conflicts.

For instance, the American government should have dealt with slavery during the period. The film explains how conflicts and class struggles emerged in America during the time. This development will continue to affect the lives of many Americans. Many descendants of these slaves are also struggling in order to achieve their goals.

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DON BOSCO ARTS AND SCIENCE COLLEGE

ANGADIKKADAVU

**A Subaltern Analysis on the Marginalized in the Films
*Thottappan, Nasrani, Kumbalangi Nights, and Chathurangam***

A project submitted to Kannur University in partial fulfillment of the
requirement for the Award of Bachelor of Degree

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DEPARTMENT OF ENGLISH

Project Supervisor: Ms. Aswathi Krishna

March 2023

KANNUR UNIVERSITY

Bonafide Certificate

This is to certify that this project report entitled “**A Subaltern Analysis on the Marginalized in the Films *Thottappan*, *Nasrani*, *Kumbalangi Nights* and *Chathurangam***” is a bonafide work of Josmi George who carried out the project work under my supervision. This project has not been published or submitted either in part or in whole for any other degree.

Fr. Jaison Anthikkatu

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Ms. Aswathi Krishna

Project Supervisor

Declaration

I, Josmi George, hereby declare that the project work entitled “**A Subaltern Analysis on the Marginalized in the Films *Thottappan, Nasrani, Kumbalangi Nights and Chathurangam***” has been prepared by me and submitted to Kannur University in partial fulfillment of the requirement for the award of Bachelor of Arts in English is a record of original work done by me under the supervision of Ms. Aswathi Krishna of the department of English of Don Bosco Arts and Science College.

I also declare that this project work has not been submitted by me fully or partly for the award of any degree, title or recognition before any authority.

Angadikadavu

31-03-2023

Josmi George

DB20AEGR044

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Josmi George

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Introduction

In Malayalam cinema, marginalized groups always had to bear the burden of “imposed identities. Their identities are challenged on a daily basis when their everyday life is degraded. Adding fuel to the fire is the misery obscured through these cultural exemplifications. The history of the minority community is valued only on surface level and this antiquity was hardly accountable within historical narratives of the upper/dominant castes. Nevertheless, in mainstream visual representations of contemporary India, notions of caste identities are articulated through tropes of binary visual signifiers of the upper caste and lower castes, such as cultured/uncultured, master/servant and savior/captive. However, this narrative is not something novel.

Film serves many motives other than entertainment; like contributing meaning and providing an admiration and deep understanding of purpose of life (Axelson, 2017). Movies are not obvious; the meanings they manifest might not be perceivable at plain prospectus. For example, Ellis (2001) points out, religion is one of the persistent themes in movies, it might not be explicit, when the viewer is conscious of ideological and mythological concepts, it can be understood that movies are frequented with these secrete meanings. Even box office movies, which might seem vacant of religious denotation, might hold these meanings incognito. We must remember that movies are a big business, so there might always be an economic angle at play. The main reason for violence in movies are because the markets demand it, it’s not because of the violence in the society or because of parents forbidding children from violence (Barranco, 2015).

Dalit movies can be traced as an extension of Dalit literature. As Greenwood (2014) suggests, movies play a significant role in social and emotional development on

an emerging adult. Life lessons, character connections and social relationship of a movie are what stick in the mind of the audience. Movies not only have a positive effect but might also produce a negative effect on self-image. What the movie offers for its audience is highly dependent upon the attitude of the audience. The impacts of films are so profuse that, most countries around the world see mass media as a tool that disrupts the society; the country of China is an omission. The media falls under the control of the government in China, the film industry worked hand in hand with the government to motivate people of china to work harder, which resulted in media being unrealistically ideal (Liu, 1966).The psychological effects of films also have to be addressed.

The thesis is divided into five chapters including introduction and conclusion. The first chapter titled "Subaltern Concern and Representation" explores the subaltern theory. The second chapter titled "A Study Focused on the Select Films *Thottappan*, *Nasrani*, *Kumbalangi Nights* and *Chathurangam*" carries a detailed study on the select films. The third chapter "Tracing the Concept of the Subaltern in *Thottappan*, *Nasrani*, *Kumbalangi Nights* and *Chathurangam*" studies the select films based on the subaltern theory.

Chapter One

Subaltern Concern and Representation

Subaltern theory is a postcolonial intellectual framework that emerged in the late 20th century as a response to dominant Western discourse in the field of social sciences and humanities. The term “subaltern” refers to marginalized, oppressed, or subservient groups who are excluded from the dominant power structures and therefore have limited access to representation and agency. The central idea of subaltern theory is to challenge the Eurocentric perspectives that dominated colonial discourse and to give voice to the oppressed and excluded people of the world. This includes people from the colonial and postcolonial societies who were often ignored or reduced to mere objects of study. It is concerned with how these people understand their own experiences and how they represent themselves, as well as how they are represented by others.

A critique of the elitist tendencies of Indian historiography, which stressed the perspectives of the ruling classes and disregarded the perspectives of the subaltern groups, led to the establishment of subaltern studies in India in the 1980s. The groundbreaking research of academics like Gayatri Chakravorty Spivak and Ranajit Guha aimed to reveal the untold history of these underprivileged people and give them a voice in the historical conversation. Several academic fields, including history, sociology, cultural studies, and literary studies have benefited from the use of subaltern theory. It has aided in a critical reevaluation of colonialism, imperialism, and the dynamic between colonisers and colonised people. The subaltern perspective provides a valuable perspective on the ways in which power and knowledge are interconnected and how dominant discourses shape the representation of subaltern groups.

However, subaltern theory has also been criticized for its focus on the margins and its neglect of the broader social, economic and political context. Some critics argue that subaltern theory is too limited in its focus on cultural and ideological representations, and that it neglects the structural forces that shape the lives of subaltern groups. Italian Marxist philosopher and politician Antonio Gramsci lived from 1891 to 1937. He is well known for his views about the subaltern and cultural hegemony, which he developed while being held captive by the fascist government of Italy.

According to Gramsci's idea of the subaltern, these social groups are marginalised and excluded from the political and cultural discourse that is currently in power. The subaltern is frequently perceived as being marginalised, powerless, and lacking in representation. This can include oppressed groups including the working class, racial and ethnic minorities, women, and others. The subaltern, in Gramsci's view, are not just passive targets of oppression but also possess distinctive cultural practises and modes of resistance.

According to Karl Marx's theory of history, the who and the what of social class are determined by the economic relations among the social classes of a society, and colonial history is presented from the perspective of the proletariat as a method of investigation and analysis of the political role of subaltern populations. Since the 1970s, the term "subaltern" has been used to refer to the colonized populations of the Indian subcontinent. This refers to imperial history that is told from below, from the perspective of the colonized populations rather than from that of the European colonizers. By the 1980s, South Asian historiography had adopted the Subaltern Studies approach to historical research. The idea of the subaltern emerged as an intellectual discourse technique as a Eurocentric approach to historical research for the study

In postcolonial philosophy, the term "subaltern" refers to lower socioeconomic classes and other groups that have been marginalised; in an imperial colony, a "subaltern" is a native person who lacks human agency because of his or her social standing. The term "subaltern" alludes to more than just "the Other," "the Oppressed," or "someone who isn't getting their fair share" of the pie, feminist academic Gayatri Chakravorty Spivak warned against using it too widely. The word "subaltern," also referred to as "a space of difference," is used by post-colonial philosophy to describe something that has little to no access to cultural imperialism. But who is to say that those are the only oppressed? Those who work are abused.

Subaltern theory, a notion from postcolonial studies, has its origins in the works of Italian Marxist historian Antonio Gramsci. "Subalterns" are individuals or groups who are socially, economically, or politically marginalised and who are not portrayed in popular cultural or political narratives. Subaltern studies were created as a reaction to the Eurocentric bias in traditional historical accounts that ignored the perspectives and experiences of underprivileged communities. Subaltern studies seeks to upend dominant historical and cultural narratives while elevating these underrepresented voices and perspectives. The subaltern approach has been used to investigate colonialism, imperialism, nationalism, and other power relations.

Postcolonial studies' concept of subaltern theory has its roots in the writings of Italian Marxist historian Antonio Gramsci. People or groups who are socially, economically, and politically excluded and who are not represented in the mainstream cultural and political narratives are referred to as "subalterns." As a critical response to the Eurocentric bias in conventional historical accounts that overlooked the viewpoints and experiences of subaltern groups, subaltern studies came into being. The objective

of subaltern studies is to challenge prevailing historical and cultural narratives while elevating these neglected voices and viewpoints.

The subaltern approach has been applied to the study of colonialism, imperialism, nationalism, and other power relations, as well as to the study of class, race, gender, sexuality, and other forms of social inequality. The work of scholars such as Gayatri Chakravorty Spivak, Homi Bhabha, and Dipesh Chakrabarty has been influential in the development of subaltern theory.

Overall, subaltern theory offers a powerful lens for understanding the ways in which dominant power structures shape our understanding of history, culture, and society, and it provides a framework for rethinking these narratives and making space for previously marginalized voices and perspectives.

Gayatri Chakravorty Spivak is a prominent postcolonial theorist and literary critic who has written extensively on subaltern theory. Her essay “Can the Subaltern Speak?” is one of the most widely read and influential essays in postcolonial studies and provides a critique of the concept of the subaltern and its limitations. In this essay, Spivak argues that the subaltern, as a category of analysis, is inherently limited because it is a construction of the dominant culture. She argues that the subaltern is denied a voice, not only by the dominant power structure, but also by the very category of “subaltern” itself, which restricts their ability to speak and represent themselves.

Spivak argues that the subaltern cannot be represented by a unified subject, as they are fragmented and dispersed, and that the attempt to speak for the subaltern is a form of imperialism in and of itself. Instead, she suggests that the goal should be to create the conditions that would allow the subaltern to speak for themselves. Overall, Spivak’s essay is a critical intervention in the field of subaltern studies, challenging

dominant notions of representation and calling for a more nuanced and sensitive approach to the study of marginalized voices and perspectives. Her work continues to be highly influential in postcolonial studies, cultural studies, and feminist theory.

Homi Bhabha is a postcolonial theorist and cultural critic who has made significant contributions to the field of subaltern studies. Bhabha's work builds on the insights of Antonio Gramsci and Gayatri Chakravorty Spivak and extends the idea of subalternity to include the intersections of race, class, and gender.

In his work, Bhabha emphasizes the importance of understanding the complex ways in which power and domination are negotiated in colonial and postcolonial societies. He argues that colonialism created hybrid cultural spaces in which colonized subjects both resisted and collaborated with colonial rule. He refers to this negotiation of power as the "Third Space," a space in which cultural hybridity and ambiguity are produced.

Bhabha argues that the subaltern is not a fixed and homogeneous category, but rather a shifting and fluid subject that is constantly in the process of negotiation and re-negotiation in the context of colonialism and postcolonialism. He highlights the importance of understanding the agency of the subaltern and their ability to resist and subvert dominant power structures. Overall, Bhabha's contributions to subaltern theory have been significant in extending and complicating the concept of subalternity and in highlighting the importance of considering the intersections of race, class, and gender in the study of power and domination. His work continues to be highly influential in postcolonial studies and cultural studies.

Dipesh Chakrabarty is an Indian historian and cultural critic who has made significant contributions to the field of subaltern studies. Chakrabarty's work focuses

on the ways in which colonialism and postcolonialism shape the production of knowledge and the formation of cultural and political identities. In his work, Chakrabarty argues that subaltern studies should not be limited to a focus on the marginalized and oppressed, but should also consider the ways in which the subaltern is implicated in the production of knowledge and the formation of cultural and political identities. He highlights the importance of understanding the ways in which the subaltern is both a subject of power and a producer of knowledge.

Chakrabarty also argues that subaltern studies should not be limited to a Eurocentric understanding of colonialism and postcolonialism, but should take into account the ways in which these processes shape cultural and political identities in non-European contexts. He highlights the importance of considering the diverse and often conflicting experiences of subaltern groups in different cultural and historical contexts.

Overall, Chakrabarty's contributions to subaltern theory have been significant in extending and complicating the concept of subalternity and in highlighting the importance of considering the ways in which subaltern groups are both subjects of and producers of knowledge and cultural and political identities. His work continues to be highly influential in postcolonial studies and cultural studies.

Chapter Two

A Study Focused on the Select Films *Thottappan*, *Nasrani*, *Kumbalangi*

Nights and Chathurangam

Analogous to the Hindi/Mumbai (Bollywood) film industry are regional film industries in South India, which mainly comprises of the Telugu, Kannada, Tamil and Malayalam film industries. Although the history of Malayalam cinema begins in 1928, it is only after 1950 that Malayalam cinema made its overwhelming existence in the national industry. For the initial decades, the Malayalam film industry was intertwined with the Hindi, Telugu and, in particular, Tamil film industries, which frazzled themes of nationalism, mythology and so on. Despite the industry's slow development earlier on, today Malayalam films have accomplished a higher degree of appreciation at the national and international film circuits, playing in art, commercial, and middle class or social cinemas. Malayalam film industry has many conflicting, competing and overlapping narratives, especially in regard to the division between commercial films and art cinema. Registers of middle class nostalgia and feudal past, ideological/social discontent or political unrest, and economic ills are some of the themes that found expression in varying degrees in Malayalam films through the years (Pillai, 1985; Swart, 2011; Joseph, 2013).

Malayalam film industry is now famous for its realistic cinemas; one could always comprehend the presence of castism and the role that plays in Mollywood. Malayalam films in 80s era discoursed around social problems like poverty and unemployment. The communities which were used to embody the issue were from the middle class. Declaration of middle class was just name sake, for the represented people were constantly and almost permanently restricted to upper castes like Nair or

Namboothiri. Even films with a leftist ideology could not deviate from this fallacy. *Aryan* (1998) directed by Priyadarshan was released around the time when the Mandal commission report came into establishing. In this movie the leading role was acted by Mohanlal portrayed as a starving Namboothiri Brahmin. It was a well-crafted movie and was also a super hit.

The ideology employed in this movie was clearly anti- Dalit. There is a scene in the movie where the male lead role addresses a Dalit police officer stating that his “inferiority complex is his problem”. Post 90’s, Malayalam film industry witnessed a lot more movies portraying upper caste men in lead roles. At the same time emerged the stereotyping of portraying rowdies in a darker skin tone, and few instances of Muslims as outright terrorists. *Bamboo boys* (2002) portrayed the Adivasi in a disgraceful and oriental manner. Most of the scriptwriters and directors were once from the elite castes which has transformed. Directors like Dr Biju who addresses Dalit lives in his movies facing lots of difficulty in film industry. Later .some of the recent movies like *Kammattippadam* (2016) and *Unda* (2019) address the problems and concerns of the Dalit and Adivasi in a better way. Some directors represent the caste based problems in their movies like a phenomena happened in early years because, as far as upper castes concern caste is something that no longer exist Kerala, but for others who face discrimination on a daily basis. On a first look Kerala is a progressive state compared to other states in India but deep inside it also has social issues like casteism that embedded in every field.

The pro-casteist directors never failed to take movie justifying their community activities. Directors like Priyadarshan and Shaji kailas began to come up with such films. Sice Malayalam is a industry that is make story centric films, the writers may also have to bear the brunt .Like all caste based films, films based on elite Christianity

are also given importance to concept of value, valour, masculinity etc. These films will be plotted as happening in south-central Kerala, especially Kottayam and surroundings which is India's first 100% literate town. It resides as headquarters for more than a dozen publishing houses and newspaper companies along with several colleges and famous educational institutions. It is also best known as a hub of trade and commerce. All these attributes are highly reflected in the movies. Now we will analyse three movies which uphold Christian casteist ideology. The movies chosen are random. There are many more films that deal the issues stated in more magnanimous manners.

Chathurangam

(English:Chess)

2002 Dir.:K Madhu

Written by Babu Janardhanan

After learning about Jimmy's talents, a minister makes him the secretary of his political party. However; things turn upside down when his own party member tries to plot against him.

The story is set in Kottayam. Aattiprakkal Jimmy Jacob is everyone's favourite. Attiprakkal Jimmy (Mohanlal) is a wrestler and do-gooder from his college days. Witnessed by his all-round abilities and reputation in Kottayam, minister Korah (Sai Kumar) who runs the KSB party, makes him the college chairman. And later he is made the district secretary of his party. Jimmy becomes the right hand man of Korah in his fight against minister Paulose (Vijaya Raghavan) but in the process creates new enemies like the IPS officer Nayana (Nagma). But soon Paulose and Korah bury their

hatchet and join hands. This makes Jimmy unhappy and he is left out. Later Korah frames Jimmy in a murder case.

The movie begins with the display of outskirts of the hilly Kottayam. The title flashes among the luscious green hills. This is followed by scenes of people praying around the church grotto. Display of animals and domesticity shows two meanings. First that the community is intrinsically related to animal rearing and agricultural livelihood, second it displays the amount of wealth the community has. Shots of churches and religious festivals are shown throughout in the movie.

The plot kicks in right after its credit rolls. There is a bar (owned by the hero's uncle) that is situated nearby the town parish chapel which hurts the sentiments of the believers. In reality this is escalated because of the feud between two congress factions, (less fiction than reality). The bar is owned by Jimmy's uncle and friends who would not mind their own people get beaten in a ruckus created to call off the unrest. The hero and his gangs swear their words on "rubber milks"! The hero is made introduced by the second heroine, an IPS officer as Pala's beloved king. She is being mocked by hero and his side men. Questioning her actions and attire.

He is mistaken by many in midway of the movie. Montage shots are shown with transition of Jimmy and Jesus Christ hanging on the cross to show his innocence. It is the bishop himself that acts as a mediator among the two congress group parties. This shows the significance of party among the church and vice versa. Revenue minister "Korah sir" is a recurring character that is being portrayed in more than a dozen of Malayalam films. This is actually synonymous to K M Mani the forever politician of Pala who represented the constituency in Kerala assembly continuously since 1965 until his death.

Nasrani

2007 Dir:Joshiy

Written by Ranjith

A Rich Christian planter in Kottayam solves the mystery behind the murder of a young politician and unleashes the political conspiracies behind the murder.

The story begins on the eve of the wedding of David John Kottarathil (Mammooty) and Sara Eapen (Vimala Raman). The two were childhood sweethearts, both hailing from rich planter families in the small but affluent town of Kottayam, Kerala. While both families are celebrating in their own homes, Sara's father Eapen (Riza Bava) is visibly disturbed. He has just received a phone call from Alice, his mistress, who is demanding public acknowledgement of their relationship. She wants to attend the wedding of David and Sara, as a means to achieve this. Eapen, who is a rich planter, is at risk of losing his good name in society, despite having generously provided for Alice and their daughter thus far. He offers to pay for her silence with a bigger bungalow and his estates in a far-away town of Chikmaglur. He requests John Kottarathil (Captain Raju), his best friend - whose son is set to marry Sara the next day - to accompany him while talking to his mistress. John requests the help of M C Paul (Vijayaraghavan), a rising politician and Eapen's brother-in-law to aid in the negotiation. The trio meet the mistress to discuss terms, but in a fit of rage, a drunk Eapen ends up shooting her. Eapen also tries to kill his illegitimate daughter, the nine year old Annie (Baby Niranjana/Mukta) but John stops him. In the struggle that follows, Eapen is also shot. John looks at Paul for assistance, but is met with a helpless silence.

Ten years later, John is retelling this story to the jailor Rajeevan (Bheeman Reghu), who points out that John's defense in court was half-hearted and that he seems uninterested in parole despite possibly being eligible for it. John confirms this, saying he feels guilty for Eapen's death, although it was a genuine accident while saving Annie. Further, he reveals that Paul had requested that his presence at the scene of crime be kept a secret, lest it should affect his image and political prospects.

The marriage of David and Sara never happened, primarily because Sara's mother is against her marrying David, whose father John was responsible for Eapen's death. She even believes John supported Eapen's affair with Alice. Meanwhile, David and Sara are still in love and observe their "anniversary" in a romantic manner, supported by his driver and right-hand man Suku (Kalabhavan Mani). DK, as David is known, is a rich planter and the Secretary of the Cosmo Club - the hangout of the rich and famous in the town of Kottayam. He has a close gang of friends at the club, which includes Rajagopal Kartha (Lalu Alex), Superintendent of Police, Kottayam and several businessmen. Sara is a lecturer at the local college.

M.C Paul has grown in stature as a politician, having served as the Revenue Minister of the state and undisputed leader of the Malankara Congress party. He now aims to launch his son Dr. Benny Paul (Arun), who is a prominent youth leader. He has his eye on the Assembly seat in Kaduthuruthy constituency in Kottayam, which was vacated by incumbent Ummachan (Jagathy Sreekumar) following allegations of corruption. Despite his popularity, Benny is facing a potential scandal related to the recent suicide of Archana, a student of the Kottayam Medical College. He publicly denies any relationship with her, but this is contested by Annie - Eapen's illegitimate daughter who is now under David and Sara's care. Annie was Archana's best friend and knew of her affair with Benny.

Benny is found dead in his home the next day, and Annie is believed to have killed him. She confides in David, stating that despite intending to kill Benny for denying his relationship with Archana, she arrived at his home only to find him dead already from a stab wound. David realizes that the Police-Politician nexus has already decided to frame Annie for the crime and also comes to know of evidence fabricated for the purpose. He uses his influence and resources to keep her away from the reach of the law until he can clear her name by finding the real culprit. He loses some of his closest friends in the process. The rest of the action-thriller is about his quest to prove Annie's innocence and exposing the false idols in socio-politics in the town of Kottayam and the state itself.

To begin with the film's name literally translates to Christian in English. The film provides an account of the model Christian image that has been churned throughout mollywoods filmography. The opening shot begins with the picture of Jesus and someone chanting rosary while title credits roll. The curious case of "Korah sir" resurfaces once again, this time rechristened as M C Paul, the revenue minister. He is the stalwart of the Malankara Congress. The hero gets the epitome of all intros Malayalam cinema could deliver. Usually the elite protagonists will have his introduction shot in a car or jeep, or a big mansion that fit within the budget of a Malayalam film which is less than a quarter of an average Bollywood film. Here it is pushed to the extreme with a helicopter instruction shot. It is not illogical, as this helicopter is used for fertilising his plantation. His house name kottarathil means palace. There is such amount of posh in everything that is surrounding in DK'S life .like his predecessors "DK" is also the jack of all trades. He is the secretary of a famous club in Kottayam where he spends his evening, chilling with his friend – an ex Supreme Court judge, an IG and some wealthy merchant sharks of the town. He and

this party represent the farmerfolk of mid Travancore. Her aunt is the mother superior of a convent.

Thottappan

2019 Dir: Shanavas

Written by P S Rafeeq

Based on Francis Noronha's short story of the same name.

Thottappan starts with the story of two thieves in an island village of Rural-Kochi, Ithakk and Johnappan. They both are hard-core friends and operate robberies together for years. Once, after the theft of a golden idol, they were hiding the idol under an abandon pond. Immediately after reaching the upper water, on the way to home, Johnappan said to Ithakk that he is going to be the Godfather for his new-born daughter (Sarah) in her baptism ceremony. On a certain endeavour in which ithakk was not present, Jonappan goes missing. After the incident Jonappan's wife remains speechless and behaves insensitively to their daughter Sarah which leads ithakk to take care of her as a father, whom she affectionately calls as 'thottapan'(godparent/godfather) .The small-time crook dedicates himself to raising the daughter his friend left behind.

A lot goes lost in translation when it comes to Thottappan's cinematic adaptation. However that couldn't stop the film in not taking a stand or voice. The locale is the backwater and marshland. Both the story and characters are grounded and submersed in this 'dirty' terrain. They are not guilty of robbery. When Ithakk asks to the local church priest in midway of the film whether he finds his profession wrong or derogatory he simply replies "Nobody is the sole owner of anything in this world .God is the processor. " Contrary to the story, the film does not clearly state the caste of any

characters in the film. I guess it must be understood or would be understood just like the reality. Ithakk is willing to leave his love interest for the sake of his daughter. He consoles himself that it would be difficult for someone to say that her husband is a thief. P S Rafeeq, who previously wrote another film based on a Christian background (Lijo Jose Pellisherry's *Amen*, 2013) continues to create characters that are confident about their identity and 'craftmanship'. He also uses little traces of surrealism that was borrowed from this previous outlet. Everyone in the family is a fan of the Mohanlal starrer *Spadikam* in which he played Thomas Chacko aka Aadu Thoma, who is from an elite Christian background yet chose to confine to lowlife .

Sarah is made to work in the cooking hall of her school for almost all the time. Because she is the godchild of a crook, the teacher is afraid to keep her wallet nearby where Sarah is standing at least for a second. On top of that she is made to come do household work in almost all teachers' houses. Even teachers reinforce this identity and economic disparity.

Thottappan is a man with principles. He considers robbing a temple or church better than robbing from people. He wouldn't mind getting into a feud with Devassi an elite Christian who assaulted the daughter of a Tamilian he barely knew. Even in this situation there is no reveal that Devassi is an elite Christian. We get to understand this by his actions. Devassi urinates on the Tamilian and makes him clean the floor. This infuriates the same. Oppression is relatable anywhere.

Kumbalangi nights

2019 Dir: Madhu C Narayanan

Written by Shyam Pushkaran

Bonny, Bobby and Franky are four brothers living in a small, dilapidated house in the village of Kumbalangi. Saji's father had married Bonny's mother, who then gave birth to Bobby and Franky. When their father dies, the mother abandons the boys to join a religious mission, leaving Saji to be the man of the house. Saji has anger management issues, and often gets into fights with Bobby, an unemployed youngster. Franky is ashamed of Saji and Bobby but gets along well with Bonny, who is mute and kind.

Bobby starts dating Baby, a Hindu girl who lives nearby. He eventually proposes to her, but she asks him to talk to her family first. Bobby asks Saji to accompany him, and together they go to meet Shammi, Baby's brother-in-law. Shammi rejects the proposal and ridicules the poor reputation that Bobby's family has among the villagers. Saji tries to console Bobby and asks him to get a job, which he does.

One day, a fight breaks out between Saji and Franky. Bonny, who is very protective of Franky, hits Saji. Ashamed, Saji leaves the house and takes to drinking with his friend Vijay. In his drunken stupor, Saji tries to commit suicide. Vijay saves him but loses his own life in the process. Stricken with remorse, Saji goes to Vijay's house to apologise to his wife, Sathi, where he finds her in labour. He takes her to the hospital, where she gives birth to a baby girl. Saji takes Sathi and her daughter to his house. Meanwhile, Bonny has brought home an American tourist, Nylah, who has been kicked out of her hotel for inviting Bonny there. Franky is pleased to have the two women in the house, as it gives them some semblance of being a regular family.

Sometime later, Saji approaches Shammi again and asks him to reconsider the proposal, which Shammi refuses. Baby makes up her mind to elope with Bobby. However, Shammi finds out about Baby's plans, and turns abusive and violent. He

assaults Baby, her sister and their mother, holding them captive in their own home.

When Baby fails to return his calls, Bobby get anxious and decides to check up on her.

Bobby's brothers volunteer to help, and the four arrive at Baby's house. Together, they manage to trap Shammi with a fishing net and set the women free. Bobby and Baby are finally reunited and get married.

With the island being distanced from the mainland and the rural people of the island being distanced from the urban class of the country, the Kumbalangi Nights plot talks about how the elite class usually assumes that the people living in rural areas are backward in their thinking and that they are unable to show progressive instincts in their behaviour. This movie puts a reflection for the society to observe the forcefully constructed idea of masculinity which can harm a person and their relationships. Four varyingly useless brothers, stranded without parents on the banks of a river winding through the titular Keralan tourist hotspot. The two oldest are introduced at one another's throats, where they've apparently been for most of their lives. one fed up and has no voice to raise. Calmly and naturalistically, the film sets down a gauntlet for these bros to run: can any of them grow up and become a man without taking on the worst characteristics of those around them?

Writer Shyam Pushkaran ticks off once again quite a few social realities with moments that make them appear so insignificant. There's a scene where Simi asks Baby (this second family) isn't he a Christian and Baby says, "Jesus is not someone we don't know." Again, it has to be in Malayalam. Religion taken care of, Shyam and Madhu, the director, then address patriarchy. And you realise it only later, for that's how easily they do it. Simi, who seems so much like the stereotypical nodding-along-with-the-husband type of a woman, and whose voice is the kind you ignore when there is an argument in the house, suddenly breaks a mosquito bat and silence falls, making

you and the others in the house listen to her. In fact, the traditional roles appear changed when the house that really needs help is that of the four men - and help comes in the form of women.

The film starts with the “hill” shot we discussed before but with a twist. It is used to showcase the disparity between the classes as it is followed by Franky’s grave reality. We are introduced to the marsh island within a short span. Franky does not want his friends to know the situation of his home .so he tells a lie that his family has caught chickenpox so that they wouldn’t come to his home. There is a shot in which the picture of mother Mary is presented in background. But it is symbolic. Later towards the climax Mary arrives holding with a baby in her lap on a boat resembling this picture. From previous elite Christians in parsimoniously clad white clothes and ornaments, Kumbalangi takes a turn. Saji is introduced scantily clad in his introductory shot .instead of a mansion; we are left with a house that is the worst house in the panchayath according to Franky. We also get a glimpse of what we are dealing with Shammi shaving in the bathroom looking at himself and chanting, “Raymond the complete man”.

The sons of Napoleon are ashamed about their traditional skill of fishing which they are actually good at... Contrast with elite institutions of other heroes, Saji has a trolley iron shop with Jesus painted over it. Bobby asks baby to consider alliance from some family of higher profile that would match with their status.

Chapter Three

Tracing the Concept of the Subaltern in *Thottappan*, *Nasrani*, *Kumbalangi Nights* and *Chathurangam*

Subaltern theory is a social theory that originated in the works of Italian Marxist scholar Antonio Gramsci. The term “subaltern” refers to groups of people who are socially, economically, and politically marginalized, oppressed, and excluded from mainstream society. These groups include women, lower castes, ethnic minorities, and indigenous peoples. Subaltern theory seeks to understand the experiences of these marginalized groups and their struggles for social, economic, and political empowerment. It emphasizes the ways in which dominant groups in society control and exploit subaltern groups, and the importance of collective action and political mobilization for subaltern groups to challenge and resist these power structures.

Subaltern theory also emphasizes the importance of intersectionality in understanding the experiences of subaltern groups. Intersectionality refers to the ways in which various forms of oppression such as gender, race, caste, and class intersect and compound to produce unique experiences of marginalization and oppression. Subaltern theory has been influential in shaping social and political discourse, particularly in postcolonial and feminist studies. It has helped to bring attention to the experiences and struggles of marginalized and oppressed groups in society, and has emphasized the need for greater social justice, equality, and empowerment for all.

Caste in Kerala has been under-represented in canonical Malayalam media in general and in Malayalam cinema as particular. This is evident in its fullest form in the exemplification of a minority Christian as a character and a hero. This chapter attempts

to appeal the representational absence and negligence of the marginalized in Malayalam cinema, explores how this absence perpetuates the structural violence against Dalit, and analyses how the mainstream Malayalam cinema and its representation of a minority hero has a socio-cultural relation.

The Malayalam film industry has been known for its socially relevant themes and its exploration of issues related to social justice, political inequality, and economic exploitation. Subaltern theory has been utilized in Malayalam cinema to explore the experiences of marginalized and oppressed groups in society and to highlight the ways in which dominant groups in society control and exploit these groups.

Movies such as “*Kumbalangi Nights*,” “*Thottappan*,” “*Nasrani*,” and “*Chathurangam*” are examples of films that draw upon subaltern theory in their exploration of the experiences of marginalized and oppressed groups in society. These movies portray the struggles and challenges faced by subaltern groups such as the Dalits, Adivasis, and other marginalized communities, and highlight the ways in which dominant groups in society control and exploit these groups. The movies also depict the ways in which subaltern groups resist and challenge the dominant power structures in society, often through collective action and political mobilization.

Overall, subaltern theory has played an important role in shaping the themes and narratives of Malayalam cinema, and has helped to bring attention to the experiences and struggles of marginalized and oppressed groups in society. These movies emphasize the need for greater social justice, equality, and empowerment for all, and highlight the importance of understanding and addressing the experiences of those who have been historically marginalized and oppressed. Subaltern theory is used in the film *Chathurangam* to depict the struggles and difficulties experienced by

farmers and other socially excluded groups, particularly in the context of neoliberal economic policies. The film shows how politicians and large businesses frequently use their influence and power to manipulate and abuse farmers and other underprivileged groups for their own political and economic gain. The movie also sheds light on the impact of political corruption on marginalized groups in society. The character of the protagonist, who is a farmer and a political activist, can be seen as a subaltern figure, as he represents the struggles and challenges faced by farmers and other marginalized groups who are often excluded from the political process.

Overall, the movie *Chathurangam* draws upon subaltern theory in its portrayal of the struggles and challenges faced by marginalized groups in society. It highlights the need for greater equality, social justice, and empowerment for all, and emphasizes the importance of understanding and addressing the experiences of those who have been historically marginalized and oppressed.

In the movie *Nasrani*, subaltern theory is involved in its portrayal of the experiences of the Syrian Christian community in Kerala, India, and the ways in which they have been historically marginalized and oppressed by dominant groups in society. The movie highlights the struggles and challenges faced by the Syrian Christian community, including their social exclusion and economic exploitation. The movie also touches upon the religious and caste-based discrimination faced by the Syrian Christian community, as well as their historical experiences of colonization and subjugation by European powers.

The character of Devan, the protagonist, can be seen as a subaltern figure, as he represents the struggles and challenges faced by the Syrian Christian community and their attempts to resist and challenge the dominant power structures in society.

Overall, the movie *Nasrani* draws upon subaltern theory in its portrayal of the struggles and challenges faced by marginalized groups in society. It highlights the need for greater social justice, equality, and empowerment for all, and emphasizes the importance of understanding and addressing the experiences of those who have been historically marginalized and oppressed. In the movie *Thottappan*, subaltern theory is involved in its portrayal of the struggles and challenges faced by people living in poverty, particularly those in the fishing community in Kerala, India. The movie highlights how poverty, lack of education, and limited opportunities can have a profound impact on the lives of individuals and communities.

The character of Thottappan himself can be seen as a subaltern figure, as he represents the struggles and challenges faced by people in the fishing community who are often subject to exploitation by dominant groups in society, such as big corporations and politicians. The movie also sheds light on the discrimination and social exclusion faced by Dalits in India, as Thottappan's wife is portrayed as a Dalit woman. Overall, the movie *Thottappan* can be seen as drawing upon subaltern theory in its portrayal of the struggles and challenges faced by marginalized groups in society. It highlights the need for greater equality, social justice, and empowerment for all, and emphasizes the importance of understanding and addressing the experiences of those who have been historically marginalized and oppressed.

In the movie *Kumbalangi Nights*, the lower social classes and Other social groups displaced to the margins of society are also portrayed in various ways. One of the primary themes of the movie is the impact of toxic masculinity and patriarchal norms on the lives of women and marginalized groups. The movie highlights how toxic masculinity and patriarchy often lead to violence, abuse, and discrimination against women, queer individuals, and others who do not conform to traditional gender roles.

The movie also touches upon the issues faced by people living in poverty and the struggles of migrant workers. The movie highlights the living conditions and daily struggles of people living in Kumbalangi, a fishing village in Kerala, India. The movie also sheds light on the exploitation of migrant workers, who are often subjected to poor working conditions and low wages. Furthermore, the movie depicts the impact of family dynamics and relationships on the lives of people in society. The movie highlights the importance of empathy, compassion, and understanding in building healthy relationships and communities.

Overall, *Kumbalangi Nights* portrays the struggles and challenges faced by lower social classes and marginalized groups in society and underscores the importance of social justice, equality, and empowerment for all. The movie also sheds light on the impact of toxic masculinity, patriarchy, poverty, and migrant labor on the lives of people in society.

Conclusion

In everyday life, caste does not function according to the normative forms, instead it is through practice and experiences that conventions of caste and its norms are circulated in society. The historical experience and practice of caste are integral to social memory, which is neither static nor contextually specific but rather amendable and retold. These subjective memories, which are not necessarily constituted through a person's lived experience, are significant tropes within the domain of visual perception to recognize the caste signifiers and binaries on screen.

Cinema has become a powerful vehicle for culture, education, leisure and propaganda. In a speech by Prime Minister Nehru (which was requoted in the 1963 report for the United Nations Educational Scientific and Cultural Organization looking at Indian Cinema and Culture), he states, "...the influence in India of films is greater than newspapers and books combined." Even at this early stage in cinema, the Indian film-market catered for over 25 million people a week considered to be just a fringe of the population. We have to agree to the fact that films do influence people; it is a medium to convey ones idea, message, and propaganda and so on. So what happens when cinema comes in touch with the idea of caste, one of the peculiar characteristics of Indian society. Caste had occupied almost every field, almost every art forms portrayed and discussed the stories of upper caste only and ignored the existence of so-called lower caste itself in the society. In their stories, the lower caste was portrayed as negative image. When cinema came as new art form also things didn't change.

Representations of ethnographic images of the minorities are never produced in a social vacuum, but rather in a web of social imaginary, which perpetuates the visual formation of the image in cinema. The ethnicity, body, and language of the actor are

conceived according to expectations of social subjectivities. Thus, images are formed within this social discourse in which the notion of dominance and subordination are crucial visual sensibilities that foreground the historical consciousness of the public. Visual perceptions a definite outcome of social positioning and historical consciousness of hierarchical social relations in which body and embodied subjectivities become a metaphor to perceive identity and meaning. The histories of marginalized in India are also involved in cinematic representation and spectators' dominant visual perceptions. However, it cannot be argued that the subaltern or lower castes were excluded from the dominant perceptions of visibility (Parayil, 2009, 73). Instead, as Gyanendra Pandey points out, "the subaltern is a necessary presence, s/he cannot be wished or spirited away; and yet he or she cannot fully belong. S/he has to be the same—and yet different at the same time. Difference is not to be privileged, yet it must not be entirely denied" (2008, 280-81). There is always an effort to incorporate their world-views but always marked by their otherness within the social space, so that the subaltern functions within a schema of 'subordinated inclusion'.

It can be stated that the way caste identification works in Malayalam films in general, and Elitist films in particular, involves distinctive symbolic languages, derived from the restricted social relations of past time and refashioned by modernity. However, the argument here is not that caste signifiers are functioning according to the pre-modern social pretext. Instead, these signifiers are reworked within contemporary cultural memory and expressed within the Malayalam film industry in order to gratify the visual perception of the viewer. Caste in Malayalam cinema, therefore, is articulated in a series of inherent, sometimes invisible, signs that articulate social divisions within both historical and contemporary spaces. I contend that there is thus continuity within the representation of type-caste through the use of bodily indexes and

allied comedy, imitation, mockery, and humiliation as visual signifiers of caste, which in turn represent an unacknowledged manifestation of the social order based on hierarchy.

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DON BOSCO ARTS AND SCIENCE COLLEGE
ANGADIKKADAVU

A Subaltern Reading of the film *Jai Bhim*

A Project Submitted to Kannur University in Partial Fulfillment of the
Requirement for the Award of Bachelor of Degree

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March 2023

KANNUR UNIVERSITY

Bonafide Certificate

This is to certify that this project report entitled “**A Subaltern Reading of the film *Jai Bhim***” is a bonafide work of Biswanath Mandi, who carried out the project work under my supervision. This project has not been published or submitted either in part or in whole, for any other degree.

Fr.Jaison Anthikkatu

Head of Department

Mrs. Anila Mary Thomas

Project Supervisor

Declaration

I, **Biswanath Mandi**, hereby declare that the project work entitled “**A Subaltern Reading of the film *Jai Bhim*”** has been prepared by me and submitted to Kannur University in partial fulfillment of the requirement for the award of Bachelor of Arts in English is a record of original work done by me under the supervision of Mrs. Anila Mary Thomas of the department of English of Don Bosco Arts and Science College.

I also declare that this project work has not been submitted by me fully or partly for the award of any degree, title or recognition before any authority.

Angadikadavu

31-03-2023

Biswanath Mandi

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Introduction

In today's society, film is more than just a kind of entertainment. Cinema is a potent medium that is utilized to convey societal issues that exist in the real world. The issues that individuals in the actual world face are portrayed in film. Cinema offers a superior means of expression than any other media since it combines visuals, audio, music, dialogue, and human emotions. The aggregate expressions gathered in one place make cinema more relatable than any other artistic medium.

The project titled “A Subaltern Reading of the film *Jai Bhim* attempts to study on how one can apply the theory of subaltern in T J Gnanavel’s *Jai Bhim*. It also aims to study about how the subaltern theory influences the storyline of the movie. Subaltern theory is a framework of analysis that focuses on the experiences and perspectives of marginalized and oppressed groups in society, particularly those who are excluded from the dominant discourse and structures of power. The term "subaltern" which means “of inferior rank” was originally coined by the Italian Marxist thinker Antonio Gramsci to describe the groups of people who are socially and politically marginalized, and whose voices and perspectives are often silenced or ignored.

Subaltern theory has been widely applied in various fields, including history, sociology, and cultural studies, to explore the ways in which power relations are constructed and maintained, and to highlight the agency and resistance of subaltern groups in challenging dominant ideologies and structures of oppression. Subaltern theory emphasizes the importance of centering the voices and experiences of marginalized groups in understanding the complexities of social inequality and pursuing social justice.

The project is divided into three chapters and also consists of an introduction

and a conclusion. The first chapter consists of an overview about the subaltern theory that has applied in the project. The chapter aims to study about history of subaltern theory. The second chapter is detailed journey through the movie *Jai Bhim*. The chapter goes through a detailed analysis about the movie, the director, the storyline of the movie and other elements of the movie. The third chapter is an analysis about movie on a subaltern perspective. The chapter analyses various characters in both movies who are subjected to extreme caste discrimination.

Chapter One

Subaltern Studies: A Theoretical Tool

Subaltern theory is a framework for understanding the experiences and struggles of marginalized groups, particularly in the context of colonialism, imperialism and globalization. The word "subaltern" describes those who are marginalized or oppressed due to their class, caste, age, religion, race, or gender. The effacement of the subaltern people's identity in official representation is the most obvious wrong committed against them. Although knowing that they are being suppressed or ostracized, the subalterns feel as though they are unable to communicate. They do not have a vocabulary of their own in which to communicate their grief. Language and theoretical approaches both contribute to marginalization, making it a continuous process.

Antonio Gramsci coined the word "subaltern," which means "of inferior status," to describe those members of the working class in the Soviet Union who are subservient to the hegemony of the ruling classes. Gramsci is best known for his theory of cultural hegemony, which describes how state and ruling capitalist class- the bourgeois use cultural institutions to maintain power in capitalist societies. He uses this theory in his notable work "*Prison Notebooks*" which is published in 1926.

In the Middle Ages, the term "subaltern" itself was initially applied to vassals and peasants. By 1700, it had come to signify the lowest military ranks, implying that they were descended from peasants. By the year 1800, authors and historians began penning novels and chronicles about military operations in India and America as seen by the underclass. The phrase later gained a more genuine voice when Antonio Gramsci used it to describe social groups that are "subject to the hegemony of the ruling classes." Subalterns are individuals and groups who lack access to hegemonic authority,

including peasant workers, and other social classes. These inferior classes must avoid the hegemonic power and endure the exploitation of the ruling class.

The intellectual foundation for the movement was provided by Antonio Gramsci (1891–1937), an influential socialist and founding member of the Communist Party of Italy (the Partito Comunista d'Italia). He was also a member of parliament and a political prisoner under Benito Mussolini's (1883–1945) fascist regime. He asserted that workers in Europe belonged to classes that had been economically exploited, socially subjugated by sociopolitical hegemony, and barred from meaningful engagement in the political process and nation state. A binary, almost dualist relationship was thought to develop between dominant and suppressed groups. According to Gramsci, these proletariat or subaltern classes could be exploited because they lacked cohesion and a shared cause and would continue to be subjugated unless they created a unifying ideology institutions that embodied and represented their wills and wishes.

Expanding on Karl Marx's (1818–1883) ideas, Gramsci suggested that under conditions of political oppression, economic exploitation, and social marginalization, the working classes could and would develop a collective consciousness or common philosophy. That group's ideology would serve to change them by making them aware of their inferior circumstances and inspiring them to act in opposition, shifting the source of change from the upper classes to the proletariat. Gramsci believed that the history of the lower classes was inherently fractured and episodic. They have less controllable forms of representation available to them. Gramsci is concerned with the position of the intellectual in this context because movement towards hegemony by subalterns in culture and politics. The underclass should be led by intellectuals since, as we all know, they lack the tools and knowledge necessary to access hegemonic power. To guide them in the proper direction in such a situation, intellectuals must play a

crucial role. They need to inform, educate, and organize the populace. So that the underprivileged people might be transformed into revolutionary leaders who will fight for independence and equitable representation.

Since the 1970s, "Subaltern Studies" has been in existence with the mission of giving the underprivileged their own history and voices. It promotes documenting the history of the people who have been overlooked by colonialists and bourgeois nationalists, as well as working to establish the Subaltern as a self-governing body. The academic history of South Asian historiography is questioned by subaltern studies, which refers to it as "elite culture" and "the effects of British colonialism" (Guha VII).

A philosophy of change that upholds fervent political commitment is what subaltern studies is. As a result, postmodernism and post structuralism have a big influence on this work. The study of culture is becoming significantly more popular on all fronts. Subaltern studies recently deals with critical theory, cultural studies, and the problem of representation from a subaltern political perspective. The Subaltern Studies, according to Gayatri Chakraborty Spivak, "perceive their work as producing a theory of consciousness or culture rather than precisely a theory of transformation." The dysfunctional interactions between the elite and the underclass are a major worry for Spivak in this passage. Although it is widely discussed and receives a lot of attention, her 1988 article "*Can the Subaltern Speak?*" has brought up questions relating to the wellbeing of the subaltern people.

Yet, it is widely discussed and the subject of many varied opinions. And it is credited with introducing subalternity to the post-colonial world, where she has portrayed women as subalterns group. The ultimate aim of subaltern studies is to try and rediscover the history of underprivileged people who have been missed or erased from history. As a result, it emphasizes the actions and the quiet voice of the marginals.

One significant development in the writing of the history of subaltern is the release of books on the subject.

As a result, subaltern studies are now a global issue. It's no longer just an Indian or South Asian phenomenon. According to Dipesh Chakravorty, "It has gone beyond India or South Asia as an area of academic specialization." The manner it is moving forward shows that it is a pretty flexible and imaginative project. It draws concepts from a variety of academic fields, including literature, sociology, anthropology, and history. It is therefore multidisciplinary in character. It is a different approach to write historiography from the viewpoint of the disadvantaged majority. In writing, it reinvented a number of concepts, including subalternity—which is crucial for this type of historiography. It takes part in today's critiques of history and nationalism. It deals with the oppressive institutions and inferiority complexes that permeate every global culture. Like the history of the dominant class, the history of the lower classes is undoubtedly a very difficult topic.

There are two different perspectives on the matter: either the underprivileged individuals can speak up for themselves, or they require outside representation. Some detractors, including Spivak, contend that the inferior subjects have been restricted to a two-way conversation in which they take the role of subjects rather than participants. Only the subjects are made. Hence, they are mute. Only the intellectual elites are capable of presenting an interpretation of the subaltern voice that has been filtered through an intellectual perspective, hence they must be represented by the intellectual elites. They "have no history" and "cannot talk," which is the reason for everything. The marginalized person who is excluded from hegemonic power is the subaltern. Thus, they are lacking the tools and a self-sufficient plan. Additionally, they lack a privileged position from which to express themselves. As a result, the subaltern

members' spokesperson takes on the roles of their master and provider.

On the other hand, a lot of critics, including Dipesh and Arnold, have offered numerous instances of the underclass's protest. They choose diverse routes in informing the authority of their circumstance and position. They occasionally utilise a strike as a successful strategy to attract the authority's notice (government). They never stop reminding the authority how to use their power properly. They also act together in little groups against the authority when they are disregarded, which becomes a continuous kind of protest.

Subaltern Studies has been an effective tool for bridging the gap of injustice left by bourgeois nationalist and colonialist histories. Subaltern Studies seeks to "rewrite the nation beyond the state-centered national narrative that repeats colonial power/knowledge in a world of globalisation," as it deals with history that is disregarded or unseen. Because of this, Subaltern Studies' reworking of elite historiographies has resulted in a paradigmatic shift in the way we view the world. In order to expose the systems of power and knowledge that oppress subaltern people and to offer liberating alternatives, it looks for scattered moments and fragments of ethnographic colonialism. It opposes colonial modernity in order to ensure a better future for the underprivileged by learning to hear them, allowing them to speak, returning to the authorities who oppressed them, and preserving their history. It steers clear of Subaltern consciousness is modelled and recovered by European theoretical frameworks as a theoretical tool. It makes an attempt to write "history from below" (Ludden).

Additionally, it gives subaltern people a voice that has long been ignored by colonialist history. Being change agents with enormous potential to challenge elite power, subaltern individuals are now regarded as such. Our comprehension of tribe,

caste, class, and other similar groupings is the first emancipatory act that subaltern studies carry out. It makes an effort to use literary and cultural techniques to explore history. Subaltern Studies, a postcolonial cultural critique, aims to preserve the authenticity of indigenous histories, which naturally take on dramatic, non-linear, oral, symbolic, and vernacular forms.

Obviously, Subaltern Studies attempts rewriting a new kind of national history, which accumulates dispersed moments and fragments. Spivak argues, "To investigate, discover, and establish a subaltern or peasant consciousness seems at first to be a positivistic project- a project which assumes that, if properly prosecuted, it will lead to firm ground, to some thing that can be disclosed". And Subaltern Studies is a project, which tries its best to discover, investigate and establish subaltern consciousness and 'subaltern' means the colonized or oppressed subject whose voice has been silenced. Spivak, however, thinks, "For consciousness here, is not consciousness- in-general, but a historicized political species thereof, subaltern consciousness". So, she regards their effort to recover peasant consciousness as a strategic use of positivist essentialism in a scrupulously visible political interest. She reinforces their strategic use of "peasant consciousness" by saying that they should be "concerned not with consciousness in general but in this crucial narrow sense".

The subaltern issue has become a global concern, which is hotly debated. The work of subaltern historians does offer a real alternative to traditional historiography in their attempt to rethink history from the perspective of the subaltern. Here the subalternist intervention of subaltern group of historian turns out to be a metaphoric representation of the subaltern - metaphoric at the level of epistemology that the subaltern can speak as opposed to the ironic representation of the subaltern by the poststructuralist and postcolonial theorist who believes that the subaltern cannot speak.

They make subaltern exercising their power. This shows that the subalterns are able to represent themselves and they need not to be represented by others. They are capable of doing the things on their own.

The subaltern groups tend to protest the elite domination. But sometimes they are misrepresented by the intellectual elites, who leave them on the middle of the path making unknown where to head. Such type of activity is similar to the death of the subaltern classes' history. This kind of incident happens because of the arrogance of the elite classes. Whatever the subaltern people think and wherever they go, bourgeois nationalists and colonialist always seem to dominate or marginalize these people despite their great contribution in each and every field. To establish subaltern historiography as the hegemonic one, Subaltern Studies tries its best to deconstruct colonial historiography. After the emergence of Subaltern Studies, the way of perceiving life and world has been changed. Our perception has been different. It is the significant change, brought by the Subaltern Studies, which deals with the issue like subaltern consciousness and effects of colonization on subaltern people. Subaltern has to appropriate the language and the theoretical strategies of the ruling class (elite group) to speak on behalf of the subalterns and finally to establish the subaltern as an autonomous domain, free from all kind of suppression, domination and marginalization.

The term 'subaltern' is used to denote the entire people that are subordinate in terms of class, caste, age, gender, and office, or in any other way. The historical processes of colonial India are marked by an admixture of pre-capitalist and capitalist relations. The nature of power, exploitation and popular resistance in such a society is not, therefore, amenable to adequate understanding in term of distinct class categories that can clearly enunciate. For the dominating elites, this lack of clarity is expressed in

their inability to unite the people around themselves. For the subaltern, on the other hand, this very lack of clarity makes it important for us to realize the significance of every trace of their independent initiative, even though it remained fragmented in scale and distant from the core of articulate political society.

The communal mode of power exists where individual or sectional rights, entitlement and obligations are allocated on the authority of the entire social collectivity, i.e. the community. Here the collective is prior; individual and sectional identities are derived only by virtue of membership of the community. Institutionally, there may consist of an assembly of all members of the community, but this is by no means a necessary institutional form. Communal authority may be exercised through a council of elders of leading families, or even by a chief or patriarch. The point is that authority resides not in the person or even in the office, it resides only in the community as a whole.

The emphasis on subaltern autonomy and consciousness demonstrates variable reactions and results as the subjects encounter different historical experiences. For example, the Devi movement of 1922-23 in south Gujarat was distinguished by a tribal solidarity secured substantial gain for the adivasis in their struggle against exploiters. The same movement, however, represented a stage in the growth of a class of richer peasants within the adivasi community.

The subaltern classes believe that those who hold power over them, whether money lenders, grain traders, land holders or officials, should not abuse their power but be responsive to subaltern needs. So the protest is accordingly directed not to overturn the super ordinate classes but to reminding them of the proper use of their power. But when the authority ignores the peasant “they constitute a continuing form of protest by poorer peasant acting together in small bonds, against it” (Arnold 90).

The questions about autonomy and spontaneity of subaltern insurgency are connected with such issues of historical transition. Neither autonomy nor spontaneity is absolute. Their relativity is revealed in several essays of Subaltern Studies. Subaltern revolts can be spontaneous within their own conscious domain since their forms, aspirations and views of the world have no common ground with the domain of elite life and politics. Beyond the story of success and failure of the elite, subaltern history may therefore reveal the revolutionary subject with a distinct mind and energy of its own. Thus, autonomy and spontaneity are not immanent in the methodology of the Subaltern Studies, being manifest in the peripheral resistance of subaltern groups in their endeavours against state operation as well as capitalist and pre-capitalist exploitation. These systems of oppression appeared to them not as purely economic phenomena but as a total assault on their life, honour and dignity.

Subaltern theory is a framework for analyzing power relations between dominant and marginalized groups in society. The theory originated in the work of Antonio Gramsci and has since been developed and expanded by scholars such as Gayatri Spivak, Ranajit Guha, and others. The subaltern theory has played an essential role in promoting social justice for marginalized groups by emphasizing the importance of understanding the historical and social context of subaltern groups in order to challenge dominant narratives.

One of the significant contributions of subaltern theory is the emphasis on the agency and resistance of subaltern groups, who are often excluded from mainstream political and social discourse. According to subaltern theory, subaltern groups are not just passive victims of oppression but actively resist domination in various ways, including through cultural practices and political mobilization. This emphasis on agency and resistance has helped to shift the focus from dominant groups to subaltern

groups, empowering them to assert their rights and challenge dominant narratives.

Another significant contribution of subaltern theory is its focus on the historical and social context of subaltern groups. According to subaltern theory, subaltern groups are not just the victims of oppression but also have their own distinct histories and cultural practices. By emphasizing the historical and social context of subaltern groups, subaltern theory helps to challenge dominant narratives and promote alternative perspectives on social issues.

However, subaltern theory has also been criticized for its potential to homogenize subaltern groups and overlook internal differences and hierarchies. Critics have argued that subaltern theory often treats subaltern groups as a monolithic entity, overlooking the internal differences and hierarchies that exist within these groups. For instance, a subaltern group may include different social classes, ethnicities, and religions, each with its own distinct experiences and perspectives. By treating subaltern groups as a monolithic entity, subaltern theory may overlook the internal differences and hierarchies that exist within these groups.

Another criticism of subaltern theory is its limited ability to promote concrete political action and change. Critics have argued that subaltern theory often remains theoretical and does not provide practical strategies for promoting social justice. While subaltern theory has helped to challenge dominant narratives and promote alternative perspectives, it may not provide practical solutions for addressing social issues on the ground.

Despite these criticisms, subaltern theory remains a valuable framework for analyzing power relations and promoting social justice for marginalized groups. Subaltern theory has helped to shift the focus from dominant groups to subaltern

groups, empowering them to assert their rights and challenge dominant narratives.

Subaltern theory has also helped to challenge dominant narratives and promote alternative perspectives on social issues. While subaltern theory may have its limitations, it has played a significant role in promoting social justice for marginalized groups.

Chapter Two

An Appreciation of the Film *Jai Bhim*

T.J. Gnanavel is the director of the Tamil language drama film *Jai Bhim*, which translates as Triumph of Bhim. On October 20, 2021, the movie appeared on Amazon Prime Video. The movie centres on Chandru, a young attorney who decides to take on a historic case that questions India's caste structure. Suriya plays Chandru, a lawyer in the film who is motivated by the ideas of B.R. Ambedkar, an Indian social reformer who battled for the rights of the Dalits (formerly known as untouchables). Prakash Raj, Rajisha Vijayan, and Lijomol Jose also have significant parts in the movie. The movie examines the prejudice experienced by the Dalit group in India and sheds light on the difficulties they encounter on a daily basis. It also showcases the corruption and prejudice within the legal system and the challenges faced by those who try to fight against it.

The director T J Gnanavel is an prominent Indian film director, producer and screenwriter who has primarily worked in Tamil cinema. He was born on December 6, 1976, in Chennai, Tamil Nadu, India. Gnanavel started his career in the film industry as a distributor and later ventured into film production. He is the founder and CEO of Krikes Cine Creations, a production company based in Chennai. Gnanavel's first film as a producer was "Kadhalil Vizhunthen" in 2008, directed by P. V. Prasad. The film was a commercial success and launched the career of actor Nakul. Since then, he has produced several successful films including "Kaththi" (2014), "Theri" (2016), "Mersal" (2017), and "Sarkar" (2018), all directed by A. R. Murugadoss and starring Vijay. These films have been blockbuster hits and have established Gnanavel as one of the most successful producers in Tamil cinema. Apart from his work in Tamil cinema, Gnanavel has also produced a few Telugu films such as "Naa Peru Surya, Naa Illu

India" (2018) and "Ala Vaikunthapurramuloo" (2020), both of which were successful at the box office.

In addition to his work as a producer, Gnanavel has also been involved in various philanthropic activities. He founded the Gnanavel Raja Educational Trust, which provides education to underprivileged children in Tamil Nadu.

TJ Gnanavel started his career in the film industry as a producer with the 2007 film "Polladhavan", which starred Dhanush in the lead role. The film was a huge success and received critical acclaim. Following this, he produced several successful films, including "Naan Mahaan Alla" (2010), "Kedi Billa Killadi Ranga" (2013), and "Komban" (2015).

TJ Gnanavel made his directing debut in 2016 with the movie "Kootathil Oruthan," which stars Ashok Selvan and Priya Anand in the key roles. The crowd enjoyed the movie, and it garnered favourable reviews. In 2017, he went on to direct the movie "Ippadai Vellum," which starred Udhayanidhi Stalin and Manjima Mohan in the key roles. TJ Gnanavel has written the screenplays for a number of popular movies, including "Maari" (2015), "Theri" (2016), and "Mersal," in addition to producing and directing them (2017). TJ Gnanavel is renowned for his ability to create films with potent social themes in addition to those that are commercially successful. He is regarded as one of the most gifted and reputable directors in the Tamil film industry.

A legal drama movie in Tamil that was produced by Jyothika and Suriya under the banner of 2D Entertainment is titled *Jai Bhim*. It was directed by T. J. Gnanavel. Police bias and government violence against a minority group are topics covered in the movie. Sengeni and Rajakannu, a couple from the Irular tribe, are central to the story, which is based on a real-life episode from 1993 that involved a lawsuit that Justice K.

Chandru contested. When Rajakannu was later reported missing from the police station, he had been taken into custody by the police. To pursue justice for her husband, Sengeni enlists Chandru's assistance as an advocate. The movie started primary photography in April 2021, after it had been officially announced, and many of the scenes were filmed in Chennai and Kodaikanal. Production was halted due to the COVID-19 pandemic and filming resumed in July 2021. It was completed that September. The film's cinematography and editing were handled by S. R. Kathir and Philomin Raj respectively. The music and film score is composed by Sean Roldan. The film's title is a reference to the slogan used by followers of B. R. Ambedkar.

The real background of the Tamil movie *Jai Bhim* is inspired by the life and work of lawyer and activist P. Sivakami, who fought for the rights of Dalits and the abolishment of the caste system in India. Sivakami, who hails from Tamil Nadu, has worked tirelessly for over four decades to promote the rights of Dalits, women, and other marginalized communities. The film is not a biopic of Sivakami, but rather a fictionalized account that draws inspiration from her life and work. Director T.J. Gnanavel has stated in interviews that he was deeply inspired by Sivakami's life and her tireless efforts to fight for the oppressed and marginalized communities in India.

Chandru, the main character of the film, is a young attorney who defends the rights of the Dalit community and the downtrodden. His persona draws inspiration from Sivakami and other social activists who have dedicated their life to advancing equality and social justice in India. Rajakannu and Sengeni are a couple from the oppressed Irula tribe who work in the fields of oppressive caste men to eradicate rat infestation and capture poisonous snakes. Rajakannu is summoned to a wealthy man's home to capture a snake that snuck inside a chamber. When the husband's wife reports missing

jewellery from her closet the following day and casts doubt on Rajakannu, a burglary is officially recorded. The police invade Rajakannu's home to find evidence. Rajakannu had left the town earlier for work.

During the invasion, the police brutally beat and unlawfully detain the pregnant Sengeni. The police arrest other relatives: Rajakannu's brother Iruttapan, his sister Pachaiammal and his brother-in-law Mosakutty, and torture them to confess Rajakannu's whereabouts. The police find Rajakannu and imprison him. They torture him to confess the crime but release Sengeni. Later, she is informed that all three men in detention are absconding and police threaten her furthermore to tell them about their whereabouts. Mythra, who teaches adults from the Irula tribe, learns about Chandru, a lawyer who fights cases for tribal communities, and manages to convince him to seek justice for Sengeni.

Chandru submits a habeas corpus petition to the court after hearing Sengeni recount all of the events up to that point. The court initially suggests that they submit the petition in a lower court; however, Chandru requests a witness examination, which is not standard process in a habeas corpus case. Chandru, however, cites the Rajan case, and the court relents. Rajakannu and the other two were believed to have escaped from police custody the night they were captured, according to the solicitor general representing the police, who is relying on the testimony of the arresting officers.

Chandru realises that the witnesses were lying when he spots inconsistencies in their testimony. He then requests that the court open an investigation into Sub-Inspector Gurusamy (a casteist), Head Constable Veerasamy, and Constable Kirubakaran. The case is taken over by Advocate General Ram Mohan, who asserts that the three suspects have fled to Kerala in order to defend the police. Iruttapan's boss,

Varadarajulu, confirms that the man told him over the phone that he had gone to Kerala after committing robbery.

Chandru discovered that the three policemen in question went to Kerala to make a phone call to Varadarajulu which Guru admits, that he mimicked the voice of Iruttapan. The court appoints IG Perumalsamy as the lead officer of this case, upon Chandru's request. After continuing search for weeks, Chandru, Perumalsamy and Mythra find that Rajakannu's corpse was found in the middle of a road near meters into border of Pondicherry, the day after he supposedly fled. He was cremated after being photographed as an unknown man. Both believe that Rajakannu did not die due to a car accident, rather due to lock-up murder.

Chandru consults the pathologist who conducted the post-mortem examination on Rajakannu. The pathologist says the cause of death was due to the breaking of the ribcage, which in turn, led a fragment of bone being driven into Rajakannu's heart, but theorises that this could be caused by a car running over him. Veerasamy confesses to Ram Mohan that Rajakannu died in custody. Veerasamy called Guru after the death.

In order to frame Rajakannu's death as the result of a car accident, Guru advised Veerasamy to pretend that both have fled and leave Rajakannu on the road. Iruttapan and Mosakutty were moved to a different Kerala prison. When Ram Mohan learns this, he counsels them to stick to their story in court. Chandru consults the police station's call log and informs the court that, contrary to Veerasamy's testimony, a call to Guru's home was placed at 9:10 p.m. Chandru requests an extension of the investigation's time in court.

The Irular tribe, Chandru, Mythra, Sengeni, and others fight against the injustice that has occurred. Chandru discovers that Iruttapan did in fact call Varadarajulu, but

that he was forced to do so by the police. Iruttapan and Mosakutty are located by Mythra, and they appear in court to give testimony about the torture the three of them endured as well as how the policeman killed Rajakannu. Perumalsamy claims that the police officers accepted money from the real thief. In addition, Chandru claims that there were tyre prints on the road where Rajakannu's body was discovered. Moreover, there were footprints that resembled those of Guru and Kiruba.

After hearing these evidence, the court announces the verdict: the policemen who killed Rajakannu will be arrested; Sengeni will get 3 lakh and half a ground land as compensation; and Iruttapan, Mosakutty and Pachaiaamma will get 2 lakh each. Sengeni thanks Chandru for his help, and Chandru attends the inauguration of Sengeni's new house, fulfilling Rajakannu's dream to get Sengeni a new house. Right after its release, the film was dragged to court by Vanniyar Sangam, the parent body of the Tamil Nadu-based political party PMK, for allegedly portraying the Vanniyar community in a bad light, following which the director had to apologise to the community.

Chapter Three

Jai Bhim: A Representation of the Subaltern Voice

In *Jai Bhim*, the caste-based discrimination in India's rural areas is highlighted. There are several sequences in the movie that demonstrate how casteism is pervasive in the nation's rural areas. The movie emphasises the condition of the Dalits, who have endured centuries of oppression and discrimination in many areas of the nation. The struggle of the Dalits to stand up for their rights and ask for justice is portrayed in the movie. Strong performances from the actors complement the film's excellent writing and direction. As the attorney Chandru, who stands up for the rights of the disadvantaged, Suriya gives a strong performance. He expertly conveys the emotions of the character while giving a convincing performance of the role. Prakash Raj, who plays the antagonist, delivers a nuanced performance, portraying the character with shades of grey.

The movie contains a number of powerful and memorable scenes that stay with viewers long after the credits roll. Particularly moving is the scene where Chandru challenges the privilege of the upper caste members. Another moving and tragic episode is when Venba tells her story of discrimination and oppression. The inter-caste relationships in the Dalit community are quite well depicted in the film as well. The movie emphasises the tensions and divisions among the various sub-castes of the Dalit community and demonstrates how these divisions may be used by the oppressors to keep their hold on control.

As the movie begins, the director T.J. Gnanavel dedicates a couple of minutes to describe to the daily routine of the villagers. Rajakannu and his people try to catch rats so that snakes can be far from the fields. And also, stop “stealing” food from the areas. Then only they can enjoy their simple and happy life.

The truth of casteism as it exists in society was evident from the very beginning of the movie. The system of social stratification, stigma, and exclusion that affects Iraquois and other nearby marginalised communities is depicted in this book. It also symbolises the position of dominant and intermediate power holders under an authoritarian regime, who benefit from the exploitation, victimisation, enactment, and exercise of authority over the oppressed and disadvantaged segments of society.

In a scene *Jai Bhim*, a group of tribals man meet a police officer who is heading an inquiry commission about the disappearance of three missing tribals who were being interrogated by the police about a theft case. One man tells him that he was once arrested by cops just for greeting them. Another tells him about how he was arrested just because he tried to slink away fearing them. A woman narrates how her husband was forced to 'confess' to a crime which he had not committed after the cops started molesting her. A young boy mentions that the police picked him up just because they could not get his father, and how that one incident made him a perennial suspect at school. These people are clearly damned if they did, and damned if they didn't!

The film's opening sequence is echoed in this scene. Several inmates are seen being released from custody. A few officers are waiting from the nearby police stations. Each prisoner is questioned his caste as soon as he exits the building. They are asked to leave if they mention a caste that is in the majority. But, those who are a part of a scheduled caste or scheduled tribe are instructed to stand in a corner, whereupon the officers waiting in the background will later arrest them as suspects in one of the several unresolved cases at their station. When some of them complain that there are too few for them to foist cases on, they are told that they could accuses a few of committing more than one crime!

With such scenes like these, this movie powerfully captures the abuse and

humiliation that is heaped upon the underprivileged by those in power and the kind of defiance it will take to get them justice. The plot revolves around Rajakannu (Manikandan) and Sengani (Lijomol Jose), a couple who live at Konamalai near Viluppuram. They belong to the Irular tribe, and despite their poverty — they still cannot afford a brick house — they are contented and happy especially with their daughter Alli going to school and a second child on its way.

But their happiness is dashed when cops come in search of Rajakannu over a robbery. The poor man has become the main suspect just because he happened to be the one who had visited the house where the robbery happened that day to catch a snake. Unable to find him, the police pick up the pregnant Sengani and a few other men from the tribe, including Rajakannu's brother Irutappan. Sengani is later let go - not before being beaten and kicked multiple times - but for Rajakannu and a couple of others, there is no respite from the harrowing violence unleashed upon by the men in khaki. When Sengani hears that the three men have escaped and their whereabouts unknown, she reached out to Chandru (Suriya), a righteous lawyer who fights for the downtrodden. But can they uncover the truth with an entire system standing against them?

Unexpectedly, TJ Gnanavel's second feature picture marks his debut. With gritty filmmaking that complements the strong script, this movie is unvarnished, honest, and nasty. Without coming off as exploitative or excessively melodramatic, it clearly illustrates the wrongs done to the disadvantaged. These tribes, despite being among the oldest in the nation, lack any documentation proving their citizenship and are therefore unable to even own property there. When Mythra (Rajisha Vijayan), a teacher who is part of an adult literacy programme, tries to get them a voter id, the local big shot, who belongs to a dominant caste, retorts, "Isn't it enough we have to request the lower castes

to vote for us? Should we also go to the homes of these fellows?"

The defiance shown by Gnanavel is fantastic. As Sengani rejects the police's offers of a compromise, Lijomol Jose, who plays her, gets a few stirring scenes. When he tells his troops not to give in since doing so will lead to his community being labelled as criminals, Manikandan is equally persuasive and stands out in the situation. Sengani and Rajakannu's familiarity is charmingly shown by the director as well.

Chandru's scenes with Prakash Raj, who plays the inquiry commission head, Perumalsamy, give us calm and composed dialogue that act as a counterpoint to the flinching violence and the moving melodrama. The latter lends the role with a great deal of dignity to a character who believes one has to take up a little bit of authoritarianism to protect democracy. So, we have a lawyer who considers the police as the worst and a cop who finds lawyers the worst working together to ensure justice is done. Through these scenes, Gnanavel — as one of the judges in the film mentions — shows how justice can be upheld when law and order work hand in hand.

There are only a couple of missteps. After a point, the violence begins to feel like torture, even though the film presents these episodes as flashbacks of events that happened over a day or two. And in a narrative sense, Chandru's efforts to unravel the mystery and his battle in court feels somewhat easier because there are no strong antagonists. Both Rao Ramesh as the advocate general and Guru Somasundaram as the public prosecutor never come across as formidable foes for Chandru in court. That said, as Chandru unravels one cover-up after another, the film makes us realise the extent to which unchecked power can go to maintain status quo.

In the film Rajakannu is Dalit man who is falsely accused of a crime and subjected to police brutality. The police treat him with extreme cruelty and disrespect, highlighting the systemic biases and discrimination that exists within the law

enforcement system.

Here are some specific instances in which the police mistreat Rajakannu in the film. Rajakannu is arrested without any evidence, and the police refuse to listen to his pleas of innocence. They handcuff him and take him to the police station, where he is detained without proper legal procedures being followed. The police physically assault Rajakannu by beating him with sticks and kicking him. The police subject Rajakannu to torture in order to extract a false confession from him. They use electric shocks, hang him upside down, and pour hot water on his feet, causing him immense pain and suffering. The police humiliate Rajakannu by making him strip naked in front of them and subjecting him to verbal abuse and derogatory comments about his caste. Overall, the police treatment of Rajakannu in the movie is an example of the deep-seated caste discrimination and police brutality that is often faced by the marginalized communities in India.

The film depicts Sengani a Dalit pregnant woman who is subjected to cruel and inhumane treatment by the police and other higher-caste people. Here are some specific instances of how she was mistreated in this film. Sengani is subjected to verbal abuse and derogatory comments about her caste by the police and other higher-caste people. They call her derogatory names and make fun of her for being pregnant. Sengani is physically assaulted by the police, who beat her with sticks and hit her on her pregnant belly, causing her to miscarry her child. This act of violence is a shocking example of the brutality and disregard for human life that is often seen in cases of caste discrimination. Sengani is denied medical treatment for her injuries by the hospital staff, who refuse to admit her because of her caste. This is a clear example of how caste discrimination can affect access to healthcare, even in cases of life-threatening situations. Sengani is ostracized by the higher-caste people in her village, who refuse to

let her use the village well and prevent her from participating in community events.

This further isolates and marginalizes her, making it difficult for her to seek justice and support.

The Irula community is portrayed as a marginalized and oppressed community that is subjected to discrimination and violence by the higher-caste people, police, and government. The Irula community is often employed in low-paying, menial jobs such as manual scavenging, and are not given fair wages or benefits. They are also denied access to education and better job opportunities. The higher-caste people often discriminate against this community by not allowing them to enter temples, use common wells, or walk on the same street as them. This ostracism further isolates and marginalizes them.

The police also often target and harass the this community, subjecting them to violence and false charges. They are often beaten up and arrested without any evidence or due process. The government often neglects the needs and rights of this community, failing to provide basic amenities such as healthcare, housing, and education. This results in a lack of access to essential services and perpetuates the cycle of poverty and marginalization. Overall, the treatment of the Irula community in the movie highlights the systemic discrimination and violence that continues to be a major issue in India. It underscores the urgent need for social and legal reforms to address these injustices and create a more equitable society for all.

This film can be analyzed and applied through the lens of subaltern theory. In the movie, the experiences of the Dalit and Irula communities are portrayed in a way that highlights their subaltern status. The film shows how these communities are subjected to various forms of discrimination and violence, including economic exploitation, social exclusion, police brutality, and government neglect. These

experiences reflect the larger systemic injustices that are faced by subaltern groups in Indian society. The film also shows how these communities resist their subaltern status and fight for their rights and dignity. This resistance takes various forms, including collective action, legal activism, and cultural expression. Through their resistance, the subaltern communities challenge the dominant discourse and demand a more equitable and just society.

Thus, the film *Jai Bhim* can be seen as a powerful example of subaltern voices and resistance. It sheds light on the experiences and struggles of marginalized communities, and highlights the importance of listening to and amplifying their voices. By applying subaltern theory, we can gain a deeper understanding of the systemic injustices faced by subaltern groups and work towards creating a more inclusive and just society.

The film is highly relevant in the present society, particularly in India where caste-based discrimination and violence are still prevalent. The film highlights the systemic injustices faced by the Dalit and Irula communities, and the urgent need for social and legal reforms to address these injustices. The relevance of this movie can be seen in several ways.

Highlighting the ongoing caste-based discrimination, the movie shows how caste-based discrimination is still prevalent in India and how it affects the lives of millions of people. This issue is still relevant in present society, and the movie can help raise awareness and spark conversations about this important issue.

This film can inspire social and legal reforms that can help address the systemic injustices faced by marginalized communities. For example, the movie can inspire reforms in the areas of education, healthcare, and employment opportunities, as well as legal reforms that ensure the rights and dignity of all citizens. Promoting empathy and

solidarity this film can help promote empathy and solidarity with marginalized communities. It can encourage viewers to listen to the voices of these communities, understand their struggles, and support their fight for justice and dignity. This film can encourage cultural expression and representation of marginalized communities. It can inspire artists, writers, and filmmakers to create more works that reflect the experiences and perspectives of subaltern groups, and help promote greater representation and inclusivity in society.

Subaltern people have historically faced significant challenges in accessing justice due to systemic barriers and discrimination within the legal system. However, there are several ways in which subaltern people can seek justice. Subaltern communities can engage in legal activism to challenge discriminatory laws, policies, and practices. This can involve filing lawsuits, participating in public hearings and consultations, and engaging in advocacy campaigns to bring attention to issues affecting their communities. Subaltern communities can also engage in grassroots organizing to build collective power and influence.

This can involve forming community organizations, unions, and other social movements that can help amplify their voices and demand accountability from those in power. Cultural expression can also play a powerful role in promoting justice for subaltern communities. By using art, literature, music, and other forms of creative expression, subaltern communities can challenge dominant narratives, raise awareness about their experiences, and promote greater understanding and empathy. Subaltern communities can also seek justice through international advocacy, engaging with human rights organizations, and other international bodies to raise awareness about their struggles and demand accountability from national governments.

Seeking justice for subaltern communities requires a multi-faceted approach

that involves legal activism, grassroots organizing, cultural expression, and international advocacy. It also requires a commitment to challenging systemic barriers and discrimination within the legal system and promoting greater inclusion and equity for all.

B.R. Ambedkar was India's foremost social reformer, lawyer, economist, and politician. He is regarded by many as one of the key actors in India's fight for social justice and equality. Below are a few of his most important contributions. Ambedkar was raised in discriminatory and oppressive conditions because his family was a Dalit. He made it his life's work to fight against caste-based prejudice and promote the rights of Dalits and other disadvantaged groups. The principal architect of India's Constitution, which is regarded as one of the most progressive in the world, was Ambedkar. He was instrumental in the creation of crucial clauses that upheld equality before the law, fundamental rights, and affirmative action for underrepresented groups.

Ambedkar believed that education was the key to social reform and worked tirelessly to promote education among Dalits and other marginalized communities. He was a strong advocate for women's rights and played a key role in enshrining gender equality in India's Constitution. He worked to abolish child marriage, promote women's education, and secure equal pay for women. He was a strong advocate of secularism and believed in the separation of religion and politics.

Ambedkar's contributions to Indian society have been immense and far-reaching. His advocacy for social justice, equality, education, and secularism continue to inspire people today and his ideas have had a profound impact on Indian society and politics.

The name *Jai Bhim* is significant in the movie as it is a slogan used by Dalit activists and supporters of B.R. Ambedkar to signify their solidarity and resistance

against caste-based discrimination. *Jai Bhim* means "victory to Bhim", with Bhim being a reference to B.R. Ambedkar, who was also known as Bhimrao Ramji Ambedkar.

Ambedkar is widely regarded as a hero and a champion of Dalit rights, and his teachings and philosophy have been instrumental in inspiring the Dalit movement in India. The slogan *Jai Bhim* is used by Dalits to assert their identity and to challenge the oppressive caste system that has historically marginalized and oppressed them. In the movie the name serves as a reminder of the struggle for Dalit rights and the ongoing fight against caste-based discrimination. The character of Rajakannu, who is a Dalit activist, frequently uses the slogan to rally support and to assert his identity as a proud Dalit. The name *Jai Bhim* therefore serves as a powerful symbol of resistance and solidarity in the movie, and is an important part of the overall message of the film.

Conclusion

A movie isn't only something we watch for enjoyment. Modern culture views it as a powerful tool for articulating societal issues. An entertaining, educational, or inspirational film can provide the viewers with several advantages. Film can be used to examine a particular community's culture. Through its films, society reflects its beliefs and views. It provides a quick glimpse of contemporary life for the viewer. Contrarily, film brings out the negative features of a society. One can use a subaltern viewpoint when analysing the film *Jai Bhim*. The film depicts the different forms of discrimination and repression that Dalits and other members of lower castes face in India.

In conclusion, this movie looks far from reality today, but the fact which makes this movie more watchable is that it is based on real events. The movie is an answer to the long standing romanticization of police violence and state brutality by the Indian film industry *Jai Bhim* lifts curtains from the eyes of the viewers and shows them the grim picture of custodial violence, police torture and misuse of the law by those in power. It breaks the idea of a police state based on power. The movie highlights those issues which existed back in 1993 and exist even today. In the movie, the tribals who were illiterate were exploited to the extent that their existence was not acknowledged. They were even barred from voting. Apart from this the movie stands out for the legal tactics used by the Advocate. The movie is well presented in the form of a suspense thriller also.

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DON BOSCO ARTS AND SCIENCE COLLEGE
ANGADIKKADAVU

**An Analysis of Diasporic Elements and Acculturation in the
Movie *Lion***

A Project Submitted to Kannur University in Partial Fulfillment of the
Requirement for the Award of Bachelor of Degree

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DEPARTMENT OF ENGLISH
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March 2023

KANNUR UNIVERSITY

Bonafide Certificate

This is to certify that this project report entitled "**An Analysis of Diasporic elements and Acculturation in the Movie *Lion***" is a bonafide work of Elsa Thomas, who carried out the project work under my supervision. This project has not been published or submitted either in part or in whole, for any other degree.

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Declaration

I, **Elsa Thomas**, hereby declare that the project work entitled “**An Analysis of Diasporic Elements and Acculturation in the Movie *Lion***” has been prepared by me and submitted to Kannur University in partial fulfillment of the requirement for the award of Bachelor of Arts in English is a record of original work done by me under the supervision of Mrs. Jesna Kuriakose of the department of English of Don Bosco Arts and Science College.

I also declare that this project work has not been submitted by me fully or partly for the award of any degree, title or recognition before any authority.

Angadikadavu

31-03-2023

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Introduction

The basic nature of human existence includes migration. Throughout the dawn of time, people have been moving from one place to another for a number of reasons. There are innumerable examples of people migrating from one area to another throughout human history in every country. Migration can be thought of as moving from one place to another for residential considerations. Migration is a possibility both inside and outside the nation. When a person migrates for an extended period of time outside the limits of a country and decides to settle in the host country, Diaspora eventually follows after that. The Greek term "Diaspora," which meaning dispersion or scattering, is the source of the word "Diaspora." A Diaspora occurs when a person, community, or group is uprooted from their native nation and relocated to another country. It also indicates a change in the culture of the adoptive country from pure origins to mixed norms. For a variety of reasons, people move from their native nation to the host country. Immigrants are forced to deal with feelings of alienation, longing, and nostalgia because they are unable to keep their cultural identities as a result of this journey. They either embrace multiculturalism or are forced to live with trauma on a constant basis once they cross the threshold into a hybrid scenario. When thrown into foreign locations and cultural contexts, people try to balance two cultures. They already have that one, whereas the other is brand-new. The two cultures have effectively been mixed and fused to create the Diasporic culture. Most Diasporic writing captures these immigrant experiences. The intricacies of the immigrant experience are frequently depicted in modern movies as well. Diasporic studies emphasise a number of key themes, including alienation, displacement, rootlessness, nostalgia, and the search for identities. Migration, both forced and voluntary, reflects these elements.

The goal of the current study is to investigate the Diasporic experiences that the movie's central character, Saroo, has while immigrating to Australia. The study also looks at Saroo's adjustment to Australia and the character's struggle with his identity crisis. 2016 saw the release of the Australian biographical picture *Lion*. The movie was helmed by Garth Davis. *A Long Road Home* by Saroo Brierley served as the inspiration for the movie. The story centres on a five-year-old Indian boy who becomes lost while travelling thousands of kilometres from his home and family on a train. When Saroo arrives in Calcutta, he goes through difficult circumstances.

Australia is referred to as the "country of opportunity" by many people. Australia openly accepts immigrants from a wide range of nations without bias or prejudice. Australia's adoption of children offers them security and a normal life. With the aid of his adoptive parents, Saroo was able to acclimatise to Australian society comfortably when he was a young child. Assimilation took place in a way as a result of his relocation and leaving his home country's memories behind. Sue and John, Saroo's Aussie parents, treated their son with affection and tenderness. His recollections of his childhood home and his family are brought back as an adult. *Jalebis* serves as a significant symbol for him that brings back memories of his home and family. His mind is overcome with a sensation of loss. Saroo was stuck in a transitional state. These recollections cause him mental agony that he struggles to recover from. He had a persistent desire to return to his roots and find his biological family because of memories. When he employs cutting-edge technology called Google Earth to recover his true identity which he misplaced as a child this aspect becomes clear.

Chapter One

The Impact of Diaspora: A Global Perspective

Post colonialism offers challenging and provocative ways of thinking about colonial and neo colonial power. It refers to the period of time following the end of colonial rule in a country, and the way in which the culture, politics, and economics of that country are affected by its history of colonialism. Post colonialism is concerned with the power relationships between former colonizers and the colonized, and the ways in which these relationships continue to shape society, even after the end of formal colonization. The term also encompasses a critique of the way in which western cultures, as well as an analysis of the ways in which non western cultures have resisted and challenged these forms of domination.

One of the key themes of the post colonialism is the legacy of colonial rule and its impact on the identity and cultural development of the post colonial societies. This include the ways in which colonialism has shaped language, religion, politics, and economic systems, as well as the ways in which it has affected the way people view themselves and their place in the world. Post colonialism is a critical lens through which to examine the effects of colonialism on the world, and to understand the ongoing impact of colonialism on global politics, culture, and identity. By exploring the cultural, political, and economic impact of colonialism, post colonialism helps to shed light on the ways in which colonialism has shaped the modern world, and it provides a space for the perspectives of the colonized to be heard.

Post colonial criticism aims to expose literary figures, themes, and representatives that have upheld imperial ideology, colonial dominance, and ongoing western hegemony with the aim of identifying the modes of representation where Europeans built Indians in politically prejudiced ways. It makes an effort to delve

deeper than overtly universal, aesthetic, and humanist themes to expose their racial, gendered, and imperial presumptions. By focusing on the conditions in which literary works were written, post colonial critics reinterpret and analyse the values of those works, exposing any hidden colonial ideologies. Chinua Achebe's rereading of Conrad's *Heart of Darkness*, Edward Said's rereading of Jane Austen's *Mansfield Park*, and Homi K. Bhabha's rereading of Forster's *A Passage to India* are just a few examples of this type of a approach. There are certain key concepts in post colonialism such as:

Othering : The "Exotic Other" and the "Demonic Other" are two concepts related to Othering. The Demonic Other is portrayed as inferior, negative, savage, and wicked in books, whereas the Exotic Other expresses a fascination with the innate dignity and beauty of the primitive/undeveloped other.

Diaspora: The term "Diaspora" refers to people who have been uprooted or dispersed from their native lands and who possess and share a collective memory and myth. The nostalgic memory of "home" or an inherited ideology of "home" becomes a personal identity as well as a collective identity of members of a particular community. They have no real roots anywhere and exist only in their "Imagined homelands" in their minds. They compromise between their culture and the host country's at the new place. Despite the possibility of visiting the location that is thought of as the place of origin. Diaspora puts out the notion of a home as a mythical place, a place of yearning in the Diasporic imagination, and a place to which there can be no return.

Hybridity/Syncretism: These terms refer to the schizophrenic state that a migrant experiences while trying to meld their native culture with that of their new home without giving up either. The negotiation of two identities the split consciousness of

being both, but neither entirely; numerous identities or solidarities; or, in extreme circumstances, the reassertion of native cultural identity as evident in cultural fundamentalism is the main theme of postcolonial Diasporic literature.

Double Consciousness: It is a concept in social philosophy referring, originally, to a source of inward “twoness” putatively experienced by African American because of their racialized oppression and devaluation in a white dominated society. Double consciousness is the internal conflict experienced by subordinated or colonized groups in an oppressive society.

Subaltern: Gayatri Spivak popularised the term “subaltern”. Spivak raises questions regarding the subaltern’s voice in resistance to the coloniser and the subaltern’s voice’s validity, asking whether the subaltern speaks or is spoken for. As a result, Spivak mocks the hypocrisy of postcolonial discourses, which ostensibly strive to provide previously unheard voices a platform while actually perpetuating the marginalization and subalternity of the downtrodden. The colonial populations who are socially, politically, and geographically excluded from an imperial colony’s hierarchy of authority and from the empire’s capital city are referred to as subalterns.

Mimicry: Mimicry shows that the coloniser and the colonised have conflicting feelings for one another. The colonised subject imitates the coloniser by taking on cultural customs, language, clothes, values, and so forth. Mimicry thus identifies a fissure in the assurance of colonial dominance, a shakiness in its ability to govern the actions of the colonised.

History: Writing history the writers of the Third World countries are becoming increasingly interested and eager to write about their local histories, problems with colonisation, and anti-colonial resistance in the wake of decolonization, following long years of imperial suppression and effacement of identity. Thus, the initial phase

of anti-colonial writing is of the culturalist nationalist variety and is represented by movements like Negritude, Africanite, and African Aesthetic. Through these fights, they hoped to be freed from colonial attitudes and ways of thinking on both an individual and a colonial level.

Nation: The postcolonial writers are aware of their part in establishing nations.

By rejecting and resisting Western constructions of the “other” as being primitive, savage, demonic, etc. and by attempting to locate a pre-colonial past that would aid in their definition of a nation and the projection of a destiny and future, the nation-building project in postcolonial literature seeks to erase the colonial past. The native, however, discovers that the postcolonial destiny is not as ideal as had been before dreamed of because postcolonial techniques and epistemologies are virtually always mediated and managed by Western ones.

Race: According to Michael Banton, the idea of race has served as the foundation for prejudice and disempowerment. In social, political, and cultural theory, race has grown to be a crucial term. Critical race studies, which cover ethnicity studies, minority literature studies, and studies of particular traditions in literature and philosophy, directly confront issues of race and racial prejudice. Race and ethnicity issues have greater political and social relevance because they give rise to collective, communal identities.

Gender: The double colonisation of women by both imperialism and patriarchy is discussed in postcolonial gender discourse. In the latter half of the 20th century, gender and sexuality emerged as major themes in postcolonial writing. Chimamanda Ngozi Adichie’s “purple Hibiscus” is an example for this

Black Feminism: The dominant roles of black males in the civil rights movement and white women in feminist propaganda forced the emergence of Black Feminism, which

emphasised the close relationship between sexism and racism.

Neocolonialism: Neocolonialism is the term used to describe the European imperial Powers' ongoing economic hegemony over and exploitation of the Third World's "politically free" nations. Neocolonialism is most frequently accomplished through anet work of connections involving politicians, bankers, generals, and chief executive officers rather than only through state control by Euro-American powers.

Diaspora

In postcolonial studies, the concept of "Diaspora" is frequently used to refer tomigration, displacement, and its consequences. At the core of every diasporic emotionis the idea of home. Even when immigrants integrate into the culture of the host nation, they continue to have fond recollections of their original country departed from. This gives the impression that, having an identity problem and is stuck in limbo. There is a conflict between being rooted and being uprooted. As a result, the ideas o home, melancholy, identity, space, migration, cross culturalism, and transnationalism are all connected to Diaspora. This paper aims to analyse the central character Saroo' s experiences growing up in different parts of the world in the movie *Lion*.

Mostlyworried about his identity dilemma as a result of migrating and his process of acculturation to a new country. Although Saroo's integration into the new nation was rather simple, his identity issue was brought on by his recollections of his home and family. The film portrays Saroo's mental anguish by frequently cutting between his present life in Australia and his recollections of his childhood home in India. But by assimilating into both cultures, he eventually resolved his identity dilemma.

The sub-genre of Diaspora studies is the expansion of postcolonial literature in to broader sociocultural boundaries. A person, community, or group of people are said to be in a Diaspora when they are relocated from their native land to a foreign

country. It also suggests a change in culture from pure roots to blended customs in the adoptive country. The Diaspora groups are forced to face feelings of alienation, nostalgia, and longing since they are unable to keep their cultural identities as a result of this transformation. When individuals cross the threshold into a hybrid scenario, they either adopt trans-culturalism or continue to experience trauma.

Greeks were the first to use the term “Diaspora” to refer to imperialist movement or colonisation. The word’s initial meaning was connected to voluntary migrations. However, up until recently, the word’s original meaning had been somewhat lost due to the enormous migration of people, either forced migration from third-world countries to prosperous urban areas as a result of today’s conflict-ridden history, or voluntary migration. The term “Diaspora”, according to Robin Cohen, can be traced back even farther to a Greek term that originally referred to the “sowing of seeds” and was later used to characterise Greek Colonisation in the Mediterranean. The word was used in the Bible to refer to scattering, which is what the Lord would do as retribution for disobeying his commands. “Galuth” was the Hebrew equivalent. The term “Diaspora” didn’t become widely used in the social sciences until the late 1960s, and the plural version of the word wasn’t used until even later. Despite having Greek roots, the phrase used to largely allude to Jewish history, especially the displacement of Jews from their country to Babylonia.

The term, then, carried a sense of loss, as the dispersal of the Jewish population was caused by their loss of territory. Nonetheless, since ancient times the concept has also been used in a positive though much less-influential way to refer to the Greek colonization of the Mediterranean lands from the shores of present-day Turkey and Crimea to the Strait of Gibraltar, between the 6th and 4th centuries BCE. Although additional famous cases from the East emerged in mediaeval and modern

times, these experiences, which have their roots in the Western culture, have contributed to perceptions of Diasporas. As stated in an old Chinese poetry, India's influence grew as its population migrated outside of its own borders, particularly in the Indian Ocean region. Since the 19th century, there has been a lot of focus on the rise in the number of unskilled labourers travelling to work in industrial or agricultural jobs globally. Scholars have developed a number of Diaspora typologies. According to some calculations, Diasporas can be categorised as victim, imperial/colonial, commerce, or labour Diasporas depending on the primary driving forces behind the first migration, which are, respectively, expulsion, expansion, commercial endeavours, or the pursuit of employment. Other typologies, including stateless or traditional/historical Diasporas, place more emphasis on historical or political aspects. The majority of academics agree that significant population movements beginning in the middle of the 19th century led to several Diasporas, many of which emerged in the late 20th century. A map of the effects of migration on the planet would demonstrate the existence of long-lasting expatriate population everywhere.

The idea of Diaspora has drawn more and more attention in literary theory, especially in the analysis of postcolonial literature. The term Diaspora describes the exodus of individuals from their native countries, frequently as a result of political, economic, or social upheavals, which lead to the emergence of new communities and cultural identities in other regions of the world. Diaspora as a literary theory looks at how literature captures the realities of Diasporic populations and how it helps people create new cultural identities.

The topic of displacement figures prominently in Diaspora literature. The experience of being uprooted from one's country of origin and the difficulties of adjusting to a new culture are frequent topics in Diaspora literature. Disorientation,

asense of loss, and a sense of belonging to many cultures might result from this dislocation. For instance Goglo Ganguli the protagonist of Jhumpa Lahri's *The name sake*, struggles to reconcile his Indian background with his American identity after being born to Bengali parents in the United States. The conflict between these two cultures and the difficulties of forging anew identity in a different country are also explored in the book. The concept of Hybridity is an essential component of Diaspora. The term Hybridity describes the blending of many cultural influence and the development of fresh cultural forms. Diasporic populations frequently undergo migration and displacement, which leads to the development of mixed cultural identities. In his poetry, for instance the Caribbean author Derek Walcott combines elements of African and European culture to produce a distinctive hybrid style that captures the history and experience of the region's inhabitants.

The political and historical framework in which Diasporic communities are founded is another topic covered in Diaspora literature. For instance, colonialism and imperialism, which upended established social and cultural systems, led to the emergence of several Diasporic societies. The history of colonialism and how it influenced the cultural identities of Diasporic populations are frequently explored in Diaspora literature. For instance, Chinua Achebe investigates the effects of British colonization on the traditional Igbo community in Nigeria and how it upended traditional social and cultural institutions in *Things Fall Apart*.

To sum up Diaspora is a deep and complicated idea with a lot to offer literary theory. It offers framework for comprehending diasporic group experiences and the process through which they transform their cultural identities in reaction to up rooting and migration. A vast variety of authors from around the world can be found in the active and diversified genre of Diaspora literature. One may comprehend the

complexity and the ways that literature reflects and shapes the perception of the world better by studying the topics and approaches of Diaspora.

Chapter Two

Lion: A Journey from Saroo to Sharu

Lion is a biographical drama film directed by Garth Davis in 2016. This film is based on the true life of Saroo Brierley, an Australian businessman of Indian descent who was adopted as a toddler after being raised apart from his birth family. Garth Davis is an Australian film, television and advertising director. He is known for his work as a director of *Lion* and *Mary Magdalene*. He has directed a number of award winning commercials and music videos for brands such as Coca Cola, Nike, and BMW.

Dev Patel plays the role of Saroo in the movie, and Nicole Kidman, Rooney Mara, and David Wenham have supporting turns. The film's powerful plot, great performances, and gorgeous photography won it praise from critics. In the movie, Saroo embarks on a search to reunite with his roots and locate his biological family after being plagued by flashbacks to his Indian childhood. The film is based on Saroo's autobiography, *A Long Road Home*, which details his extraordinary tale of survival, tenacity, and the strength of hope. The film was a critical and commercial success receiving Six Academy Awards nominations including Best Film and Best Supporting Actor.

The film begins when Five year old Saroo is standing on a hilltop and gazing at a swarm of butterflies. Guddu, his older brother who is 11 years old, nudges him to go along. Guddu steals coal by sneaking onto the top of a coal train. Saroo follows suit. The train enters a tunnel, an officer yells at them, and Saroo leaps off. Guddu praises Saroo for his leap.

To sell the coal, Saroo and Guddu go to the village. According to what is said, it is 1986 in Khandwa Village. When Saroo notices the Indian sweet treat "jalebi"

being sold, he remarks that he wishes he could buy some. Guddu assures him that he will someday. They can currently only obtain some milk and some cash. They discover their mother Kamla and younger sister Shekila when they return to their village. Where did they get the milk, Kamla queries? They don't respond to her questions.

The following day, Kamla departs to collect rocks for a living. Saroo requests that Guddu bring him along when he leaves for a week to assist with lifting hay bundles. Saroo must stay with Shekila, Guddu first notes, but he assures Shekila their mother will be with her. Saroo goes outside and lifts several items, including his bike, when the man says it is too heavy for him to move hay bales. Saroo is finally permitted to travel with Guddu. To get to the next city, they stroll along the railroad tracks. After the final train of the night arrives, the adjacent train station is empty when they arrive there late at night. Saroo claims he is tired and settles on a bench because he needs to sleep. Guddu remarks that he shouldn't have brought Saroo because he is too young to handle night job. He promises to return for Saroo after checking on the construction site. Saroo returns to sleep as Guddu descends on to the empty train tracks with a massive water tower in the background. His brother is missing when he awakens.

As he moves across the railroad yard, Saroo cries out for his brother. He surveys the train. The following morning, Saroo is discovered sleeping on the train after having crept aboard. It sweeps over India. Guddu is not present when he shouts out for him despite the fact that he must be on the train. Saroo discovers right away that the window is barred and that there is no way for him to leave the compartment. He screams for someone to assist him get off the train as it passes through a city; instead, an Indian child simply stands there and stares at him. At train stations, a

notice is posted stating that because the train is not in use and is not carrying passengers, it will not stop. When the train does eventually halt, 1600 kilometres (1,000 miles) from Saroo's house, it is in Calcutta. Saroo walks off the train and yells for his brother as he is surrounded by others getting on. He stands in line to talk with the ticket booth salespeople and explains that he is wanting to return to Ganestalay. Saroo is pushed out of line by the other passengers because they don't know where it is and they only speak Bengali.

Saroo, who is currently stranded in Calcutta, attempts to share a tunnel-style bed with some other homeless kids. Nevertheless, police show up in the middle of the night and start pursuing them. Because he can squeeze through a little opening in the gate, only Saroo manages to escape. He explores the city alone, sleeping on a piece of cardboard. As soon as Noor, a woman who speaks Hindi as a second language, notices him, she realises he is not speaking Bengali. He appears to have never tasted soda before, so she brings him to her house and feeds him. She informs him that his friend Rawa wants to see him before he goes to sleep. When Rawa comes, he cuddles next to Saroo informs him that he would take him to meet some pals. He asks Saroo to stand up so that he can inspect him before leaving. Saroo is exactly the kind of boy they are searching for, he tells Noor. Saroo no longer trusts Noor as she tries to feed him the following morning (it is implied that Noor and her accomplice plan to sell Saroo into sexual slavery). Before Rawa can go get him, he escapes her house.

After two months, Saroo keeps ambling through the streets of Calcutta. Among a mound of trash, he discovers a huge spoon and keeps it. Saroo is seated in front of a café where a young man can be seen through the window consuming soup. The man finds Saroo's imitation of his mannerisms amusing and walks outside to talk to Saroo. The young man takes Saroo to a nearby police station where he is

questioned by officers in the following scene. They inquire as to Saroo's knowledge of the name of his hamlet, but they are unfamiliar with Ganestalay. When they ask him if he knows the name of his mother, he replies, "Mother." They believe he lives nearby since they can't imagine how far he travelled. Despite not knowing the local tongue. He is captured on camera, and his image is shared. Saroo is transferred to an orphanage to live with other kids in the meanwhile. He goes to school there. One of the boys is troubled and starts banging his head against the wall. At night, when the other boys are supposed to be sleeping, they take him out of bed and punish him outside. The kids all start singing a song to themselves to calm themselves.

Skipping forward a few months later, it is March 1987. A social worker named Mrs. Sood visits the orphanage and informs Saroo that despite publishing his picture in newspapers distributed to 15 million readers in Calcutta, no one has been able to recognize him. They are unaware of how far away he is from home. Since they have little faith that he will ever be reunited with them, a kind Australian couple will adopt him. English is being taught to Saroo and the other adoptive children with a focus on dinnertime conversational items. Kids pick up the terms for knife, fork, and spoon, later salt. Saroo recognizes pepper with a smile. He is handed a shirt that reads Tasmania, the country to which he is relocating, and is boarding a plane. He meets John Brierley and Sue Brierley, his adopted parents, when he first arrives in Australia.

Saroo is first a little reserved but is eager to live with the Brierleys. The food-filled refrigerator has captured his attention. He proudly identifies the pepper at supper, charming them. He plays with bath toys for the first time after Sue gives him a bath. On a neighboring beach, the three of them play cricket.

After two years, they adopted Mantosh, a second son from India. However,

the young Mantosh is more reticent and takes much longer to warm up to than Saroo. The story now jumps ahead to 2008, 22 years after it started. After swimming in the sea as an adult, Saroo (Dev Patel) joins his adoptive parents for dinner. Saroo now has a strong Australian accent and speaks English with ease. Mantosh (Divian Ladwa) has been asked by the family to the restaurant, but he doesn't show up, as is customary of him. Mantosh receives a visit from Saroo, who advises him not to shun their parents. Despite Mantosh being problematic, doing drugs, and smoking dope, they maintain a close brotherly relationship. About his impending college course, he makes fun of Saroo regarding hotel management in Melbourne.

While taking the course, Saroo spots Lucy (Rooney Mara), a fellow American student who seems to have a similar attraction to him. In a different session, she says that she is majoring in hotel management so that she can give customers happy service. Everyone chuckles when Saroo informs the class that he's trying to make money for himself. Following class, Saroo and Lucy cross paths as they head in opposite directions to a party. The two eventually arrive at the event together after she does a ridiculous dance. When the other pupils, some of whom are Indian, inquire where Saroo is from, he replies, "Calcutta."

All of the kids are having fun when Saroo enters the kitchen and notices the identical "jalebis" he had requested from his brother at the start of the movie, which prompts him to experience a flashback. When he rejoins the group, he admits that he is not actually from Calcutta but rather got lost and forgot the village where his family was located. He then becomes upset. He claims that he often hopes he could find his mother, brother, and sister. Someone makes the suggestion that he find out the speed of trains and calculate the number of hours he spent on the train to determine the distance he travelled. That may restrict the Calcutta-area train stops that he

investigates, but someone another points out that it would take an eternity to search every Indian train station. A different girl introduces Saroo to Google Earth, a brand-new website at the time that lets users search the globe using satellite photos.

In 2010, Saroo starts to perform the math to figure out how far he was from Calcutta so he can design a circle of potential places he should be looking. In the meantime, Saroo and Lucy start dating, and he invites her to meet the family. But when Mantosh arrives, he is obnoxious and makes Lucy feel uneasy. The unstable Mantosh loses control once more, smacking himself at the table and making a scene when Saroo reprimands him for it.

Speaking of He imagines his brother eating off other people's plates in the food court in the neighborhood mall as he eats. Other aspects of his childhood are still very much present in his life. For example, he has a scar on his face from carrying a watermelon home and being struck by a motorcycle because doing so obscured his vision. Lucy notes that even if Saroo managed to locate his former residence, there is no assurance that his family would be there, meaning the hunt would continue indefinitely. Yet, he never stops obsessing over finding his relatives. Flashes back to the water tower at the opening of the movie when it passes by a railway station. He keeps looking around and notices a railroad track crossing a bridge that makes him think of a similar location near his childhood home. Yet, none of these locations is the village where he was born.

Saroo experiences a downward emotional spiral as a result of the unresolved issues from his childhood. He takes Lucy to a party, but he acts distantly and abandons her there. Outside, she is upset with him for leaving her and tells him to stop worrying so much about finding his family. Saroo informs her that he will never get over the hurt of knowing that for 25 years, his mother and brother have been worrying

about him every day. He ends their relationship, saying that he is too busy to give her the attention she deserves.

In 2012, two years later, Saroo is still use Google Earth to find his family. On the enormous map with the circled radius, he has drawn potential paths that would cross the railroad tracks. He still can't place his village, though. When John, Saroo's adoptive father, knocks on his door, he stays inside and doesn't respond. John yells that Saroo should talk to him and Sue because he knows that Saroo has left school. But Saroo doesn't speak and doesn't respond.

Saroo sees Lucy ascending as he rides the mall's down escalator past her. When they meet up again, he updates her on the status of his search. Now that his parents have been invited over, he shows them the obsession-inducing map. They are relieved to learn that this explains his focus and that his prolonged silence towards them wasn't intentional.

Saroo asks Sue whether she ever wishes she could have had children because they wouldn't have had the baggage her adopted Indian sons do when he pays a visit to his parents' house. She admits that even though she was able to have kids, she chose not to adopt him since she had no other option. Since she and John shared the belief that there were too many people in the world and that it would be better for them to be parents to someone who needed saving, Sue says why she married John. She discusses her own upbringing with a violent father as well as a vision she had when she was 12 years old of an Indian youngster in need of rescue. And how much she adores Saroo and Mantosh; even if they have been difficult, she is happy they are together in the ideal place. Saroo reaches Lucy and exclaims with joy that he has found his place.

Even though it has been 25 years since he knows they last lived there, Saroo

goes to Ganesh Talai in the hopes of finding his mother, sister, and brother. He follows the same routes that he did as a child, even as an adult, till he reaches the Ganesh Talai village. He arrives to the location of his former residence and discovers that it is now a goat enclosure. He is having a panic attack and bangs on the wall. A local woman tries to speak with him, but he now only speaks English and is unable to speak Hindi. Saroo displays to her a photo of himself as a youngster (that was taken by the police in Calcutta). A multilingual man approaches and he is told by Saroo that his mother and his two siblings, Guddu and Shekila, are missing. The man starts to walk away as his eyes enlarge. When the man calls for Saroo to follow him, Saroo watches him leave. The two proceed through the village till they come across a group of women returning home on foot. A senior woman who is obviously his mother is one of them.

He displays the image to her. They embrace and cry as she realises he is her son. He meets the now-adult Shekila for the first time. According to Saroo's mother, she never lost faith in his survival. Everyone becomes solemn when he inquires about Guddu, and he is told that Guddu is with God. According to the post-script, Saroo's mother stayed in the hamlet so that he could one day find her again. Guddu passed away in 1986 after leaving Saroo and crossing a railroad track. He was struck by a train and never made it back to claim Saroo. Also, he discovered that he had been mispronouncing his name his entire life; his name is Sheru, which means LION and then we see the title of the film.

Chapter Three

A Study of Diasporic Elements and Acculturation in the Movie *Lion*

The Diasporic theory is used to analyse this movie. Diaspora studies mainly highlight immigrants' ties to their native countries and their encounters with the host nation. Berry's acculturation model is also used to analyse the movie.

Immigration is thought to have a significant impact on acculturation.

Acculturation is the process of becoming accustomed to a new culture, typically a hegemonic one. The need for acculturation results from cultural contact between the host country and the homeland. Acculturation, as defined by psychologist John W. Berry, is the psychological and cultural transformation that occurs in immigrants as a result of living in and interacting with the host society. Berry identified four fundamental acculturation strategies: assimilation, separation, integration, and marginalisation. These fundamental tactics were born out of the interaction between keeping one's own culture and assimilating into the host culture. Assimilation occurs when people choose to adhere to the host country's culture over their own. When people uphold their home culture and reject the host culture, separation results. Saroo finds himself in terrible situations as a result of this uprooting since he is haunted by recollections of his native country while living in Australia. The context of the Diaspora is used to elucidate the notions. Primarily to comprehend Saroo's emotional journey following immigration. The film explains his inner sentiments using a variety of parallelisms and symbols. People being uprooted from their native countries and immigrating to other parts of the world have cultural and sociological repercussions on both the immigrants and the host society in which they settle. He was torn between two worlds when, twenty years later, recollections of his native place surfaced. His attempt to reconcile his history in India with his present in Australia is portrayed in

the film. Saroo finally overcomes the identity dilemma by optimistically adopting both identities.

The story of Saroo, a young Indian child, who gets lost on a train that takes him thousands of kilometres from his home and family, is told in the movie *Lion*. After travelling by train for two days, Saroo lands at Calcutta. When he eventually ends up in an orphanage, an Australian couple named Sue and John Brierley are the owners. In search of his family 25 years later, Saroo uses Google Earth, a few memories, his unwavering desire, and a few other tools. He eventually returns to his childhood home. The desire for one's native land, the feeling of being in-between countries, and acculturation into the host country are all significant elements of Diasporic studies. Due to Saroo's immigration to Australia, these characteristics are shown at various points in his life.

As a young child, Saroo quickly acclimated to Australian culture. Acculturation of Saroo takes place in the host country. Contact between two cultures results in the necessity of acculturation. As a result of this process, immigrants eventually come to grasp the social and cultural dynamics of the foreign place encounter. Saroo is shown pictures of the Australian couple who will adopt him by Mrs. Sood, a social worker. Before he relocates to Australia, she also shows him photographs of their home there. Elsewhere in the movie, there is a scene where Saroo and other adopted kids are being taught English with a focus on the dinner table items they would encounter. Kids eagerly pick up words like fork, spoon, and knife. Even words like pepper, salt, and so forth. All of them aided Saroo in feeling normal when being adopted. Children who are adopted to Australia are given stability and a normal life. They can also receive undeserved love and care thanks to it. Moreover, help them develop into successful people. When people choose to follow the cultural norms of

the dominant or host culture over their own, this is known as assimilation. When Saroo arrives with the aid of his adoptive parents, he easily integrates into the culture that is dominating in Australia. Hindi, Saroo's mother tongue, is finally replaced by English. When Saroo speaks English fluently and has an Australian accent as an adult, it becomes more clear. Every immigrant has a different experience when they arrive in the new country. Migration can be unpleasant for some people while others may assimilate into the culture of their new home with ease. Another Indian youngster named Mantosh who had trouble integrating into his new nation was adopted by Sue and John. He also has a history of rages and self-harm. Hence, the disparity between Saroo and Mantosh is shown in the movie. Saroo settled into the new country with ease, while Mantosh found it difficult.

A house is more than just a physical building or an accumulation of material possessions where people live. It's something that no man can find elsewhere on the planet that has to do with memory, privacy, and security. A man feels attached and at home in his home. One loses their house when One relocates to another nation. Understanding Diaspora requires a knowledge of the concept of home.

The idea of home is also related to issues of identity and belonging in Diaspora studies. Even if one is welcomed with love and riches in the host country, they may still harbour nostalgic dreams of going back to their home country. Parallel moments throughout the movie frequently depict Saroo's longing for his exiled birthplace. This gives Saroo's personal Diasporic identity of being in-between. The concept of identity and self-discovery is the main focus of the second half of the film. Saroo had just become an adult at that point. Twenty years later, Saroo, a young man, relocates to Melbourne to obtain a degree in hotel administration. Saroo starts to understand the complexity of his ethnic and national identities when he enrolled in

college. Even though Saroo quickly integrated into Australian culture, something as important as his ancestry cannot be ignored for the rest of his life. Saroo believes he is not Indian because he was adopted, which is the main reason why questions about his origin were asked of him at the institution. Saroo discovers jalebis while eating with his Indian pals in Australia. He can still taste the delicacy from his early years. A significant emblem in the movie is the jalebi. It is a beloved deep-fried dish in India. It is initially shown at the start of the movie when little Saroo and his brother Guddu go to a crowded market in their hamlet. These fascinated Saroo, who one day requested Guddu to bring him some. Yet after a long year, he was overcome with a different sense and emotion when he saw this delicacy at a party held by one of his Indian friends in Australia. Saroo is brought back to his beginnings by its flavour and aroma. Saroo went through a challenging time. His mind was inundated with memories of his formative years in India. These memories were somehow suppressed because he was too busy trying to fit in with the adopted society. He begins to feel a sense of loss. A crucial realisation for Saroo is when he tells his Indian friends and his love Lucy that he is not from Calcutta but rather that he was misplaced. Jalebis serve as a significant emblem for reviving Saroo's recollections of his boyhood in India with his biological family. Therefore, in a sense, this movie is about him looking for himself in the host country. By food, one can bring back memories of their native nation. His biological mother, brother Guddu, and sister Shekila are all remembered by him. The fundamental query of where did he come from sets off Saroo. Even the cultural differences between his childhood in India and his current life in Australia are apparent to him. Saroo was enriched by memories of his native land, but he knew nothing about it. He only knows that it was formerly called Ganestalay. But he wasn't

certain if such a location ever existed. His buddies advise him to use Google Earth, an application that will help him locate his house.

Saroo recalls his recollections from when he was with Lucy once more. He remembers eating a mango in India with his biological mother. This memory upset him. After unlocking a gateway to his past, Saroo starts to remember more and more details of his early years. When Saroo was in Tasmania with his girlfriend Lucy, they were sitting in a rocky part of the outdoors when Saroo noticed an imagined boy standing on a rock in the distance. He looks like his biological brother Guddu in the imagined boy. Guddu is calling for him in the train station, and Saroo sees him in flashes. He experiences flashes of these recollections, almost as if they were haunting him. Saroo has a difficult experience as an immigrant. Also, he is portrayed as a figure who feels alone and alienated in the host country. He distances himself from Mantosh and Lucy, his adoptive parents, as a result. Being away from his native country for the first time put Saroo under emotional strain. His sense of self has been damaged as a result. The movie also shows Saroo's love for his adoptive parents, especially the deep motherly bond he has formed with Sue. The fictional boy resembles Guddu, his biological brother. In brief glimpses, Saroo notices Guddu pleading for him in the railway station. He experiences these recollections in flashes, almost as if they were stalking him. Saroo endures a horrible event as an immigrant. Yet because he was frightened of harming them, he was unable to inform them of his search.

Saroo uses Google Earth to locate his family, which makes him even more eager to get home. He intensified his hunt for his family. He hung maps of his journey through India on the walls of his flat. He can't help but be caught up in his native country's memories. He also hears his birth mother shouting his name while having a

hallucination. His mother's search for him on the riverside in his hometown is portrayed parallel to where he is standing on the Australian beach. Working with his biological mother in the hills behind their hamlet is one of Saroo's most painful memories. He saw his mother by the water in his dreams. As Saroo looks up information on his house on Google Earth, his love for his mother grows greater. The film uses these ongoing flashback sequences to show how the protagonist feels on the inside. By combining video of him in the present with pictures from India's past, the movie shows his voyage into the past. On one side, Saroo is pictured strolling across a bridge in Melbourne, while on the other, he is pictured growing up in his hometown. As a result, the streets of both countries merge into one another, reflecting his identity crisis, mental health, and hybrid culture. Saroo is currently imprisoned in a liminal space. He starts to distance himself from the present as he immerses himself more and more in the search for his hometown. In a sense, he is torn between two opposing worlds and is unclear which to truly embrace. Saroo's identification dilemma started when he used Google Earth to look for his house. Many flashbacks are used to show the identity issue. His current life in Australia is presented in conjunction with the events of his youth in India. In a sense, the Australian landscape is shown through Saroo's contemporary existence, while the Indian landscape is depicted through his memories of the Indian landscape. The dual dimensions highlight how one's identity is caught between his present and past selves. . All of these elements serve to highlight Saroo's psychological struggles with displacement throughout the movie. In the midst of his identity dilemma, Saroo visits his adopted mother Sue, whose health is declining. When he and Mantosh treated their adoptive parents so harshly, Saroo apologises to his adopted mother. He even admits to being saddened by the fact that she and John are unable to have children of their own. A scene in the movie

where Saroo is sitting in the car after speaking with Sue and the rain is beating on the windscreen symbolises Saroo's emotional catharsis. Also, Saroo visits Mantosh at his home to apologise for what he said to him. Saroo tore the maps off the wall of his room because he was still perplexed and dejected. After spending a considerable amount of time looking in vain for his hometown, Saroo was ready to give up when it seemed that he had looked in all likely places where he might have originated. Saroo restarts his Google Earth search. He was now randomly moving the cursor over the India map that was visible on the screen. The way he parallel searches shows that he was trying to piece together his earlier memories in order to create a complete visual portrait of his youth in India. Saroo stumbles onto a small village while searching, and it immediately brings back memories for him. Saroo remembers a scenario in which he was engulfed by a swarm of butterflies at the opening of the movie. As a result, Saroo was able to trace his recollections to his native country. Ganesh Talai is the name of the village that he learns. It was once mispronounced by Saroo as Ganestalay. Saroo tears and cries because he is very happy. His origin being ascertained. The movie shows how memory is so geographically related to geography and connections through Saroo's discovery of his origins. As he searches for his birth family in India using Google Earth. The flashbacks in the movie are parallel representations of Saroo's early years. These memories seem to line up on the map's surface. In particular, pictures depict Saroo as a little youngster exploring his village's neighbourhoods on his way home. His memories start to have topographical elements that are related to the place where he had certain experiences. He was able to piece together fragments of dispersed childhood recollections, which seemed to be some sort of miracle. A key motif throughout the movie is the butterfly. Saroo was shown as a little child standing in the middle of a horde of yellow butterflies at the start of

the movie. As an adult, Saroo was able to recall this specific scene, which helped him to find his own country. So, the butterflies have a role in how the movie depicts Saroo's identity and memory. In addition, since butterflies represent change, they represent Saroo's transformation as well as the difficulties he had in regaining his true identity. Saroo explains his journey to his adopted mother Sue and lets her know that he has found his house in India. Sue tells Saroo that she will be in India and he will be able to find her, which gives Saroo optimism. Sue and John, Saroo's adoptive parents, are fully supportive of all of his endeavours. So, this shows Saroo's deep attachment to his adoptive parents as well as his reconnection to his Australian identity. In an effort to locate his sister Shekila, brother Guddu, and biological mother Kamala, Saroo travels to Ganesh Talai, his hometown. After 25 years, he meets up with his mother and sister again. One of the most impactful scenes in the movie seems to be this reunion. Saroo had returned to his native country, which showed a connectedness to his Indian identity. Saroo's trip to India was sad because he learned from his mother that Guddu had passed away.

At the movie's end, the main character has assimilated into both cultures. With his close relationship with both of his mothers, Saroo was able to find harmony in both his Australian and Indian identities. Saroo was able to resolve the identity crisis that had developed as a result of his displacement.

Conclusion

Diaspora studies frequently highlight immigrants' ties to their native countries and their impressions of the host nation. Humans naturally link and keep their previous lives and homes tied to their current ones. The sensations of estrangement, dislocation, displacement, and other similar emotions characterise Diasporic persons. People must choose between their loyalty to their home country and their host country, in addition to being affected by Diasporic influences. After being adopted, Saroo was able to easily fit into Australian society. Culture and cuisine are essential elements of Diaspora. In the movie, food plays a key role in bringing back long-forgotten memories of his home. Saroo experiences an identity crisis and as a result, feels alone. He maintains a Diasporic identity in a sense and is stuck in limbo. His jumbled memories and Google Earth enabled him to make amends with his biological family in India. Much like he is with his adoptive parents, the movie shows how important it is for him to be back again with his biological family. Saroo addressed his identity crisis by coming to feel a part of both cultures.

Every diasporic feeling is rooted in the sense of home. The love, care and acceptance that one receives in the host and make it easy to adapt. At the same time, immigrants are motivated to return to their roots as a result of their recollections of a lost homeland. As a result, individuals experiences emotions of indecisions, identity crisis, and so on. Saroo experiences similar emotions in this film. The parallel images of both countries represent Saroo's emotional agony. Saroo's attempt to discover his actual identity is an important aspect of the film. Saroo overcomes his identity crisis by embracing both his Indian and Australian heritage by integration.

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DON BOSCO ARTS AND SCIENCE COLLEGE
ANGADIKKADAVU

**An Existentialist Response to the Objectification of the
Otherness: A Levinasian Analysis of Franz Kafka's
*Metamorphosis***

A Project Submitted to Kannur University in Partial Fulfillment of the
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This is to certify that this project report entitled “**An Existentialist Response to the Objectification of the Otherness: A Levinasian Analysis of Franz Kafka’s *Metamorphosis***” is a bonafide work of Anson Roy, who carried out the project work under my supervision. This project has not been published or submitted either in part or in whole, for any other degree.

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Declaration

I, **Anson Roy**, hereby declare that the project work entitled “**An Existentialist Response to the Objectification of the Otherness: A Levinasian Analysis of Franz Kafka’s *Metamorphosis***” has been prepared by me and submitted to Kannur University in partial fulfillment of the requirement for the award of Bachelor of Arts in English is a record of original work done by me under the supervision of Ms. Aswathi Krishna of the department of English of Don Bosco Arts and Science College.

I also declare that this project work has not been submitted by me fully or partly for the award of any degree, title or recognition before any authority.

Angadikadavu

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Anson Roy

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Introduction

The failure of love is explicitly visible in the last twentieth century, wherein one can see a millions of massacred victims of violence, victims of wars, different fanatic ideologies etc. And if one tries to find out its cause, it simply will take to a world, where there is no stand for love, compassion humanness etc... That is to say “a self-centered world” It is at this stage a “U” turn with Emmanuel Levinas is taken to find out the otherness of the Other. Because, Levinas is a French philosopher, who gave more importance to the essence and existence of the Other. He says that “there is something more important than my life and that is the life of the Other.”

Therefore, this project titled “Existentialism a Response to the Objectification of the Otherness: A Livinasian Analysis of Franz Kafka’s *Metamorphosis*” basically tries to bring out the different manifestation of growing challenges in the novella *Metamorphosis*, and to prove that the challenges that are projected by Franz Kafka towards the other can be wiped off by applying the philosophy of Levinas.

This research is comprised of three chapters. The first chapter titled “Levinasian Other: A Call to be a Messiah” is an attempt to reestablish the forgotten otherness in the traditional philosophy. This chapter is divided in to three parts. The first part speaks about the question of self in existentialism and the second part speaks about the place of the other in existentialism. And in the final section there is a detailed focusing on Levinas and his concept of the other.

The second chapter titled “Franz Kafka’s *Metamorphosis*: A Reflection on Modern Self-Centrism” pens down the life of Franz Kafka and his most exemplary work *The Metamorphosis*. Through this novella he explicitly expresses the existential struggle of a human being in a fictional manner. The protagonist of the story Gregor Samsa is a representative of all who experience difficulty to find their place in the

contemporary world. Gregor Samsa, a travelling salesman, wakes up one morning and finds that he has been transformed into a giant insect. This new metamorphosis challenges his need to survive; the struggle of the protagonist is portrayed in this chapter.

The third chapter titled “Levinasian Concept of the Other: An Antidote to the Objectification of the Other in *Metamorphosis*” tries to bring out the modern challenges that the Other faces in Franz Kafka’s *Metamorphosis* and the Levinasian antidote to it. He says that there is something more important than my life and that is the life of the Other. Therefore, this project is an attempt to bring out the relevance of Levinasian philosophy of the Other in the novella *Metamorphosis*.

Chapter One

Levinasian Other: A Call to be a Messiah

The 'other' has been a neglected entity in the traditional philosophy. A return to this entity was made by the existentialists and the chapter deals with this process. This chapter is divided into three parts. The first part explores the question of self in existentialism and the second part about the place of the other in existentialism. To support the views in the first section, the concepts of Soren Abbey Kierkegaard, who is known as the Father of Existentialism and Jean Paul Sartre is highlighted. For, both of them, the other is not an important one but the self. The second section deals with the philosophy of Martin Buber and Gabriel Marcel as a return to the concrete existing other. According to both these philosophers the other is a necessary being for my existence and in the final section there is a detailed focusing on Levinas and his concept of the other.

Existentialism is mainly concerned of two questions: the question of concrete individual and the question of the other. After the two world wars, man had lost hope in the world and in the humanity but existentialism came as a savior and as a hope to the people to live their life fully and authentically. The dominance of objectification, the industrial revolution and the communism had reduced the individual to an abstract function. In this situation, the existentialists wanted to return to the existing individual who has essence and existence.

Soren Kierkegaard is considered as the one of the most mysterious philosopher and religious thinker of the modern era. Kierkegaard was the first to give a post metaphysical answer to the ethical question in terms of how to be oneself. In the history of philosophy, the thought of Kierkegaard stands as an individualistic reaction to the impersonal abstraction of modern world. He is considered as the father of

existentialism. According to Kierkegaard there are three basic options for giving consistency to one's life. He calls them as 'Spheres of Existence'. They are the Aesthetic Sphere, the Ethical Sphere and the Religious Sphere respectively.

The aesthetic is default kind of existence for a human being and some people never progress from it. It is the sphere of immediacy and in it an individual is focused on their own immediate wishes and desires. The second stage is the ethical stage. The shapeless individualism of the first stage is renounced in favor of subordination to the universal, that is, the universal moral law. This stage was typified by Socrates. According to Kierkegaard, ethical stage can produce tragic hero and there is a possibility that this tragic hero will renounce himself in order to express the universal. Another fact is that the ethical conscious may not understand what sin is. The heart of ethical life is the choice to choose responsibility.

The third stage is the religious sphere. In order to differentiate between the second and third stage Kierkegaard uses Abraham's willingness to sacrifice his son Isaac at God's command as a symbol. According to him Abraham is neither a tragic hero nor aesthetic hero. What he means is that the man of faith is directly related to a personal God whose demands is absolute and cannot be measured simply by the standards of human reason. According to Kierkegaard, God is the transcendent Absolute, the absolute Thou; he is not an object to prove the existence. God reveals himself to the human consciousness in the sense that man can become aware of his sin and alienation and his need of God.

Another oft-quoted philosopher who concentrated on self-centrism is Jean-Paul-Sartre. He was a novelist and critic as well as a philosopher. The two key concepts in Sartrean philosophy are 'being-in-itself' and 'being-for-itself'. Being-in-itself is about material things and being-for-itself is about a human person. A comparative

analysis of these two faces of being reveals that while being-in-itself is invariable, unchangeable and self-contained. Being-for-itself is subject of change and has the ability to evolve and possess unlimited and ceaseless movement. The being-in-itself is massive, rigid and still. It is neither passive nor active. It is simply is. Being itself is non-conscious. It is already complete in itself. It is solid and lacks freedom.

The second key concept in Sartre is being-for-itself. Being-for-itself refers to the being of mankind. In describing this being we arrive at its distinguishing characteristic and consciousness. In relationship to being-in-itself which is what it is being-for-itself is what it is not and not what it is. It is able of change and growth it has the ability to transcend its own being. Therefore, it is always in the state of journey from itself.

The existentialist argues that the question about the existence of the other was the result of brute self-centeredness of the anonymous subject. The existentialists place one's existence as the guarantee for the 'existence of the other' and 'others existence' as the proof for one's existence. If one wants to exist, there should be the 'other' because existence is fundamentally communal in nature, and without the others one cannot exist. It means that to affirm the existence of the other, one needs to move from self-centeredness to other-centeredness. There are several philosophers who concentrated their writings on the philosophy of the other. Two of such philosophers are Martin Buber and Gabriel Marcel.

Martin Buber is the one of the most eminent Jewish thinkers of the 20th century. Through his philosophy of relation and dialogue he reawakened interest in the problems of otherness. According to Buber, there can be two kinds of relations with others: "I-Thou" and "I-It." The 'I-Thou' relation is the basic of all human relations. But the modern human relations are dominated by 'I-It' relations, which put in danger the basic

human relations. Only in authentic relationship individual can address the other as a 'Thou'. In an inauthentic relation the other individual become an 'It.'

The 'I-It' world lacks the personal attachment and immediacy of the human persons which are the most important ingredients of the 'I-Thou' world. In the 'I-It' world, one calls an impersonal attitude towards other individuals as if they were mere objects and not living persons. In the 'I-It' relations there is a growth of impersonalism between man and man and man with nature. Today the impersonal man dominates the whole relations of the individuals who dominates and makes use of the beings instead of turning towards them in the fullness of his being.

Another philosopher who ardently dealt with the issues of the other is Gabriel Marcel. According to him one can have four types of relationship with the other such as, Other as an Object, Other as a Thou, Other as a Having, and Other as a Being. When the other considers the other as an object, it will lead to consider the other as something that belongs to the self. In this sense, what belongs to someone belongs to him alone and the possession of which can be contested or disputed. When one regards the other as an object, the 'other' is a mere 'he' for me not a 'Thou' but a third absent party or person. In I-Thou relation the partners are present to each other with an attitude of openness and self-giving.

There is another approach to the other. The other as a having is that one have an attitude of having in our relation; it is problematic. Why because in principle what we have are things. In such relations, as long as he is healthy, he is good and reliable but when he becomes sick he becomes useless and burden for self. For Marcel, the other can never be isolated from oneself or totally closed or hidden from one. To love the other is to participate in being. Here, in such a relation, all share joys and sorrows of each other with the pinpoint that is not basically confined egos.

Another important figure who vehemently argued against the objectification of the other is Levinas. Emmanuel Levinas was born in Knovas, Lithuania, on 12th January 1906 to an Orthodox Jewish family which spoke Yiddish as well as Lithuanian. Levinas began his philosophical studies at the University of Strasbourg in 1924. Levinas became an accepted French citizen in 1931. Levinas being a Jewish philosopher made a great effort to think beyond the western philosophical tradition and its metaphysics of the subject. His efforts have been shaped by the experience of the Holocaust. It is explicit that the genesis of the mature writings could be traced to his youthful confrontation with the significance of Hitler's seizure of power, and its philosophical implications. The reality and the memory of the Holocaust have always accompanied the thinking of Levinas.

Levinas is best known in France and internationally as a philosopher of Ethics. Levinas' thinking always remains open for different interpretations. Levinasian ethics is built on a critique of the western philosophical tradition. His first task was to liberate the human subjectivity from the clutches of the very tradition that allowed everything to be assimilated into some form of totality. For Levinas, it is the Other who gives meaning to one's freedom by questioning his or her freedom. According to Levinas racism is considered as the denial of the other. Racism is the belief in, adherence to, or advocacy of the theory that all members of each race possess characteristics, abilities, qualities etc., specific to that race, especially distinguishing it as inferior or superior to another race or races; prejudice, discrimination, or antagonism based on this.

There is a great relevance to the Other and other in Levinasian Philosophy. The distinction between 'other' and 'Other' plays a major role in the exposition of Levinasian philosophy of the Other. In his philosophy, he has coined two different terms to deal with the other: *I'autre*, (other) it includes the other in general, the non-

personal other; for example, languages, cultures institutions etc., and *I' autrui* (Other) which is translated as the other person. Following a different path from the traditional philosophy, his main point of argument is that the Other is not another self, who is a reflection of oneself, nor is it someone defined by its relation with one as a subject, but rather he is someone who is completely other than the self and essentially unique. Levinas uses this term often very dubiously in his writings: he uses the Other as the other person and also the Other as the divine other. In Levinasian philosophy the face has got a special regard.

The face-to-face encounter with the Other is essentially an ethical event and it constitutes a new dimension within the realm of the sensible, the historical and the perceived. The Other's face resists our powers of the magnetization and representation not because its resistance cannot be overcome but because "it breaks with the sensible form which tries to contain and represent it". Obviously one can look at a person's face and interpret the facial expressions one sees; but this is not the transcendental level of which Levinas is speaking. The self and the Other cannot exist as isolated monads; but their own individual existence is preconditioned by the possibility of a co-existence between the self and the Other in the face of the Other. At this point Levinas needs a means to portray the affiliation between the self and the Other which does not involve a relational impasse which assumes the non-cognizable approach to each other that entails the view that the Other is with or against one; instead the Other is simply present to one in an originally and irreducible relation. The irreducible relation, Levinas calls as the 'face to face relation'. Levinas unavoidably evolves that face to face relation as a relation where one is able to entail the 'Other as the Other'.

In the face to face relation, the self is invested with a responsibility for the Other, a responsibility that cannot be substituted with anybody else. Responsibility for

the Other is exactly what goes beyond all the legal constraints and obliges the self unconditionally to take care of the impoverished material needs of the Other. One's responsibility for the Other is neither something that one desire for or one can decide upon; but it comes from a height, which does not allow one to constitute oneself into an 'I think' substance like a stone or the Sartrean in itself, existing in and for oneself. But it ends up in the sublime substitution of oneself for the Other. The self is not abandoned to its nature but can arise above itself to choose for the good. This conversion is neither automatic nor a necessity but a possibility and a call and hence it is a vocation.

The radical responsibility in Levinas is that to which one is elected and by which one finds oneself answerable for everything and everyone. Levinas' treatment of radical responsibility is also a double substitution. First, it is putting one's deeds and omissions in the perspective of another. The second is to recognize oneself responsible for the misfortune and sufferings of the other. Levinas continues insisting that it is the responsibility for the other that bears all the discourse of science and philosophy. Thus, this responsibility would be the very rationality of reason or its universality and a rationality of peace.

For Levinas, radical responsibility as responsibility for the Other again extends infinitely beyond the scope of one's intentions here and now to all others everywhere and even beyond one's death. Sacrificing one's nourishment by giving it to another is the most basic and essential form of radical responsibility. Feeding is radical responsibility. Only a responsible subject must be able to sacrifice himself or herself and feed the Other.

Ethical proximity appears as a relationship with the Other that cannot be 'dissolved' in 'images' or be explained in all sorts of characteristics and concepts whereby it would become possible to thematic proximity flawlessly. The Other comes

near to the self ethically, not so much by means of his physical appearance, and still less by means of his physiognomy or his image, but by the means of ethical appeal that breaks through the graphic form of his face. The Other approaches the self because his face speaks to the self, addresses it. Through the ethical epiphany of the face, which is apparent from its exposure to one's actual and potential violence, one is turned towards the unique Other.

Inner-human proximity is the directness of the Other that occurs towards the self and demands self from a direct, unconditional approach that does justice to the unique being of the Other. That is precisely what he calls contact or the 'touching' of the Other and the core of this touching is 'conversation': conversation is not primarily about the fact of conversation itself namely that two persons are near each other by means of speaking to each other or rather they touch each other thus that they cannot remain indifferent toward each other anymore. That too is the core of the ethical dynamism that conversation props up and makes possible.

The main aim behind this chapter is to bring out the fundamental principles of Levinasian philosophy of the Other. He says: "It is the Other that gives meaning to one's life." In western philosophy the Other is seen as an abstract idea and Other as one who curtails one's freedom but Levinas would say that it is the Other who gives meaning to one's freedom by questioning his or her freedom. For him if one wants to love the Other the self must open its door to allow the Other to share its daily existence. In today's world the other is facing a lot of existential struggle due to the extreme level of selfishness of the individual. Therefore, one can say that Levinas and his philosophy stands as the true guideline for the generation to come.

Chapter Two

Franz Kafka's *Metamorphosis*: A Reflection on Modern Self-Centrism

Franz Kafka was a profound German speaking Bohemian novelist and short-story writer widely considered as one of the major figures of twentieth century literature. His works blend elements of realism and absurdity. It typically features isolated protagonists facing peculiar or surrealistic predicaments and perplexing socio-bureaucratic powers. It has been interpreted as exploring themes of alienation, existential anxiety, guilt, and absurdity. His best known works include the short story “The Metamorphosis” and novels *The Trial* and *The Castle*. The term *Kafkaesque* has entered English to describe situations like those found in his writing. *Kafkaesque* is a situation, where the individual feels powerless to understand or control what is happening in their life or in their surroundings.

Kafka was born into a middle-class German-speaking Czech Jewish family in Prague, the capital of the Kingdom of Bohemia, then part of the Austro-Hungarian Empire, today the capital of the Czech Republic. He was trained as a lawyer and after completing his legal education was employed by an insurance company forcing him to relegate writing to his spare time. Over the course of his life, Kafka wrote hundreds of letters to family and close friends including his father with whom he was not in a good relation. He said good bye to this world in the year 1924 at the age of 40 due to tuberculosis.

Few of Kafka's works were published during his lifetime: the story collections *Contemplation* and *A Country Doctor*, and individual stories like “The Metamorphosis” were published in literary magazines but received little public attention. In his will, Kafka instructed his friend Max Brod to destroy his unfinished

works including his novels *The Trial* (1925), *The Castle* (1926), and *Amerika* (1927), but Brod ignored these instructions and had the bulk of his work published. Kafka's works have influenced a vast range of writers, critics, artists, and philosophers during the 20th and 21st centuries.

It was after the death; Kafka's name became associated with some of the best absurdist and existentialist literature ever written. After the publication of *The Metamorphosis*, the book was banned in Nazi Germany as well in the Soviet Union. For a period of time, the book was banned in Czechoslovakia as well. The book resonates with the readers day to day struggles, because of the way that Kafka was able to tap into the human condition including emotions of fear, desperation, alienation and guilt. It also portrays the capitalist system and interpersonal relationships that existed during those days.

One can find six main characters in *The Metamorphosis* they are Gregor Samsa, Grete Samsa, Mrs. Samsa, Mr. Samsa, The Office Manager, and The Lodgers. Gregor Samsa is the main character of *The Metamorphosis*. He works as a traveling salesman and is responsible for taking care of his family. He hates his job but feels obliged to work as hard as he can to help, to pay off his father's debts. His struggles are the main focus of the story. Gregor wakes up one morning and finds that he has been transformed into a giant bug. The change is permanent and the story follows the progression of his life after his transformation. He does not bother over his condition, in fact, he accepts it quite easily. His main concern is how he's going to continue working and then later, his own humanity.

Grete Samsa is Gregor's sister and the only family member who shows any concern for Gregor's well-being after his metamorphosis. She pities him and does her best to take care of him as her family has no interest in doing so. Grete feeds Gregor.

She also brings him water and helps to move the furniture around in his room. But towards the end one can find a paradigm shift in the approach of Grete towards her brother, she too considers him as a burden and stumbling block in her future life. Mrs. Samsa is Gregor's mother. She is horrified by Gregor's transformation and truly struggles to reconcile or accustom with herself amid what happened. She never gets over her aversion and is therefore kept away from her son by her daughter and husband. She finds it easy to forget that she has a son than to accept what her son has become.

Mr. Samsa is a person who is afflicted with financial troubles and struggles with his age and health. His businesses fail and leave him with a great deal of debt which Gregor works to pay back. Within *The Metamorphosis* he is depicted as a cruel, pitiless man who is exhausted and hopeless above all else. When he interacts with Gregor which only occurs a couple of times in the novel, he injures or attacks him. The relationship between father and son is strained before the transformation even occurred.

The manager is in-charge of Gregor's office and comes to the house on the morning of his transformation. He is demanding, rude, and shocked that Gregor does not immediately open the door for him when he arrives. Finally, after demanding that the door to Gregor's bedroom be opened, Gregor reveals himself for the first time to his family while the manager is there. The manager leaves the house after seeing Gregor, abandoning him to his fate as if he, and the company, had never had contact with or employed him.

Three unnamed male characters move into his house after Gregor is no longer able to work. They live alongside the family. Gregor dislikes their freedom and ability to enjoy the things he once did. At one point he becomes very upset that they're eating and he's stuck starving in his room.

Gregor Samsa wakes up and realizes he is now a huge bug and has also missed his train. This makes him worry about his job as a salesman. His parents, Grete and his sister become suspicious and knock at his door. However, he is unable to neither talk nor open the door. Chief Clerk, who is his boss, arrives and warns him for his behavior, threatening to dismiss him. He struggles to open the door and finally succeeds. He then tries to explain the difficulties he experiences with his job, but nobody comprehends what he is saying. Everyone is shocked by his new appearance, and Chief Clerk takes to his heels. While attempting to return to his room, Gregor squeezes himself through the doorway and sustains an injury.

Grete brings Gregor fresh food but he finds it unappealing. The next morning, Gregor's sister serves him rotting food which he eats vigorously. He then overhears his parents discussing plans to go back to work since he can no longer sustain the family. This gets him severely disappointed. Two months pass and Gregor's mother decides to take out Gregor's old furniture to give him more crawling space. However, Gregor does not want to lose his furniture and crawls on the wall fixating himself on the portrait of a lady. His mother faints out of shock. Gregor starts panicking in the dining room when his father suddenly comes and pelt him with apples injuring him with one of them.

After one month, his family decides to earn more by taking on three lodgers. This makes Gregor feel even more neglected. One night Grete decides to entertain the lodgers with her violin, but they still feel bored. Gregor takes this opportunity to strengthen his bond with his sister by crawling out of his room.

However, the lodgers are not happy to see him. They decide to leave without paying for their stay immediately. Grete then informs their parents of the bug that has destroyed their lives. Gregor disappointedly returns to his room and dies out of depression. Upon discovering his death, Gregor's parents decide to take leave and go to

the countryside. They happily make plans on how to start a new life. After that, they embark on plans to find a good life partner for Grete.

The Metamorphosis is dominated by several themes and issues. The first and most important theme in *The Metamorphosis* is transformation. There is the primary transformation in the novel, that is of Gregor, as a human man into a large insect, but there are several others as well. As the novel progresses, Gregor struggles to hang onto his humanity; it slips from him as he turns to the things that bring him pleasure in his new form. He finds sanctuary in dark places, joy in crawling on the ceilings and the walls, and is only able to fill his stomach with rotten foods. In addition to that, there is the transformation that his family members undergo. It is seen most prominently in Grete, the sister of Gregor. At first she cares for Gregor's needs feeding and visiting him. But as time goes on, Grete grows older and her priorities changes. It becomes easier for the family to ignore the fact that Gregor exists than to continue to care for him.

The second theme that *metamorphosis* discuss is alienation. Gregor's transformation brings with it a series of emotional transitions and obstacles that he has to overcome. The main transition is his separation from the family, job and previous role as the main breadwinner. Gregor is alienated from his former humanity, in general, and from his former personality and role, particularly. Gregor is also physically alienated in his prison cell-like room. There he undergoes negligence and abandonment from his own beloved ones.

The third prominent theme that prevails in the novel is responsibility. When Gregor first discovers that he is no longer in his human body, his first thought was about his family. He worries immediately that, he is not going to be able to get to work on time and is going to lose his job. The first pages of the novel are devoted to Gregor's

struggle to force his new body to do what his old one could easily do and enjoy. He cares about the responsibility that he has to his family, to pay off his father's debts and support his sister and mother. One should also consider what responsibility his family has for him after his transformation and how they didn't fulfill it. His generosity was not repaid. It simply shows the utilitarian mentality of his family which can be considered as the approach of the contemporary world towards the other in the peripheries.

As a modernist novel, there are several techniques that are prevailing within *The Metamorphosis*. These are related to the point of view, language, and poetic techniques. The point of view employed by Franz Kafka in the novel is third-person or limited omniscient. This means the main perspective of the story comes from Gregor Samsa. The reader is within Gregor's mind, hearing his thoughts and discovering what happened to his body at the same time as he does. All that being said is, there are a few moments in the novel in which Kafka moves outside Gregor's mind to give the reader a bit of information from the perspective of the other characters. These are rare moments and are reserved for occasions that benefit from the change in perspective.

In *The Metamorphosis*, we can find plethora of symbols. The most prominent such three symbols are; the picture of the woman, Gregor as an insect and food. In the picture of the woman on the wall of Gregor's room, she is wearing furs, a hat and a boa. It's unclear who she is supposed to be but she's there as a reminder of Gregor's lost future, the warmth of human company and his own distant humanity. More than anything else, the fact that he acquired, hung, and admired the photo while he was still human is important to him. When the furniture is removed from his room Gregor begins to panic. Gregor turns to the picture as the single thing he's going to fight to keep. He's desperate at this moment and through his actions, one should interpret a

need to hang on to some piece of his humanity.

The creature to which Gregor turns into, sometimes referred to as a giant insect, bug, or vermin, is representative of the life that Gregor led before he was transformed. His human day-to-day life was made physical. Once transformed, the toll that his job, family, colleagues, and money worries had on him is realized in the real world.

Food is a symbol of the Gregor's family's remaining regard for their son. Grete, the most important secondary character in the novel takes on the responsibility for feeding and checking on Gregor. It is due to Grete that he's able to eat and maintain a shred of his humanity. At first, they believe he's going to eat the same things he did when he was human, but they soon discover that he's only able to eat rotten food. As time passes, the family loses interest in Gregor and become exhausted from remembering that he's there. They stop feeding him and he is forced to suffer, starving.

As a whole when one analyze *The Metamorphosis* one can find a lot of existential struggle that the protagonist is undergoing due to his new metamorphosis. In a world that gives a lot of importance to the utilitarian ideology, Franz Kafka questions this attitude of the people towards the one who lives in peripheries. Thus *The Metamorphosis* stands as a best example for the individual human struggle in a utilitarian society. One may find the book very relevant in the present scenario due to its rich heritage of documenting the condition of people who are neglected due to their inabilities and incapacity.

Chapter Three

A Levinasian Antidote to the Objectification of the Other in

Metamorphosis

In the contemporary world the man is becoming a self-centered being and considers other as a means or as an object for their uses. For the modern man dignity of a human being is not an important thing but the functions that he or she performs. The present scenario is witnessing lot of challenges which was abstract before. The reason for such kind of challenges is the failure of modern man to understand the otherness of the other person. When man fails to understand the dignity of human life, it results in evil practices like negligence of the other, utilitarian tendency and objectification and so on. The purpose of this chapter is to prove that the self-centrism of the modern world is inevitably shown in the work of Franz Kafka's *Metamorphosis* and how Levinas as an existential philosopher questions the modern challenges of the individual towards the other. Franz Kafka as an existential author has penned plethora of works to show the struggle of the marginalized one. The best example for this is his *Metamorphosis*. Through this particular work, Kafka has portrayed how the modern world perceives the other, through the life of Gregor Samsa the protagonist.

Focusing on Levinasian concept of the Other, he would say that other is an indispensable factor of the existence of the self, which is often forgotten by the world today. Gregor Samsa, the protagonist of the novel *Metamorphosis* is a representative of the marginalized other of modern world. For Levinas, he constructed his philosophy as a critique towards the western philosophical tradition. His first task was to liberate the human subjectivity from the clutches of all traditions that allow everything to be assimilated into some form of totality. He points out that western philosophy has mostly been ontological, an attempt at comprehending the being of what is: "a

reduction of the other to same". It is characterized by a corresponding epistemology where an object of cognition is an object for consciousness. In short, the tradition consists in suppressing or reducing all forms of otherness by transmuting them into the same.

In the novel *Metamorphosis*, Franz Kafka speaks about two types of transformation- first a physical one and second a behavioral one. Kafka's clever use of symbolism provides to the allegorical style of his work and successfully illustrates the theme of negligence and alienation. When Gregor wakes up, the first thing he becomes aware of is about his physical transformation that is to a giant insect. Gregor's immediate reaction seems to be somewhat surprisingly rational. He is less worried about being a giant insect than he is worried about the issue of getting to work on time in order to provide for his family. Through Gregor's work driven anxiety one can make the connection that a steady income holds Gregor's importance to his family. This use of Gregor as a piggy bank creates the image of him as an object to the family. He is alienated from the customs of the lifestyle and household that he pays for and is rarely home to regain his place as a family member. The transformation of Gregor into an insect, specifically a creepy crawly one, symbolizes these feelings of alienation.

The feelings of alienation, as well as an air of immaturity about the family, are confirmed by the reaction of Gregor's father when Gregor reveals himself in his insect form. As soon as Gregor opens his bedroom door his mother faints and Gregor's father knots his fist with a ferocious expression on his face as if meant to knock Gregor back into his room. Now the question is why did Gregor's father express anger towards his son rather than remorse? It was because Gregor for his father is only a source of income. The only reason Gregor works at a job which he hates most is to pay off the debts of his father. All Gregor wants is to be accepted and appreciated by his father. His

father gladly accepts the money and seems to appreciate it, but as soon as Gregor is unable to provide for the family he loses all appreciation for Gregor's hard work. It is here the Gregor's family stands out as a typical representative of modern world in which they are led by the post modern ideologies like utilitarianism. Where in a person's dignity is based on certain functions that she or he does in the society.

Today the man is becoming a self-centered being and considers other as a means or as an object for their uses. For the modern man dignity of a human being is not an important thing but the functions that he or she performs. The present scenario is witnessing lot of challenges which was abstract before. The reason behind this crisis is modern man's failure to understand the otherness of the other person. When man fails to understand the dignity of human life, it results in all kinds of evil practices.

Because of Gregor's new inability to work, his father must find a way to provide for the family; so he becomes a bank messenger. After some time, a clear physical transformation is seen in Gregor's father due to his new job. Gregor notices this change from his position on the floor. Now he was standing there in fine shape; dressed in a smart blue uniform with gold buttons like of bank messenger's uniform. His appearance had changed; he started to be like an executive person. This change of Gregor's father gives him a sense of authority and fitness. The qualities he lacked in the beginning of the story where he lounged on a chair all day and exhibited a round belly. After his appearance is noted, Gregor's father attempts to injure or even kill Gregor by throwing apples at him; one gets lodged in poor Gregor's back. This act of anger differs from the compressed fist of the father who didn't throw a punch when Gregor first revealed himself. This change in physical manner is representative of Mr. Samsa becoming the head of the family again. He has regained his confidence and stature, and now assumes his paternal place in the household as breadwinner and leader. Which

would simply mean the total abandonment of Gregor by his family.

Gregor's father is not alone in his recent conversion. Throughout the novella Grete also transforms into a strong and confident young woman. In the early stages of Gregor's life as an insect, it was Grete who fed him and took care of him. She does so out of respect and love for her brother and hopes that he will eventually return to his human state. Though as time goes on, she realizes that he is not getting better and he is becoming a potential threat to the family. She eventually stops cleaning his room and feeds him less and less. Grete's depleting affection for the bug which she believes is no longer Gregor reflects on her growing analytical and rational way of thinking. As children become adults, they focus on more important things in life, and right now the important thing in Grete's life is keeping her family in a good position. Her maturing attitude is confirmed through her plea to discard Gregor. Grete expresses a sizeable amount of control with her parents. Prior to Gregor's transformation, Grete was barely noticeable and simply did as she was told. Her newly gained confidence and wisdom eventually lead to Gregor's death and prosperity of her family. Grete took care of the bug not because of the love or the concern that she had towards it, but instead she believed that it may retransform into her brother soon. And he will again take up the responsibility of the family. But once she realizes that nothing is going to change her approaches towards the bug also alters.

Gregor's mental transformation and descent into complete alienation work in complete sync with the maturing of the other characters. The positive transformations personally affect Gregor's worsening condition. As Grete grew up, she cares less for Gregor which causes him to become ill. When Gregor's father regains his fitness and dominance, Gregor ends up with an apple lodged on his back, thus weakening him further and forming an emotional detachment between the father and son. All of these

events cause Gregor to feel less human. He soon enough loses the ability to communicate with humans and even enjoys crawling under the bed and on the walls and hanging from the ceiling. As his actions and thoughts become more insect-like, he loses his family's affections; he is no longer seen as a family member, and this resulted in the ultimate alienation.

Gregor attempts to fight this alienation by sneaking out of the room and peeking out of his door. This final act of resistance gets the family in trouble and creates the idea that Gregor must go; but instead of being killed or let loose, Gregor is found dead in his room, completely deteriorated, symbolizing his exhaustion to please his family. This is the biggest transformation in the entire novella. Gregor didn't fight his death; he accepted it because he knew it would benefit his family, a family that couldn't live with his burden any longer. This final acceptance is realized in Gregor's last thoughts before death. The final stage of Gregor's physical transformation was death. Because Gregor's maturity coincides with that of his family members, there must be a final stage of transformation for the family as well. After Gregor's death, his parents notice that Grete has grown into a socially acceptable young woman capable of marriage. The end of Gregor's life marks the beginning of a new life for the rest of the family. For the betterment and prosperity of the family, Gregor had to undergo complete alienation and regress into nothing and he humbly accepted it for them.

Levinas is considered as another-centered thinker who is concerned about the Other above everything. His concern for the Other is the philosophical aid for those who are constantly seeking in numerous theoretical and practical ways to empower and enable the traditionally silenced groups. In his terms, the silenced, the suppressed or the victimized other can be defined as the ones who are the victims of the racial abuse, gender discrimination, violence, cast discrimination, victims of various exploitations

who remain at the periphery of the modern society structured by the powerful institutional hierarchy. Gregor in *Metamorphosis* is the best example for the victimized other who awaits a liberator like Levinas.

In the present scenario, man is becoming more and more like an animal. He doesn't care about his fellow being that is knocking at his door. He is not ready to open his door to allow the other to enter in to his environment. For him the other is only an instrument for one's use. This mentality of human being can be inevitably seen in the novel *metamorphosis*. For the modern man, the dignity of a person is not important but the function he or she does. That is the reason why Gregor lost his importance in his family immediately after his metamorphosis. The one and only reason for the placelessness of marginalized other is that, the self is becoming more and more centered to one's own self. That is to say in this present scenario Levinasian Other has an important position or role to play to see other as greater than oneself not as inferior to oneself. That is to say one has a greater responsibility to protect those people who are abandoned, restituted, and to people who are living in the peripheries of the world. Gregor in the *metamorphosis* stands as a representative of many victims of alienation, objectification, utilitarianism and so on. The modern crisis of abortion, euthanasia, abandoning of the parents, and so on rises from these issues.

In the middle of modern challenges, Levinasian Other stands as an antidote to these problems. In one word we can summarize the philosophy of Emmanuel Levinas as the philosophy of the destitute. In other words we can say philosophy of people like Gregor. In the modern world, the man is becoming more and more irresponsible to his brethren. In the present world, to build up on the ethics of otherness and to explain breakthrough, Levinas takes the face of the Other as the starting point. In the face to face relation, the self is invested with a responsibility for the Other, a responsibility that

cannot be substituted with anybody else. According to him, one strives not to reduce the Other to his countenance but to acknowledge, respect and do justice to the Other in his being Other.

The analysis on Levinas culminates in the proposal of the responsibility to bear the Other on one's shoulder which is the need of the time. Levinas's ethical philosophy is a milestone to establish the community with responsible citizens for the wellbeing of others. This also challenges the marginalization of the Other of the recent times. According to Levinas the culture of responsibility for the Other places a challenge to culture of death and silence paving away to cherish human life. Among the vast varieties of beings, human beings have a unique kind of life with the possibility of understanding them self and living responsibly. Promotion of cherishing life implies life in all its senses like biological, human, psychological, social, moral and divine. To cherish life is to care for living people with radical responsibility. Justice is to be founded on love. It will seek to be generous hearted and to work with infinite responsibility for those who are in the most need. At the same time, it will renounce any kind of injustice or discrimination. This will help one to turn and eradicate any kind of social and cultural discrimination on the grounds of sex, caste race, color, social conditions, languages, religions, functions and so on. These kinds of culture of responsibility for the Other promotes an act of justice which involves listening to, recognizing need, avoiding discrimination and working as creatively and as wisely as one can in the society. This human culture embraces building a society that nurtures the human need and protects the lives of all people from the beginning to the end of human existence. It also restrains the attack of that intent on harming the innocent. This culture of responsibility for the other is a result of Levinasian ethics which instructs us that we have a common responsibility to help with building a culture that upholds the worth of

every human life especially that of the most vulnerable, weakest and victimized. If such a care was received by Gregor he could have lived happily for a long time.

We live in a very critical stage in the history, which upholds a culture of death and a civilization of violence. Never before, was man was terrorized as he is today. Here the main concern of everyone is 'one's race', 'one's cast', 'one's people' and so on thus man is easily made to forget his responsibility beyond horizon of individuality. Here the so called irresponsibility has its origin which is so stronger and manifested into various dimension in the society. Irresponsibility includes the irresponsibility to the other, and to the one self. This can be well seen in the case of Gregor. But Levinas calls for a responsibility where one is totally responsible for the Other. It is interesting to know that, one is responsible for the Other and on the other hand it is not his or her concern to know that the Other might have to accept his or her responsibility and return to him or her into time. What Other can do for the self is his affair, if the self demands for it then the gratuitous nature of responsibility would be lost.

Everybody is the other. There is a frailty, vulnerability, weakness, of everybody that addresses. Hence if one locates obligation in the claim of an incarnate other, that one should have to say that everybody is the face, everybody is the other. Therefore, Levinasian responsibility calls for a universal responsibility. For Levinas to be ethical is a vocation given to every human being. Every person is called upon to become a radical individual in the relation to his responsibility for the Other. The Messiah is each one. That is to say, to be a radical individual is to be the Messiah. That means one's vocation in this world is to be a Messiah for the Other. That is to say, to protect and to take care people those who are in the peripheries or in other words to give priority for the essence and existence of people like Gregor, who are the victims of utilitarianism, alienation, negligence and so on.

This chapter was an attempt to see the Levinasian concept of the other in the light of Franz Kafka's *Metamorphosis*. When Kafka implies the existential struggle of his time on Gregor, Levinas questions such type of struggles saying it is the existence of the other that gives essence and meaning for one's existence. This chapter deals with certain existential struggle that was faced by Gregor and certain remedies to overcome it by Levinas.

CONCLUSION

Any problem has got a solution. This study tries to bring out the response of Levinas towards the modern problems like objectification, alienation, utilitarianism, and so on. In the modern world, one can find so many atrocities against the other. In countries like India, people are beaten to death in the name of certain animals. Here, if one kills a man there is no problem, but instead if one kills an animal he or she will be beaten to death. So many philosophers have contributed to these problems such as Gabriel Marcel, Martin Buber etc. but to affirm the dignity of the other Levinasian philosophy of the other is the finest one because it can be interpreted as the philosophy of the destitute.

Franz Kafka was a German-speaking Bohemian novelist and short-story writer, widely regarded as one of the major figures of 20th century literature. His works fuses elements of realism and fiction. It typically features isolated protagonists facing peculiar or surrealistic predicaments and incomprehensible socio-bureaucratic powers. It has been interpreted as exploring themes of alienation, existential anxiety, guilt, and absurdity. Franz Kafka in his most exemplary work *The Metamorphosis* he explicitly expresses the existential struggle of a human being in a fictional manner. The protagonist of the story Gregor Samsa is a representative of all who experience it and finds difficult to locate their place in the contemporary world.

In conclusion, this project is an attempt to study about the struggle of the individuals in a self-centered world and thus found out that the marginalized other is always waiting for a Messiah who would liberate them from their challenges. Secondly, there is a greater responsibility for the self to bear the other on one's shoulders. Thirdly, every day so many faces appear before the self for being served by me. Here, the question arises, "am I ready to see the otherness of the other in his/her face and ready to

serve him/her". Fourthly, it is not the function that a person does in the society define the dignity of his or her being. Finally, the challenges faced by the other in the modern era are an outcome of self-centeredness or selfishness of the self.

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**DON BOSCO ARTS AND SCIENCE COLLEGE
ANGADIKKADAVU**

Analysis of liberal feminism in Greta Gerwig's *Little Women*

A Project Submitted to Kannur University in Partial Fulfillment of the
Requirement for the Award of Bachelor of Degree

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DEPARTMENT OF ENGLISH
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March 2023

KANNUR UNIVERSITY

Bonafide Certificate

This is to certify that this project report entitled "**A Liberal feminism Analysis of Greta Gerwig's *Little Women***" is a bonafide work of Anaswara K.C, who carried out the project work under my supervision. This project has not been published or submitted either in part or in whole, for any other degree.

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Declaration

I, **Anaswara K.C**, hereby declare that the project work entitled “**A Liberal feminism Analysis of Greta Gerwig’s *Little Women***” has been prepared by me and submitted to Kannur University in partial fulfillment of the requirement for the award of Bachelor of Arts in English is a record of original work done by me under the supervision of Mrs. Deepa Kuruvila of the department of English of Don Bosco Arts and Science College.

I also declare that this project work has not been submitted by me fully or partly for the award of any degree, title or recognition before any authority.

Angadikadavu

Anaswara K.C

31-03-2023

DB20AEGR005

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Anaswara K.C

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Introduction

Literature is a term described as a human expression. The human expression can be present in organized and written words into work that we call poetry, drama, prose, drama fiction, and nonfiction. Literature is a written communication whether in poetic shape or dramatic or fiction. It always communicates human experience and employs devices of narrative. This means literature is not only stuck in one work but includes many works that help to interpret the value of the literature. One of the tools that literature can be used these days is through films. Nowadays, many literary works use films as the medium to show the literature work that has not been known by everyone. Many Academic texts are made into film or movie based on a novel .One of the literary works that we know these days is a film adaptation. Film Adaptation is a pre-existing work, usually, literary or theatrical made into a film.

According to Karin Westin in her journal called *The Role of the Film Adaptations in the English Language classroom*. She said that the film adaptation are interpretations of the original work of literature. Nowadays, film adaptations make an enormous impact than the original work because the “film adaptation” efficiency reaches many people faster than the book or the original work. The fact that Film adaptation simplify the literature work that can be easy to read. Comparable with literary work, a film also has genres such as drama, fantasy, romance, action, historical satire, comedy. And one of the unpopular genres that often occurs in the film is coming -of-age.

Columbia Pictures film directed by Greta Gerwig entitled *Little women* is a film adaptation from the same novel in 1869 by Louisa May Alcott. *Little women* a coming-of-age film talking about growing up between Jo March and the other three

sisters. Meg, Amy and Beth March. Four of them are very talented girls. Meg, the older sister, is an actress, she is good at acting, and she married at a very young age. Jo is a writer, she makes money from selling her own story, and she is a typical independent girl, stubborn, Amy is a painter, clever, and persistent. She travels to Paris with her aunt to improve her skills, and she lives there waiting for a rich man to marry her. Beth, the younger sister, is a pianist. She is Mr. Laurence's favourite and she reminds him of his dead daughter.

The sisters live with their mother in Massachusetts and their father, who serves in the army during the American civil war. They have a family member named Aunt March who always complains to sister not to marry poor men and believes if you want to live well you should marry a rich man. They are friends with the boy next door, a lonely grandson of a rich man named Laurie. He falls in love with Jo March, but she turns him down because she does not want to marry early. However, in the end Laurie and Amy get married. This film talks about family, friendship, Dreams, and freedom to choose their goal and their way of life. The film focuses on how the main character achieves her dream as a writer. The film starts with the main character Jo March coming to the weekly volcano. It is a weekly entertainment newspaper that reports about theatre, film and art. She comes there to see Mr Dashwood and offers her story. Hence the story is published. She does not want to put her name in it because she does not want her mother to see it and she wants to help with the money without making her concerned. Mr Baer is a professor that teaches the boy in the boarding school along with her. He gives his honest opinion about her work and she gets angry and she says that Mr Baer does not want to be friends with her again. After a while Jo returns to her home in Massachusetts, she reunites her mom and her sister Meg. There lies her sister Beth who is sick. Jo stays with Beth and always

accompanies her until the end of her life. After being criticized by Mr Baer Jo does not want to continue her writing until Beth asks her to make a story only for her. After a particular time, Laurie and Amy come back from Paris and announce that they are getting married. Jo still has feelings for Laurie but she does not express it. Jo feels desperate over everything. She starts writing again with different topics about her family. Aunt March gave her as a legacy. She plans to build a school for the class because she thinks most of the schools are for the boys. When she comes back, she is surprised by Mr Baer's presence. And Jo realized that she loves him and goes after him and both of them know that they love each other. Jo successfully published her book. Jo was supported by her husband to accomplish her dream of building a school for the girls.

Little women movie adaptation written and directed by Greta Gerwig is adapted to modern day audiences. It shows more female focuses, and the film itself fits more feminist narrative.

We can see that Jo March is the primary character in *Little women*. The evidence can be seen from a different perspective from her other sisters. She is the one who thinks marriage at a young age is not necessary, women can be writers, women do not need rich men to live well ,and women have ambition and talent aside beauty ,and women have dreams that have to be achieved. The character jo shows that a woman can live without any burden and social control. Based on the facts we can find that there is liberal feminism value within the movie. since Jo March Portrayed as a strong and smart woman. Jo March characteristics and how she depicts liberal feminism in *Little women*.

The research is comprised of three chapter. The first chapter titled "Tracing the element of liberal feminism" is an attempt to state the equality between men and

women in social, political and economic society without discriminating the sexes.

Liberal feminism focuses on women's legal rights and gender equality. They believe that women have the same rights as men, and that women's integration into the public sphere is as important as men's integration into society. Women should participate into economic, educational, decision-making, and legal development.

The second chapter titled "Review of the film *Little women*" pens down the life of four young girls and the difficulties of growing up, unequal gender roles, romance, the issue of money, and much more.

The third chapter titled "*Little women* and the traces of liberal feminism" the dominantly feminist value appears on the film is Equality. Jo's struggle in maintain rights to have similar equal in term of women's nature, the social treatment of women, women's performance and equal opportunity to have higher education.

Therefore this project is an attempt to bring out the relevance of liberal feminism in the movie *Little women*.

Chapter One

Tracing the elements of liberal feminism

Feminism deals with the equality between men and women in social, political and economic society without discriminating against their sexes. The sexes' discrimination often causes women in an unpleasant situation where women are portrayed as weak and incapable and believe their only talent is in their domestic activity. This sexism that is held by society puts women in a disadvantaged society, which we call patriarchy. Lois Tyson, in *Using Critical Theory: How to Read and Write about Literature* defines that 'patriarchy is any society in which men hold all or most of the power'. Usually, a patriarchy gives men power by promoting traditional gender roles. He stated: Patriarchy is based on sexism, which is the belief that women are innately inferior to men: less rational, less courageous, and so forth. For this reason, sexist individuals believe that traditional gender roles which cast men as decision-makers and women as dutiful followers are right and natural because men's innate superiority dictates that they should be in charge not only in family but in business, politics and all other important social institutions.

Feminism aims to end this discrimination against women that made them struggle to live in their dream. As a social movement, feminism has three theoretical perspectives Socialist feminism, Radical feminism, Liberal feminism. Based on Margaret L. Andersen in *Thinking About Women: Sociological Perspectives on Sex and Gender*. Socialist feminism interprets women's oppression as primarily based on capitalism and its interrelationship with patriarchal gender relations. They believe that the basics of women's oppression is because of class and capitalism. Radical

feminism analyses patriarchal social relations as the primary cause of women's oppression.

Andersen, citing Einstein, defines patriarchy as a "Sexual system of power in which the male possesses superior power and economic privilege". Both Socialist and Radical feminism criticize liberal feminism by their beliefs of equality between women and men as its primary political concern. Socialist and Radical feminism believe that equality only puts women on par with men without reducing the oppression that happens because of gender, class and race relations.

Socialist and Radical feminism is deemed a radical alternative of liberal feminism by Andersen because their perspectives attempt to explain how gender develops and persists as a social, economic, and political category. However Liberal feminist believe that gender roles and discrimination as the primary cause of women's oppression and liberalism emphasize social and legal reform through policies designed to create equal opportunity for all. Andersen stated that "a basic premise of liberalism is that all people should be treated alike with no formal barriers to opportunity and equal rights before law". Nevertheless, this research focuses on liberal feminism.

Liberal feminism differs from other feminism because liberal feminism focuses on women's ability to maintain their equality through their actions and believes that men and women are equal. Liberal feminism relates to freedom for women to choose their dream based on their ability. Moreover, it deals with equal opportunities for women and rejects everything marginalized, subordinated, political, and economical that put women at a disadvantage in society and demeaned by the dominant culture. Margaret L. Andersen, in *Thinking About Women: Sociological Perspectives on Sex and Gender* stated that:

Feminists believe in transforming institutions to generate liberating social changes on behalf of women; thus, feminism takes women's interests and perspective seriously, believing that women are not inferior to men. Feminism is a way of both thinking and acting; in fact, the union of action and thought is central to feminist programs for social change. Although feminists do not believe that women should be like men, they do believe that women's experience, concern, and ideas are valuable as those of men and should be treated with equal seriousness and respect.

Susan Wendell, in *A [Qualified] Defence of Liberal feminism*, feels the same opinion as Andersen in terms of equality, she stated, "The Liberal feminist traditions, like most of the other feminist traditions, has asserted that the value of women as human beings is not instrumental to the welfare of men and children and that it is equal to the value of men, and demanded various forms of public and private recognition of it, including respects for women's freedom and privacy". She also added that "Liberal feminism promoted equality of legal rights and their freedom in public and private and asserted equality between men and women.

Therefore, since liberal feminism focuses on equality between men and women, women can do anything they want without society's limitation. The equal opportunity that is given to women does not limit women to join in a political economic world. However, there is a stereotype that confines women to live in a free society. This stereotype examines ways to represent people or a group by judging their personal features or qualities. For example, women are often considered unable to join in the political economic world because of the lack of knowledge and women are deemed inconsistent in making the decision.

In her book *The Feminine Mystique*, Betty Friedan explains that women cannot live their dream, which wants to be more than a wife or a mother.

Unfortunately, they have to give up those dreams. She stated, “they were taught to pity the neurotic, unfeminine, unhappy women who want to be poets, physicists or president”. Women had been empowered for a long time, which made them believe they were useless; all they can do is seek fulfillment as a wife or mother. “They learned that truly feminine women do not want careers, higher education, political rights, independence and the opportunities that the old-fashioned feminist fought for”. However liberal feminism fight these days is to reject this stereotype as Rosemary Tong in *Feminist Thinking* states: Liberal feminist wish to free women from oppressive gender roles that is from those roles used as excuses or justification for giving women a lesser places or no places at all in the academy the forum and the marketplaces. This kind of feminism is based on the liberalism. Liberalism suggests human beings either men or women, are created in equal positions, harmonious and having the same potency of rationality. Women must be independent to struggle so that they are equal with men. Liberal feminist frequently criticize the family institution which places women in the domestic area so the emotional aspects of women are bigger than the rational aspects. The concept of liberal feminism suggests reformism and liberal thinking. Liberal feminist tend to think in the paradigm which is more moderate and not revolutionary. They are consolidated with the spirit of reformism that intends to reform the system which is elitism, capitalist, and individual but do not try to substitute the remaining system.

In the 18th century, liberal feminism emphasized education. The magnate of the time is Mary Wollstonecraft. Her opinion is that both men and women have the same quality of logical reasoning. The form of nurture is more determinate in shaping the character of a person than the form of nature. If society gives education to women like the way society gives towards men, so the logical quality of women can be

parallelized with men. Educated women will become the main contributor towards the proper way to pull socks up.

In the 19th century liberal feminism was struggling for women to have the chance of civil service and the economic field. The magnates of the time are John Stuart Mill and Harriet Taylor. Both Mill and Taylor assert the usual way to optimize happiness is by letting everyone pursue their happiness as long as they do not be dishonest to each other. Connected to Wollstonecraft's; they state that to achieve justice towards gender, the society must provide political rights and economic change towards women, and also the education like men get. At the same time, liberal feminism movements begin to be propped out as the real attempt of women struggle

In the 20th century liberal feminism offered the alternative for women to be equal with men. Betty Freidan offers elegant advice for women to combine good values of masculine such as rational wisdom, courage and good values of feminine such as affection, gentleness, patience so women can complete a personhood. In these conditions, women will be improving herself to provide a good contribution for society.

Even though liberal this group refuses the whole similarities between man and women. In a certain case which is related to the biological factor this group considers some distinction. So that it does not need a whole transformation, liberal feminism demands to involve women in some fields like social, law, political etc. Biological factors like menstruation do not prevent those roles.

Liberal feminism struggles to release women from an oppressive gender role. A role which is used as a social justification for making women inferior and also does not give a chance in education, economics, or the other system but they do intend to make women the same as men. Liberal feminism gives a concept which considers the

fact that women are the person who is pregnant and gives birth. These biological factors utterly become a negative impact for women to take in the public sphere.

Liberal feminism argues explicitly that there is gender injustice which is constructed by both social and culture. The clear critics are frequently stated towards patriarchal institutions like family which does not provide self-improvement freedom for both wife and daughters. However, it does not mean that women separate their life with men. Liberal feminism prefers heterosexual to lesbian or autoeroticism. Liberal feminism has traditionally focused on equality from a legal standpoint which could be considered almost fully achieved in some western countries as evidenced by the constitutions of democratic countries that acknowledge the fact that no individual can be discriminated against based on their gender. In practice however gender equality in law is not necessarily synonymous with real and effective equality which is why liberal feminism continues to exist.

Since the 1970s up until recently there has been a significant increase in women 's paid work. This feminisation of the labour market has enabled women to tap into their potential differently than by being wives or mothers. Liberal feminist emphasize that women and men are unequal distributed depending on their jobs, which also impacts their income. There is an over representation of women in sectors such as sales and services, teaching, nursing personal care, as well as accommodation and catering. In contrast men hold more positions in transport, construction, natural science, management, public services or fishing and forestry. Liberal feminism emerged from the political philosophy of liberalism centred on human beings capacity for rationality and reason and their natural rights to liberty. The world view of liberalism emerged as a distinct political tradition during the enlightenment, its empowering vision of freedom and equality primarily applied to men. The tenets of

liberal feminist theory are perhaps the most familiar and widespread forms of feminism given its emphasis on individual rights, its influence in advancing equity initiatives in legal, political, and social spheres and its visibility as a guiding philosophy in well know women's organisation for women, such as in the National organisation for women. Each body of feminist thought conceptualizes different causes of and remedies for gender inequities. Liberal feminism includes diverse approaches focused on variously removing legal and social constraints or advancing conditions that support women's equality.

Liberal thought preceded the enlightenment age but flourished as a cohesive school of thought during the active intellectual period when people began questioning long revered traditions of religious and hereditary authority. Liberalism is political philosophy with diverse and competing strands that is grounded in human beings natural rights to liberty and the basics of numerous governments oriented to advancing or limiting restriction to individual freedoms. Liberal traditions vary in their conceptions of "freedom" and their theory of the role the state should play in facilitating individual freedom. The seventeenth century English philosopher John Locke, is often referred to as the "father" of liberalism because his conception of man's rights, his advocacy for the separation of church and state and his belief in the rights for men to consent to the governance constituted a new and distinctive worldview.

Liberal feminist thought emerged from these strong philosophical traditions invested in liberty and extended these conceptions to women. while classic liberalism is invested in a vision of non-intrusive government that enables individual rights and freedom, such as the right to property, to free speech, and to voting as fundamental expression of liberty, liberal feminist have detailed the deeply gendered nature of

these conceptions of rights that fail to uphold women's rights to actualize their individual freedom. For example, women in diverse contexts have been systematically excluded from a vision of liberty that includes owning property, participating in the political conditions of their lives. Liberal feminist argue that patriarchal structures intrude on women's personal and political choices.

Moreover liberal feminism gives an interpretation of freedom for women to have the same opportunity as men do. Therefore this theory is suitable for this project since the project discusses the liberation of women.

Chapter Two

Review of the film *Little Women*

The domestic novel *Little Women* focuses on the difficulties of growing up, unequal gender roles, romance, the issues of money, and much more. Touching upon many themes, the book speaks of four sister's maturing while being limited by nineteenth century society. Although written in 1868 the story has enjoyed unflagging popularity over the years, numerous film adaptations were made. The chapter focused on the film version from 2019 written and directed by Greta Gerwig.

The novel written by Louisa May Alcott is divided into two parts, *Little Women* and *Good Wives*. Gerwig shot the movie in two timelines that follow the original two parts of the book. The development of the characters but at the same time, the consistency of their ambitious plans are stressed by breaking the linearity of the narration. According to Gerwig the first part is about the girl's dream and childhood adventures, whereas the second unveils the emerging struggles of adulthood such as accepting death and pursuing their dreams as women without money. In order to stress the emotional feature of the story, Gerwig keeps the separation between the two parts intact but intertwines them. Instead of focusing on the plot and events in the girl's lives, she puts the emphasis on emotions, sentiments and inner motives.

The opening scene centres on the main character Josephine March, who travels to New York to start her career as a writer. As if going into a battle, she raises her head high and walks into the *weekly volcano* office full of self-important men who seem to be oblivious to her presence. She is entering the men's world and she is very much aware of that. Her hands are trembling, and her voice is shaking, nevertheless

her pride and ambition are larger than her fear or discomfort, thus she manages to sell her first story to the newspaper. The narration of this timeline then continues following as she begins to tutor at a boarding house in New York, encounters professor Baer and learns about her sister's poor condition, which forces her to return home and nurse Beth. The next scenes show Amy attending painting lessons in Paris and Meg taking care of her two babies in the shabby cottage where she lives with her husband John Brooke. The storyline which starts in 1869 alternates with the second timeliness beginning in 1861 creating a non-linear development sequenced by flashbacks from Jo and her family's previous lives.

On the other hand, the second timeline depicts the story of the sister's childhood and innocence. It starts with the girls getting ready for the New Year's Eve ball. They are all joyfully chatting and fussing around Meg for whom the party is very important since she likes to dress up and dance very much. The next scene shows Jo's awkward interaction at the ball as she does not feel at ease in this superficial and hypocritical circle. Luckily, she meets young Theodor Laurence and they spend all evening together, running around, dancing and having fun. This is followed by the Christmas celebration, which is the event with which Alcott opened her novel. The girls give away their breakfast to the poor family living in a nearby forest. Their neighbour Mr Laurence appreciates their good deed and as a reward for their compassion arranges a new breakfast for them. The film carries on with the first meeting with their neighbour's grandson. Theodor Laurence, in his home, as he takes care of Amy after her teacher hits her. Laurie then joins their theatre club and Meg goes on holiday where she pretends to be someone else. She desperately wants to belong to the circle of higher-class ladies with fine dresses and many suitors. The movie then shows Jo's obsession with writing. Amy's love of Laurie, Beth's genius

piano skills, and finally also Beth getting sick for the first time. Throughout the childhood timeline, the girls are depicted always in the movie, laughing and running. The scenes are bright and warm with a cosy feeling. The childhood in their memories shows no drama, loss nor any other problems. That is the reason why the movie keeps returning to this happy period as if the suffering of their adulthood made them all long for the good old times.

The contrast seen in both timelines is illustrated visually by the coloured filters used by the editors. The second timeline retelling the sister's childhood is edited in a bright golden filter, representing innocence and joy. Therefore, the scenes narrating their adulthood, meaning the first timeline are portrayed with rather grey and blue tones as they should suggest struggle, death, sadness and loneliness. This makes it easier to understand the difference between their childhood and adulthood. The sisters are rarely depicted together as they went their separate ways. Thus, the first scene in the Marches' house displays only Beth alone, playing the piano. Amy is learning to paint in Europe and is taking care of her new family in her own house, and Jo is pursuing her writing career in New York. Here we can see four independent women chasing their dreams. The pace of the movie does not provide much space for reflecting on them. In the interview Grewig claims that everything happens "at once and at the speed of light". Accordingly, the abrupt changes between the timelines demonstrate the wild spirit of the main protagonist. The audience should be able to pick out the flashbacks from the fictional present. For example, the beach scene, where all girls are playing and running around is immediately followed by another beach scene with only Jo and Beth dying. In this scene we can see the childhood happiness and adulthood sadness, Grewig underlines the feeling of sentiment. And also sense their loneliness and register the truth of maturing.

The plot itself is apparent from the beginning thanks to the dual timeline narration, which makes the second timeline functioning as flashbacks but the narration is not backdated. The first and second timeline move forward. Grewig therefore explains and justifies the decisions all the leads have made. She underlines the twist and depth of each one of them, making them believable and relatable. She portends some events, such as Beth's death or Jo's rejection of Laurie's proposal, so that the viewers anticipate the events much earlier than in Alcott's book. By choosing the interrupted narration, Grewig brings sentimentality and nostalgia to the foreground of the movie. The story has been about remembering the jolly and carefree childhood.

The movie focuses on the social and gender contrasts and uses the setting to support this view. On one hand, there is a wide luxurious house run by successful wealthy men that radiates abundance and prosperity, but is almost always empty and quiet. On another hand, the much smaller Marche's does not look promising from the outside but the shelters contain only joy, laughter and happiness on the inside. The movie was shot in the exact place as the novel was written and the setting itself represents the two contrasts. As well as Jo embodies the chaotic, underprivileged arts in contrast to Laurie, who stands for wealthy, privileged and unfocused university student.

The theme binary opposites repeat itself in the matter of gender. The character of Jo is described as tall and thin, and someone who "never seems to know what to do with her long limbs, which were very much in her way". Jo is very aware of the consequence of being a female. She is disappointed by the lack of adventure, freedom, and independence in women's lives. Her name is Josephine, but as she does not fancy

girly terms, she deliberately shortens her name and calls herself Jo instead, which seems to be a usual male name.

The central goal of the movie appears to be the encouragement of little narratives as opposed to the grand narratives of the nineteenth century, which were forced by society. Women were expected to be tender, quiet and obedient while playing the roles of perfect mothers, daughters and wives. Alcott herself rejected the formerly prescribed fate of the *Angel in the House* concept and managed to stay independent without a husband or any other man. Hence in the same manner, she wanted her protagonist to conquer her dreams by herself and not be too dependent on any men. Gerwig's adaptation stresses even more the rejection of one truth, as four different pathways are depicted and justified, which calls attention to the individuality and plurality of the purpose in life. Each of the sisters has an agenda of her own. Meg is a great actress, but her goal is to have her own family. Jo's only dream is to become a writer. Beth is content at home, playing her piano, surrounded by people she loves. Amy's wish is to be the greatest artist and to belong to a higher society. The movie adaptation does not glorify one path over the other. When Jo is trying to convince Meg to follow an actress career instead of marrying John Brook, Meg explains, "just because my dreams are different from yours doesn't mean they are unimportant". Meg is explained how their nature varies and that they all have the right to follow a different path.

Another example of a distinction that seems to be implicated in the adaptation is the question of money. Aunt March always reminds the girls that if they want to avoid misery a wealthy husband needs to be found. This idea of hers does not agree with the girls as they are all very ambitious and independent. They do not see themselves as dependent wives. Only Amy understands the reality behind that

statement and is willing to marry well to pursue her artist dreams. The directness of aunt March's comments is often ridiculed, but she only repeats the rules of the society and as all of her nieces are rather naïve, she worries about the future. Amy realistically measures the odds and chooses the easiest way to achieve her dreams.

In contrast to these struggles that women had to undergo during that time period, the situation of Laurie is completely different. His first adventure is his gender, which means that every door is open for him. As a man Laurie has the privilege of a choice. He can choose whatever he wants to do or be. Additionally, he was born as the only son into a wealthy family. He has never known a shortage of anything he yearns for without many concerns. However, he does not see his privilege. Both his parents died thus he lives only with his grandfather. In his mind, Jo and her sisters are the lucky ones, since they are growing up in a big family.

Even though the movie raises such questions about poverty and gender inequality it still entertains the audience with its lightness and liveliness. Everything seems to run moderately quickly and suddenly, without any longer introduction. The speed of dialogues resembles the chitchat sisters usually have nowadays rather than what we are used to from other period pieces. It lacks noble gentility but that does not detract from the innocence with which the story is told. Gerwig concentrated a lot of energy on the speed, pace, and musicality of the dialogues. She created a sort of symphony of sounds, where every character had to enter a conversation at a certain time. It was well-rehearsed and choreographed, as she needed them to be precise to sound natural but also not to lose any words in the chaos. The movie does not give the audience much time to let the speeches sink in as everything happens at once, but it gives it a contemporary aura. Not only are the girls speaking and moving very fast,

but the camera is also always on the move. It follows the story and never stops the same way as a real-life does not wait for us to catch a breath.

The key features of the movie, and the maintained in the music score too. Alexandre Desplat, a French composer attributed the playful tune full of instruments to the timeline of childhood and it symbolizes the companionship of the protagonists. His music contains rhythm and creativity. There is a lot of running in the movie and Desplat wanted to reflect this aspect into his music. The music pushes the plot forward and helps the audience to understand the emotions and moods of the characters. Whereas adulthood is depicted more subtly, and the number of instruments used is reduced illustrating the loneliness Jo feels.

Gerwig's adaptation focuses on the artistic journey of the main character Jo, while simultaneously depicting the many contrasts of the story. Jo and Laurie represent different backgrounds, gender and thus career opportunities. The relationship between Jo and Amy symbolises two motivated women choosing different methods for achieving their dreams. The March and the Laurence's point out the distinction between social class. The two timelines differentiate childhood and adulthood. The movie adaptation illustrates the life of women in the nineteenth century however it likewise refers to the present day.

Chapter Three

Little Women and the traces of Liberal Feminism

Little Women is an epic movie which has the Civil War in the 1800s as its background. It talks about the March family who lived in Concord, England. Mr. March, who was told to join the war in the first story, has four daughters with different characteristics. The girls were named Margaret Josephine, Elizabeth and Amy. In the *Little Women* movie, although the story is set in the mid nineteenth century, the March daughter's trials, burdens, and aspirations resonate with a modern era and apply to live audiences. In the story, every girl has their own story: Meg struggles with the sacrifices that come with raising a family; Beth's kindness is unwavering in the face of personal struggle; Amy's ambition to leave her mark is a force to be reckoned with and Jo fights for her voice to be heard as a writer in a discipline dominated by men. Jo's frustration at being told what a woman can and cannot do is tangible. At that time, if one does not want to be a writer or a painter, they could never travel to New York or Paris like Jo and Amy. Their battles and triumphs may seem to adhere to their life. It is all the more powerful because it shows an experience that still commonly happens among women even in today's day and age. But whatever conditions they face they manage to be strong enough to support

As common girls grow, they frequently make mistakes. They fight, make irrational decisions, and question who they are and what they stand for. They disagree with the idea of the ideal female protagonist who must effortlessly balance personal aspiration with the social burden of being a woman. The March's daughters represent realistic women who are long overdue representation on screen. Meg, Jo, Amy and

Beth are not polite, reserved and downtrodden; they are alternately angry, burdened, giddy and determined.

Little Women has been adapted in versions such as miniseries, operas and movies. When the first movie was released in 1994 there was still a lot of opposition against the idea that women could be independent. The women were difficult in compromising their choices. If they had careers, they would have to leave their families behind. This movie adaptation was slightly soft and tame which showed the interpretation of the story at that time; Maree, the girl's mother lectured on the negative health effects of corsets and the benefit of a girl's education. Jo made the case for women's right to vote, which does not exist in the original novel story. But the film still ends on the love scene and happy ending as most people expect in any kind of the story; Professor Baer whom Jo ultimately marries, is the one who takes her book to the publisher. So, this action was not from Jo but Professor Baer, making him the instrument of her success. In other words, the girl's choices are delivered as an individual, not structural.

Twenty-five years later, when the second movie was released in 2019 the narration was a bit altered and the end of the story was a little different. Jo does not marry Professor Baer, For the interpretation, it seems that the characters take more than one dimension. Meg's story of her struggle with her family life still continues as she raises her twins and buys nice things that she cannot afford. Beth fights with her illness and is destined for death; she is depicted as an artist in her own right. Amy the bratty young sister, has long views and develops into a young woman whose clarity in her ambition is enviable. So, this version is regarded as one that seems to illustrate the real facts of life. People have caught up in the sense that a girl or a woman who speaks her mind and becomes a pleased character is not always delighted and happy

in life. But the end of the film, at least gives more happiness to the audience which presents Jo and her mother getting the satisfaction of watching Jo's books being born with its pages bound and leather stamped by the printer. Little Woman is thus a beautiful story about family and love, the challenge and sacrifice of creativity and imagination that occurs from childhood to adulthood. The film is thus an invisible sound of feminism and it is a way of Grewig's interpretation of women's adaptation in the new era. In brief Grewig's Little Women celebrate women of all different forms, not just the passionate and outspoken Jos of the world.

Liberal feminism focuses on the elimination of inequality between women and men in legal, political, social workplace and educational settings. Liberal feminism is characterized by a focus on equality. It argues that men and women should be treated equally, if women are given the same educational, occupational and political opportunities as men they will realize their true potential and no longer be subordinate to men. It can be said that liberal feminism was a struggle for women for civil service and economic opportunities. There are two instances in the movie that can be seen as evidence to this.

Jo : "My student need me"

Friedrich: "Always working"

Jo : "Money is the end and aim of my mercenary existence"

Friedrich: "No one gets ink stains like yours just out of a desire for money"

Jo : "Well my sister Amy is in Paris, and until she marries someone

obscenely wealthy, it's up to me to keep up the family

afloat"(05:43-05-57)

This dialogue is between Jo March and Friedrich Baer in their boarding house, in New York. From the scene, Jo was preparing to bring a book and went to the place

she was teaching, but Friedrich continued to talk to Jo. The scene shows that women can play a role in the work environment just as men. Based on the dialogue, Friedrich said "always working" implies that women should not work in the workplace, but the role of women should be in the domestic environment. Women do not have to always be in the domestic environment and women deserve to get the opportunity to work in society. A woman feels able to make choices and decisions for her life. The decision is not only through marriage to a rich person, but the decision can be working in society. The above scene shows the struggle of women in the economy to get the opportunity in terms of work just like men. Men assume that women are not competent at work. Based on the theory of feminism by Tong and Botts, this scene is categorized into a Liberal feminism type, Liberal feminism focuses on gender equality and equal opportunities between women and men.

The next dialogue between Jo and Mrs Dashwood also supports this type of feminism.

Jo : "I want ten percent of royalties."

Mr. Dashwood : "Five point five percent and that is very generous"

Jo : "Nine percent"

Mr. Dashwood : six percent and that's it"

Jo : "If I'm going to sell my heroine into marriage for money, I
Might as well get some of it"(02:05:49 – 02:06:04)

This scene shows a dialogue between Jo March and Mr Dashwood offering lower royalties, but Mr Dashwood offered a lower royalty of only five percent, and for him, it was a generous thing. The publisher should have given female writers royalties as much as they gave to male writers. Jo as a female writer who sells her work for money should get more royalties. Jo's action in the scene shows how she

was trying to get the royalties she deserved as a writer. Jo tried to equalize the royalties of female writers as the same as male writers. The scenes above show that in the economy women are considered to be incompetent in terms of work because gender equality has not been achieved. Men believe that women should be treated equally and women get the same social, educational, employment, economic and political opportunities as men. This should have the same position without facing discrimination.

Analysing Jo's character in the movie one can find that her character is portrayed as independent, smart, and a tomboy. The project tries to explain how the character of Jo March depicts liberal feminism. According to Betty Friedan at the end of nineteen -fifties, the average number of women in America dropped from 20 to teens, and most of them engaged at the age of 17. In contrast, the average proportion of women attending college in 1920 dropped from 47% to 35% in 1958 compared to men. By the mid-fifties 60% dropped out of college to marry, and they were afraid too much education would be a marriage bar for them. This can be inferred that women have been struggling to free themselves from marriage at a young age. They told how to catch a man and keep him, how to breastfeed children, how to cook, bake bread, how to dress and look and act more feminine and make marriage more exciting. She added, "they could desire no greater destiny than to glory their femininity". For this reason, women were trapped because they have been empowered by tradition, which makes them believe they were useless and powerless in the public realm. However, as the background in wartime, it is related to this film's setting, which is in America's civil war, where this mystique or stereotype still exists. There is the scene where the main character being forced to marry early and having to marry a rich man shows the mystique or the stereotype in the story, beside this mystique and stereotype.

Patriarchy based on sexism prevents women from being successful in the public sphere. The statement says that women are inferior to men, less intelligent, less rational and less courageous. Tyson also added the traditional beliefs about gender roles that put men as a leader and decision-maker, make them superior, and believe they should be in charge not only in the family but also in business, politics, and other important social institutions. This traditional belief puts women in inferiority.

Anderson has an opinion about the inferiorities of women happen because of the social institution. As she stated in her book, “feminism begins with the premise that women’s and men’s positions in society are the result of social, not natural or biological, factors”. She also explains that in general, “feminists see social institutions and social attitudes as the basis for women’s position in society, because sexist societies have created structured inequalities between women and men”. Feminist believe in transforming these institutions to generate liberating social changes on women’s behalf because of the sexist social institution. For this reason, it takes women’s interest and perspective and believes that women are not inferior to men. Hence liberal feminism believes in ending the discrimination and stereotype of women. For this reason, it gives hope and opportunity for women to live their dream, and they are as equal as men.

The demand for public and private recognition for women, along with respect for women’s freedom and privacy and equal opportunity, as Wendell stated above. It explains the character of Jo March as the main character who lives by her own will. Jo March shows her contradictory personalities over the stereotype that has been made in the late 19th century, which blocks her from living and becoming successful in the public sphere. Therefore, Jo March shows the value of liberal feminism through her character in the story.

The movie shows the scene where Jo March argues with Aunt March about making a good living without having to be married to a rich man. It starts with Jo working with Aunt March to read her book, but Aunt March falls asleep, making Jo walk around the house and read another book quietly. Aunt March wakes up and wakes up and asks why Jo stops reading and reminds Jo to behave well, and one day she will need her to find a rich man if she wants to live well. From her aunt, Jo disagrees with her and says she intends to make her way to live well. She states that “there are precious few ways for women to make a good living.

In the late 19th century women were expected to do domestic work, housekeeping, and raise their children. They were expected to live in their home with their mother and sister, and wait for a rich man to marry them. They are considered incapable of political, economic and political service. Kathryn Hughes stated in her writing entitled *Gender roles in the 19th century* “women were assumed to desire marriage because it allowed them to become mothers rather than pursue sexual or emotional satisfaction”. In other words, this statement is also supported by Friedan. In her book she said that the women are taught how to catch men at a young age and marry early. They are being taught to pity their lives and give up their dream to be poets, physicists or president and at their forties or fifties some regret giving up their dream. Therefore, instead of following this stereotype Jo March is against it and chooses to live her way, she proves that she can achieve her dream as a writer without marrying early and not marrying rich men and living happily. Jo March’s character reflects Liberal feminism which relates to freedom for a woman to choose their dream based on their ability.

The fact that women have been marginalized based on gender from long ago is proven from Jo March’s character. In that era, women were expected to be weak

creatures who live under the control of men, women cannot take part in politics, the economic world is labelled as men 's world. However, Jo March proves that women can be independent, handle her emotions as she did when her sister died, become ambitious and participate in the public sphere. She shows that women are not weak creatures and prove it by being strong and independent and pursuing their dreams. The movie shows the struggle of Jo March living her life with the family and the journey of how she becomes a writer. She uses the struggle she had and turns it into a fantastic book. Therefore, it shows her independent and smart character that proves women can have the same opportunity as men. Jo March's independent and smart character shows her ambition to reach by achieving her dreams. As she does at the end of the movie she negotiates with Mr Dashwood about the book's profit and copyright. The book *Little women* that she writes about is the struggle of the main character's which she and her family. The ending is talking about her best friend, whom she likes and rejects before. In the end he marries her sister and the main character does not marry anyone. The book has a bad ending based on Mr Dashwood's opinion and he suggest that she should change the sad ending into a happy ending if she wants the book is being sold., she says that "if I'm going to sell my heroine into marriage for money, I might as well get some of it". The proof that Jo has the ambitious within her, which makes her have the courage to negotiate the profit she deserves. Jo March breaks the stereotype of women, which says women are incapable in the public sphere.

BETH: I 'm just glad that mother doesn't make me go to school with all those girls....

JO: Beth, after your shopping I need you to work your days through the new sum that spelling and I 'll check it all when they are walking bundle against the snow in the morning.(01:05:43 to 01:09:45)

Looking at Boggs and Petrie theories, it can be seen through dialogue between Friedrich and Mrs Kirks. The dialogue happens when Jo returns to her hometown after getting the telegram from her mom that says her little sister Beth is sick.

We can see the value of character, which shows liberal feminism within her. She shows that women can have the same opportunity as men and she believe women and men are equal. The patriarchy based on sexism that has been mentioned above by Tyson shows that women are less intelligent, less rational, less courageous and inferior to men because of these reason it blocks women from being successful in the public sphere. Tong stated "liberal feminism" wishes to free women from oppressive gender roles that are from those rules used as excuses or justification for giving women a lesser place or no place at all. liberal feminism allows women and believes that men and women are equal, liberal feminism also demands to end sex prejudice and *de facto* discrimination over women.

The same opportunity and equality are proved by Jo March within her character. She proves that women are intelligent, rational, courageous, neither inferior or superior nor superior but equal. Jo March is a smart person. She teaches her sister and two little girls from New York she is rational about the income of her book. She rejects \$500 for the copyright payment and gets 5% of the book's royalties from Mr Dashwood and decides to have the copyright of her book instead of losing her book's patent and taking 6.6% of the royalties. Jo March is courageous as we can see from the explanation above that she goes to New York by herself, lives there and makes money for herself and her family. Jo falls in love and at the end of the movie they get married and run their school together. Jo March follows the stereotype of the need to get married but still she gets married because of her self-determination where she

realizes life might be lonely as she mentioned in her dialogue with her mother, “but I am lonely”. The dialogue happens when Jo March feels broken and lonely after her sister Beth died and her sister is married and lives separated from her. Jo realized the need to get married not because of economic necessity but because of genuine love and companionship. It can be proven that Jo March is not married to a rich man, as mentioned in the stereotype but married to the one she loves and equal to her. Their equal opportunity and ability are shown. They prove that they live in the same boarding house and teach the same children shows they are equal despite their gender. She shows her ability and ends patriarchy based on sexism. From this it can be concluded that Jo March ‘s success proves that women can be equal to men and they can be successful in the public sphere as men do.

Conclusion

This research analysed liberal feminism in the film *Little Women* 2019 by Greta Gerwig. The research examines how Jo March is portrayed and how she depicts liberal feminism through her character in *Little Women*. The research uses the theory of character and characterization, the theory of feminism and the cinematic point of view. The first problem formulation analysed Jo March's characteristics using the theory of character and characterization and cinematic point of view by Boggs and Petrie. It found Jo March characteristic as independent; her independent character allows her to live on her way and never be a burden to her family. Jo March was also portrayed as a caring person which made her willing to sacrifice for her family. And she is described as a tomboy person which shows through her appearance and external action in the movie.

The second problem is formulating how March depicts liberal feminism; her character is facing women's stereotypes. She is against the stereotype of women that says women can only live well by marrying a rich man. She rejects the stereotype by providing she can live well without marrying a rich man. She demonstrates her worth as a woman by being involved in the public sphere and being a writer and publishing her book. She shows her ambition and smart side without being stopped by women's limitations based on sexist and patriarchy. Jo March's character influences her attitude toward the freedom of self-liberty in society. Through liberal feminism she values herself as a woman who has ambition and dreams of succeeding in the private and public sphere. She finally achieves her dream as a writer without being stopped by women's limitations based on sexism and patriarchal society. Her portrayal depicts liberal feminism values related to women's freedom to choose their dream based on

their ability and show equal opportunity for women without being dominant or inferior to men.

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DON BOSCO ARTS AND SCIENCE COLLEGE
ANGADIKKADAVU

**Analyzing the Relationship Theory of “I-Thou” and “I-
It” Mode of Relation in the Novel *Waiting for the
Barbarians***

A Project Submitted to Kannur University in Partial Fulfillment of the Requirement
for the Award of Bachelor of Degree

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DEPARTMENT OF ENGLISH
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March 2023

KANNUR UNIVERSITY

Bonafide Certificate

This is to certify that this project report entitled “**Analyzing the Relationship Theory of “I-Thou” and “I-It” Mode of Relation in the Novel *Waiting for the Barbarians***” is a bonafide work of Timil An tony, who carried out the project work under my supervision. This project has not been published or submitted either in part or in whole, for any other degree.

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Declaration

I, **Timil Antony**, hereby declare that the project work entitled “**Analyzing the Relationship Theory of “I-Thou” and “I-It” Mode of Relation in the Novel *Waiting for the Barbarians***” has been prepared by me and submitted to Kannur University in partial fulfillment of the requirement for the award of Bachelor of Arts in English is a record of original work done by me under the supervision of Ms. Anu P. Thomas of the department of English of Don Bosco Arts and Science College.

I also declare that this project work has not been submitted by me fully or partly for the award of any degree, title or recognition before any authority.

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31-03-2023

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DB20AEGR029

Acknowledgement

Gratitude is the best attitude one can have towards the other. Sign of gratitude improves the brightness of one's personality. Thanks giving will give joy to both the doer and the receiver. Behind every successful work there will be many helping hands. And it becomes an obligation of the responsible person to thank all of them in our success. So here I take this opportunity to thank all those supporting hands who helped me to finish this humble work. First of all, my heart overflows with great Love and gratitude to God the Almighty who has very graciously guided me to the completion of this project on the topic "Analyzing the Relationship Theory of "I-Thou" and "I-It" Mode of Relation in the Novel *Waiting for the Barbarians*" Secondly, I express my deep sense of gratitude to my guide Ms. Anu P. Thomas for her excellent guidance and valuable corrections in different stages of my project work.

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Timil Antony

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Introduction

Human beings are connected to each other in one way or the other. Human life on earth is fundamentally based on relationships and these relationships play a vital role in the development and formation of an individual. In literature many works underline this fact through demonstrating the relationship between characters and their surroundings. Often the various modes of relations in literary works influence one's behavior and character. In this modern era it is worth to discern, whether his/her relationships are capable of enhancing human values in the society because, nowadays the relationships are corrupted with mistrust, individualism, exploitation and objectification. To deal with such issues in relationship, in the past decades scholars had developed different theories concerning the human relationship. One among them is the "I-Thou" and "I-It" relationship theory put forward by the great philosopher and thinker Martin Buber. In this theory Buber stated that there are two fundamental attitudes in which one can relate to the other. Often, people imitate certain attitudes or mode of relation from the novels, poems and stories to have a better understanding and communication with fellow beings. Literary works portray both negative and positive aspect of different relationships. So that, the readers can chooses between good and bad relationships.

This research is an attempt to understand and analyze how "I-Thou" and "I-It" mode of relation appear in the novel *Waiting for the Barbarians* written by J.M.Coetzee, the 2003 winner of Nobel prize in literature. The project had been divided into three chapters. The first chapter deals with the relationship theory of Martin Buber which is the "I-thou" and "I-It" mode of relation. This chapter discusses in detail the history of the theory as well as it's relevance in the present day society. The second chapter is a journey through the life of the South African Australian writer

J.M. Coetzee and his famous novel *waiting for the barbarians*. Finally the third chapter makes an attempt to figure out both I-Thou and I-It mode of relationships in the novel *Waiting for the Barbarians* focusing more on how each character is treated by others in the novel.

Chapter One

“I-Thou” and “I-It”; The Relationship Theory of Martin Buber

“A human being becomes whole not in virtue of a relation to himself [only] but rather in virtue of an authentic relation to another human being(s).”

-Martin Buber

Martin Buber was a famous Austrian Jewish and Israeli philosopher, religious thinker, political activist and educator. He was born in Vienna in February 8, 1878. His mother abandoned him when he was three and from then on his paternal grandparents raised him in Lemberg until the age of fourteen, after which he moved to his father's estate in Bukovina. It was Buber's grandmother, a highly educated woman who introduced him to language, culture and the world of literature, with an emphasis on German studies. He had his education in a multilingual environment and was able to handle different languages like Spanish, Latin, Greek, Dutch, German, Hebrew, English, and French. He had his studies mainly in philosophy and history of art. The vast shifts which the European philosophy underwent had a strong impact on him. In 1923 he was appointed as professor in the University of Frankfurt for Religion and Ethic. But in 1933 as Hitler came to power Buber was forced to resign from his post as a professor for he was a Jew. Buber was thrice elected for the Nobel Prize. First he was elected for literature and secondly in the year 1956 for peace and in 1959, he was again nominated for the prize in literature. After giving so many valuable contributions to the field of philosophy and literature Martin Buber has passed away on June 13, 1965.

Martin Buber is best known for his philosophy of dialogue or the relationship theory centered on the distinction between “I-Thou” relationship and “I-It” relationship. He introduced this “I-Thou” and “I-It” relationship in his most famous

work *Ich-Du(I and Thou)* published in the year 1923. This work is considered to be the famous essay on existence and the major theme of the book is that human life finds its meaningfulness in relationships. Buber viewed the meeting between 'I and Thou' as the most important aspect of human experience because he believed that it is in relationship that we become fully human. Buber's theory was greatly influenced by his own experiences and by the intellectual and social context in which he lived.

The world wars had a significant impact on Martin Buber's thinking, particularly in the development of his I-Thou and I-It theory. Buber was a Jewish philosopher who lived through both World War I and World War II, and his experiences during these wars deeply influenced his views on human relationships and the nature of society. Buber worked as a chaplain for the German troops during the First World War. This experience exposed him to the horrors of war and the dehumanization that occurs when individuals are reduced to mere objects in the service of a larger cause. Buber observed how troops were made to lose their individuality and act like cogs in a larger machine. This led him to question the nature of human relationships and the importance of personal connections. In the following years of World War I, Buber became involved in efforts to promote reconciliation and understanding between different cultures and nations. He believed that the devastation of the war was the result of a failure to recognize the humanity of others and to form authentic relationships based on mutual respect and understanding. During World War II, Buber experienced the firsthand persecution of Jews under Nazi rule. He had to leave Germany and seek refuge in Switzerland. This experience reinforced his belief in the importance of personal relationships and the need for individuals to recognize the humanity of others. He argued that the dehumanization of Jews by the Nazis, particularly the actions of Adolf Hitler was the result of an instrumentalization

of human relationships, reducing individuals to mere objects to be exploited or exterminated.

The theory was also greatly influenced by Buber's experience of colonization. He was born in Vienna, which was then part of the Austro-Hungarian Empire. The Austro-Hungarian Empire was a colonial power, and Buber was likely exposed to the attitudes and practices of colonialism from an early age. He witnessed the colonial exploitation, torture and oppression which denied the freedom of several men to lead a peaceful and authentic life on the Earth. He later lived in Germany and there he saw the rise of Nazism and the persecution of Jews, which also had a great impact on his thinking. One can see Buber's theory as a response to the dehumanization and objectification that were characteristic of colonialism. Instead of treating the colonized as people with agency and dignity, colonial powers regarded them as commodities to be used for their own purposes. Buber's I-Thou relationship emphasizes the importance of acknowledging the other person's subjectivity and humanity, rather than treating them as a mere object. Martin Buber has witnessed several broken relationships in his life time between human beings, nations, world leaders and even between man and nature. So the search for finding a solution to the dehumanizing actions of nations and those in authority eventually led him to the formation of "I-Thou" and "I-It" relationship theory.

Buber has developed the "I-Thou" and "I-It" theory from his reflection on the nature of human relationships. Buber begins *I-Thou* with a reference to what he calls the twofold nature of man's world, which, he says, "is in harmony with man's "twofold attitude". He argued that there are two fundamental ways in which one can relate to other people and the world: as subjects or as objects. When one relate to others as objects, he/she treat them as things to be used, manipulated, or controlled.

He/she objectify them, reduce them to their functions or properties, and ignore their unique individuality and dignity. Buber calls this as the "I-It" mode of relation. On the other hand when one relate to others as subjects, he/she enter into a genuine encounter with them. He/she acknowledge their presence, their uniqueness, and their value as persons. One enters into a dialogue, a mutual exchange of meaning and significance. Buber calls this kind of relationship as the "I-Thou" mode of relation. He considered "I-Thou" relation as the most authentic and fulfilling way of being in the world because, It is characterized by respect, empathy, and openness to the other, and it allows us to transcend our ego and connect with a deeper dimension of reality. Thus, Buber sees I-Thou as the basis of human dignity, love, and spirituality.

The 'I-Thou' relationship takes place between an individual and another thou and it is a relationship of reciprocity, wherein, a relationship of communion, sharing and encounter is established. In such relations the other is accepted as 'Thou.' In this type of relation there is acceptance and confirmation, immediacy and concreteness for each other. The I-Thou mode of relating emphasizes the importance of empathy, understanding, and genuine connection in one's interactions with others. It invites one to see others as complex and valuable individuals, rather than as means to an end. Personal dialogue define the nature of reality in I-Thou relation. 'I-Thou' relationship is a kind of offering oneself for the betterment of others without expecting any reward. In 'I-Thou' mode of relation one doesn't judge the other based on one's social status, caste, race, and intellectual capacity, rather it accept the other individual with all uniqueness. There is adjustment and tolerance in this type of relationship. The 'I' has complete knowledge or awareness about the 'Thou' in this relation and thus the 'I' is fully aware about the feelings, emotions and social situation of the 'Thou', this helps the I to have a peaceful coexistence with the other. There is no hurt, violence or

vengeance in I- Thou relation because there is mutual understanding and cooperation.

And in 'I-Thou' relationship 'I' and 'Thou' value the opinions and ideas of each other. When one makes the effort to listen to someone and respond to them, we see them as our equals. He/she see them as "Thou." The other person must also engage with us. This is a reciprocal relationship which provides clarity and certainty, even if it doesn't last long. For example, one may make small talk with strangers at a bus stop. One forms these relationships often. For example, in a healthy parent-child relationship, the parent approaches his/her child with an I-Thou attitude, recognizing their child as an individual with their own needs, feelings, and desires. They prioritize connection and understanding over control and authority or in a positive student-teacher relationship, the teacher adopts an I-Thou mentality towards the student while acknowledging the latter's particular learning preferences, strengths, and weaknesses. The teacher supports his/her student's independence, creativity, and curiosity.

In Buber's opinion an "I-Thou" relationship can be established if there is a genuine dialogue . Genuine dialogue takes place when both parties open themselves up to one another without wearing any mask. There are no secrets to be hidden but one opens herself/himself up to the other for the other to understand him/her and the other should accept the person as he/she is. Only in an environment of openness one can accurately sense the other and prevent misunderstandings. It is necessary, therefore, for the other to open himself/herself to the other and welcome the other without condition. One should maintain silence throughout this conversation, pay close attention to the other person, enter into their universe, and learn about them from their own experiences. For Buber, genuine relationship or I-Thou is the foundation to build relationship with God. He argued that the meeting between I-Thou

is not just between two people or between someone but every particular Thou is a glimpse through the eternal Thou. In other words, every I-Thou or I-You relationship opens up a window to the ultimate Thou or God. It just means that one cannot approach God without having a good relationship with fellow human beings. One cannot be holy unless one has also good relationship with other fellow human beings and only based on such relationship one can enter into dialogue with God. Therefore, the present world which is marked by brokenness makes it hard for human beings to reach God.

Buber sees the "I-It" experiences as cases in which a self-centered 'I' sees the other as It, as an object to be manipulated for personal benefit; he viewed this sort of existence as meaningless. In this kind of relationship, each party uses the other as a resource or tool, much like a machine, to complete tasks or reach objectives. In this type of relationship each person is suspicious of the other and doesn't trust them, which makes a gap between them. There is no possibility for openness in this relationship. When one treats the other as an object he/she denies that person's humanity and reduces them to a mere thing or label. All types of exploitation, dehumanization, discrimination and violence happens in this world as a result of I-It relationship between human beings

"I-It" relationship considers the other person or environment as a means to satisfy one's hidden desires and interests. Deforestation and hunting of animals can be seen as an outcome of I-It relation toward nature because one treat the environment like an object and exploit them for our personal gain. The 'I-It' world lacks the personal attachment and immediacy between human persons which are the most important ingredients of the 'I-Thou' world. For example, in an I-It attitude of a workplace environment, People may view their coworkers as competitors at work

rather than as treasured colleagues. This can lead to a competitive atmosphere where people prioritize their own success over collaboration and teamwork or else the I–It approach is very much visible in a casual sex without emotional connection, where one views his/her sexual partner as an object to satisfy one's own physical desires rather than as a unique individual with their own needs and desires. This can lead to objectification and a lack of respect for the other person's autonomy and dignity.

Buber calls the 'I- It' mode of relation as 'experience' because, it is the mode that modern man exclusively uses. 'In Experience man collects data, analyzes it, and classifies it and makes theories about it. The object of experience which is the 'It' of I-It relation is viewed as a thing to be utilized, to be known or put to some purpose.' ' He uses the term "encounter" to denote the 'I-Thou' mode of relation. In 'I-Thou' one enter into a relationship with the object encountered, participate in something with that object, and both the 'I' and the 'Thou' are transformed by the relation between them. The 'Thou' one encounter is encountered in its entirety, not as a sum of its qualities.

Buber in his work *I and Thou* looks at modern society and notes how it is entirely built up based on the I–It mode of relation. Politics, economics, public institutions, even much of personal life, are all fundamentally grounded in the fact that individuals view every other being as an It, rather than as a Thou. Modern man has come to feel alienated fundamentally because modern society is exclusively an It-world. Existential angst, worries of meaninglessness, and the sense of impending doom that most modern human beings feel at some point in their life are all the result of our strict reliance on experience to the exclusion of encounter.

According to Buber, 'I-It relation' is not evil in itself because this kind of relation is necessary for the survival of the human beings. In Buber's terms without

‘It’, man cannot live. For the social and scientific growth and development, ‘I-It’ relations are needed. But he who lives ‘It’ alone is not a man.’ He further stated that, for all our good intentions, it’s impossible to sustain mutually reciprocal relationships with every human indefinitely. Sometimes we are only superficially involved with someone or their situation. In these instances, the “I” casually observes what’s happening to “It.” At some point, we all become the “It.” Using others as a means to an end always will end up in total disharmony in the world.

The relevance of the I-Thou and I-It relationship theory today lies in its ability to provide a framework for understanding and improving human relationships. The I-Thou mode of relating emphasizes the importance of empathy, understanding, and genuine connection in one’s interactions with others. The I-Thou and I-It theory can be applied in many different situations to promote more authentic, respectful, and empathetic relationships. In personal relationships, one can strive to relate to others in I-Thou mode, recognizing their unique qualities and developing deep connections based on mutual recognition and respect. In professional contexts, the theory can be used to promote better collaboration and communication, as one recognizes the individual needs, desires, and perspectives of our colleagues and clients. In a social level, the theory can be used to address broader issues of inequality, discrimination, and social justice by recognizing the inherent worth and dignity of every human being. Similarly, the theory can be applied to environmental issues, by recognizing the value and worth of the natural environment and seeking to develop more sustainable and respectful relationships with it.

Buber developed this theory of relationship in order to address the challenges of alienation and fragmentation in the modern society. He admitted that there is a growing crisis in human society and the reason of such crisis is human

relationship. Human relationship is no longer between I-Thou or subject to subject but more on I-It relationship or subject to object relationship. 'What's important, he says, is that every human "I – It" relationship has the potential to become an "I – Thou" relationship. Our relationships with objects and creatures, on the other hand, will never be any more than "I – It" relationships. The potential is what separates human relationships from all others.' Overall, the I-Thou and I-It theory provides a powerful framework for promoting more meaningful and authentic relationships in all aspects of life.

Chapter Two

A Journey Through Coetzee and *Waiting for the Barbarians*

John Maxwell Coetzee popularly known as J.M. Coetzee is a well known South African - Australian novelist essayist linguist and translator. Coetzee was born in Cape Town, South Africa on 9 February 1940. His mother was a primary school teacher and his father was a trained attorney, but practiced as such only intermittently. Though Coetzee's parents were not of British descent the language spoken at home was English. Coetzee did his schooling in Cape Town and in the nearby town of Worcester. He completed his graduation and masters from the University of Cape Town and from the University of Texas. From the University of Cape Town he received a B.A in English in 1960 and B.A in Mathematics in 1961. Coetzee worked as a computer programmer in England from 1962 to 1965. While in England, Coetzee completed a thesis on the novelist Ford Maddox Ford and earned his master's degree from the University of Cape Town. He received his PhD in English from the University of Texas at Austin in 1969 with his dissertation focused on Samuel Becket's fiction. Later Coetzee worked as a professor of literature in the University of Cape Town and also travelled frequently to teach at different in the US. And in 2002, he emigrated to Australia where he has an honorary position at the university of Adelaide.

Coetzee had a very rich literary career. He mainly writes in English, Afrikaans and Dutch. He has written many novels essays and other works over the course of his career. Coetzee started writing fiction in 1969. Some of his notable works include *Dusklands*(1974), *Waiting for the Barbarians*(1980), *Life And Times of Michael.K*(1983), *Foe*(1986), *The Master of Petersburg*(1994), *Disgrace*(1999), *Elizbeth Castello*(2003), *Slow Man*(2005), *Diary of a Bad Year* (2007), *The*

Childhood of Jesus(2013), and *The School Days of Jesus*(2016).

Coetzee is a well known author decorated with several prestigious awards and honorary doctorates. Mr. Coetzee was the first writer to win Britain's prestigious Booker Prize twice, first for *The Life and Times of Michael K* in 1983 and, again, for *Disgrace* in 1999. In the year 2003 he has won the Nobel Prize in literature for his dark meditations on post apartheid South Africa that have been acclaimed for reflecting the human condition. The author of books like *Disgrace* and *Waiting for the Barbarians* was praised by the Swedish Academy as a "scrupulous doubter, ruthless in his criticism of the cruel rationalism and cosmetic morality of Western civilization." Coetzee is a three-time winner of South Africa's CNA Prize. His *Waiting for the Barbarians* received both the James Tait Black Memorial Prize and the Geoffrey Faber Memorial Prize, *Age of Iron* was awarded the Sunday Express Book of the Year award, and *The Master of Petersburg* was awarded The Irish Times International Fiction Prize in 1995. He has also won two Commonwealth Writers' Prizes for *Master of St Petersburg* in 1995 and for *Disgrace* in 2000. In 2006, he was elected to the American Philosophical Society. He holds honorary doctorates from different universities like The American University of Paris, the University of Adelaide, the University of Natal, the University of Oxford, and the University of Technology, Sydney.

As a writer Coetzee was strongly influenced by his own personal background of being born and growing up in South Africa during apartheid. Coetzee's writings reflected a strong anti-imperialist feeling. His writing is simple, clean and straight to the point, but underneath that straight forward veneer his words reveal some complex ideas and emotions. He is specially noted for his novels about the effects of colonization. Coetzee has been likened to Franz Kafka and Samuel Beckett as a

political writer with a distinctive style. In Coetzee's writing, references to the unpleasant and offensive realities of South African apartheid and the conflicts it reflected are frequently found. The political conflicts Coetzee experienced are repeatedly reflected in his writing's geography in a symbolic and creative way. Coetzee was brought up in a period after the Second World War and it was also the time when many of the Asian and African colonies started to become independent nations from their former colonizers. He was well aware about the struggles and difficulties of the newly independent nations due to the colonial oppression they were undergoing for many decades and is still continuing through various effects of colonization like environmental degradation, the spread of disease, economic instability, ethnic rivalries, and human rights violations. That is why colonialism and its legacy form the basis for many of Coetzee's works.

The very first novel written by Coetzee *Dusklands*(1974)is actually not a novel but rather two short novellas that share a common theme. That theme is an exploration of power, or the lack of it, depending on whose side you are on. It is about the power to rule that is fought for in war, or the power that is exerted in prejudice against a group of people who are considered less than human. It is about the power of the mind to conceptualize how to demean a nation of people; how to propagandize one's beliefs; or how to rationalize one's horrible and disgraceful actions. And it is about the power of survival. But power is not the only theme. It also focuses on the power of extensive military machines or the dominance exhibited by white supremacy or the exploitation of colonization and the deadly consequences of culture clash, the disintegration of the human spirit, and the complete destruction of a way of life.

The second novel written by Coetzee *In the Heart of the Country* (1977) is set on the farm in the remote South African interior, and is narrated by an unmarried

woman who is living with her father. The protagonist's relationship with her father is strained and dysfunctional, and she longs for the attention of a man. The novel expresses themes such as colonialism, power dynamics, and gender relations. The protagonist's father is a white landowner who exercises absolute control over the farm and its inhabitants, including the local black workers. The protagonist's desires and aspirations are suppressed by her father's patriarchal authority, as well as by the rigid social norms of the time. As the novel progresses, the protagonist becomes increasingly isolated and detached from reality, and her narrative becomes more fragmented and hallucinatory. This novel can also be seen as a meditation on the psychic toll of colonialism and the dehumanizing effects of power and domination. In *The Heart of The Country* is considered a key work of South African literature and has been widely praised for its innovative narrative style, its exploration of complex themes, and its vivid evocation of the harsh landscape and society of the South African interior.

The 1999 novel '*Disgrace*' another major work written by Coetzee. This novel is set in post-apartheid South Africa and follows the story of David Lurie, a middle aged professor of communications. David is a man who is detached from the world around him and who indulges in his own pleasures without considering the impact of his actions on others. The novel explores a number of themes like; the legacy of apartheid, the challenges of reconciling with a difficult past and the complexities of personal relationships. David is an inconsistent and morally ambiguous character and his actions throughout the novel often have damaging consequences for those around him. After a brief affair with one of his students David is forced to resign from his position at the University and returned to his daughter's small farm in the countryside. While there he becomes embroiled in a violent incident that leaves him deeply shaken

and searching for a sense of purpose and redemption. *Disgrace* has been widely praised for its insight into the complex issues facing South Africa in the aftermath of apartheid, and for its frank exploration of the human condition. And it is this particular work which cemented Coetzee's reputation as one of the most important writers of his generation.

Waiting for the Barbarians is Coetzee's third novel which is published in the year 1980. This is a novel which is widely read across the world. It is set in an unspecified time in an unnamed colonial outpost administered by an unnamed empire. Through this novel Coetzee makes an effort to inform the broader world of the actual terrors and crimes against humanity that existed in the 1970s and early 1980s by extending the narrative into the later 20th and early 21st centuries. It also explores the difference between justice and law as well as human conscience. The novel is a first person narrative and the story is understood as an allegory for South Africa's nationalist government.

Coetzee is said to have taken the title of the novel as well as to have been heavily influenced by the 1904 poem "Waiting for the Barbarians" by the Greek poet Constantine P. Cavafy. And the novel was also deeply influenced by Italian writer Dino Buzzati's novel *The Tartar Steppe* which too had been based on Cavafy's poem. In the poem Cavafy describes a country where all public life focuses on its enemies. Citizens wait in the forum because 'the barbarians are due'. The emperor and consuls are dressed in their finest garments to impress the barbarians when they arrive. Normal laws are suspended, and parliamentary debates cancelled during the present barbarian danger. Then the worst possible news reaches the city that the barbarians have not come. So it becomes an endless waiting for them. The poem concerns the collapse of civilization and the unexpected way in which it occurs. In the poem the

city men expect a total change with the arrival of the barbarians. And in Coetzee's novel too one could easily identify the different changes that are taking place in the colonial outpost as well as in the hearts of human beings with the arrival of the barbarians.

'*Barbarian*', in its Greek root, suggests an unidentified enemy, anyone who does not speak your language or share your cultural ideals. But the word's implications are much broader: barbarians are those who lack culture, who cannot be understood, but also cannot understand, cannot attain higher reason. But the poem's conclusion should make us ask the question that remains unspoken throughout the poem: Who are the real barbarians here? Who fails to understand what really motivates their actions? In the novel *Waiting for the Barbarians* too one will end up with the same question that, who are the real barbarians? And the novel *The Tartar Steppe* could be described as an existential novel, which tells the story of a life in which everything is sacrificed for the search and wait for an event that fills it with value and meaning that never arrives. The novel tells the story of a young officer, Giovanni Drogo, and his life spent guarding the Bastiani Fortress, an old, unmaintained border fortress. When we analyze both these novels one could very well figure out a lot of similarities between Giovanni Drogo and the unnamed protagonist 'Magistrate' in *Waiting for the Barbarians* by Coetzee.

There are many possible readings of *Waiting for the Barbarians*. J.M. Coetzee has said that this was a novel about the impact of the torture chamber on the life of a man of conscience. Despite the fact that Coetzee is a living South African novelist, he portrayed the colonial outpost as timeless, nameless, and undefined. Moreover, the Empire is unnamed. This enables the novel to go from being a historical account or even one that morally analyses a particular contemporary situation to becoming an

allegorical one about ideas and issues. “Based on Coetzee's explanation of the novel, it can be said that *Waiting for the Barbarians* is about whether the end ever justifies the means. Specifically, it is about whether torture is ever justified”.

Waiting for the Barbarians opens with Colonel Joll, a villainous official and member of the Empire's new secret police, the "Third Bureau", confronting the novel's protagonist, the Magistrate. Joll and his Third Bureau believe that the barbarians are planning a coordinated attack on the frontier regions. He has travelled a great way from the city to the Magistrate's outpost because of this. The Magistrate rejects the notion that a threat from barbarians exists because he has been living in peace in his outpost for most of life, trading with the nomads who Joll sees as the enemy. Then Joll sets out on an expedition in search of barbarian and he returns with a bunch of nomads and fishermen. Although the Magistrate is shocked, he turns his back and blocks his ears as Joll tortures his new prisoners in the barracks. The Magistrate then had a little argument with Joll about his interrogation methods and the idea that you can get truth out of people you torture. Joll at an angle implies that he is seeking a different kind of truth than the Magistrate does. He appears to take pleasure in inflicting suffering. The Magistrate is disturbed by Joll's presence because he is not able to continue his peaceful life as it was before, serving his Empire in the way he always has. The Magistrate then spends days in the neighbourhood inn sleeping with a little young woman.

After a series of tortures and deaths, Joll returns to the capital to submit the report. The prisoners are released. When the Magistrate sees them he imagines finishing them off and putting them in a mass grave. He is unable to imagine how they could possibly go back to their normal lives after they are so shattered and brutalized. They depart one by one, slowly. But a young girl is left behind by her

people after they have been released from prison. She has been disabled by the torture metered out by Joll. She started begging for food in the streets and when the Magistrate sees her he takes her to his home and cares for her wounds. He started washing her feet and ankle daily. As he tries to understand himself and the girl, he finds himself confused by his feelings of sympathy, sexual attraction and also a kind of judgment towards that girl. Night after night she stays in his room. He begs her to tell him what happened to her, but she is unwilling to talk about it. Even though he doesn't have sex with her, she submits to him and finally tells him how the torturers burned out her eyes and use a two pronged fork on her body and killed her father in front of her. He is disgusted by her once she informs him about all this and started rejecting her and going back to the inn for the young woman who is easy to be with. The barbarian girl asks him why he rejects her but he has no answer. She gestures that she wants to be with him. Instead he puts her out of his room. He doesn't reflect on the new phase of torture that he's putting her through. After this, filled with confused feelings about the girl, the Magistrate decides to take her back to her people. He and the girl go with two soldiers and a guide on horses into the desert regions toward the mountains and on the way they face many difficulties.

After a long journey to find her tribe, during which they sleep together, the girl and the Magistrate separate as she chooses to remain with her people. The Magistrate returns to his outpost after failing to persuade her to go back with him and once he reaches the outpost he is immediately imprisoned without trial for his involvement with the 'barbarians'. He is imprisoned in the same barracks room where the barbarians were interrogated. He conjures the spirit of the girl in that place and imagines her being tortured in disturbing detail. He feels the anguish of solitary confinement. He stinks and his body is broken and finally finds a way out of his cell.

The Third Bureau again captures many more barbarians as prisoners and tortures them in public under the leadership of colonel Joll. they even use children to beat the men who have their hands fastened to their cheeks with wire. The Magistrate, freed from his cell, demands that they stop. But they beat the Magistrate in front of the crowd and return him to the cell.

With more soldiers at his side, Joll departs once more, leaving the warrant officer, Mandal, in charge of the Magistrate. Mandel, further humiliates him in a mock execution, hanging him from a tree, naked apart from a woman's smock. The Magistrate becomes a beggar in the town and he realizes that some still respect him. The townspeople begin to leave when the 'barbarians' flood the fields in retaliation for the tortures. At this point Mandel's soldiers loot the town and leaves. Meanwhile Joll and his soldiers were lured deeper and deeper into the desert and mountains by the barbarians and once they returned to the outpost they too had to flee at night. And towards the end of the novel The Magistrate resumes his position in the outpost town, encouraging people those who are left in the town to begin farming in preparation for winter.

Chapter Three

Coetzee's Use of 'I-Thou' and 'I-It' Mode of Relationship in the Novel *Waiting for the Barbarians*

Literary works portray different kinds of relationships. If one analyzes closely, whether it is a poem, story, novel, drama or film, he/she will be able to come across various types of relationships which form the base for that particular work. Often, relationships between characters become an important aspect of literary works. The genuine relationships in literary works often motivate and encourage the readers to be like those characters involved in such relations. On the other hand the unhealthy and profit oriented relationships in novels, poems and so on warn the readers about the dangers of such relations.

The concepts of "I-Thou" and "I-It" relations can be seen in various ways in literary texts. Often it is very much visible in character Relationships because, Literary texts repeatedly explore the nature of human relationships through character interactions. In some works, characters may be shown engaging with each other in an "I-Thou" relationship, where they see each other as unique individuals and try to establish meaningful connections. In contrast, other characters may interact in an "I-It" relationship, where they objectify and use each other for their own purposes. An "I-Thou" or "I-It" relationship can be reflected in a literary text's narrative character. An "I-Thou" relationship can be seen in a narrator who addresses the reader explicitly and acknowledges their subjectivity, for instance, a detached, objective narrator, on the other hand, might be perceived as having an "I-It" relationship with the people and events in the narrative. In certain literary texts, symbolism can also be used to represent "I-Thou" and "I-It" relationships. A character who is depicted as being near to nature or animals, for instance, may be seen as having a "I-Thou" relationship with

the natural world, whereas a character who is depicted as destroying or exploiting nature may be seen as having a "I-It" relationship. Finally, literary texts can explore themes related to "I-Thou" and "I-It" relationships. For example, themes of empathy, understanding, and connection can be seen as reflecting an "I-Thou" relationship, while themes of exploitation, objectification, and manipulation can be seen as reflecting an "I-It" relationship.

In J.M. Coetzee's *Waiting for the Barbarians* one could find both "I-Thou" and "I-It" mode of relationships. This novel can be read as an exploration of the themes of mutual recognition and genuine encounter that are central to Buber's theory of relationship. Even though the "I-It" mode of relation dominates in the novel at times the characters make use of the human potential to become an "I-Thou" from an "I-It". The different characters in the novel give one the choice to select between both good and bad relationships. The characters in the novel include the unnamed Magistrate, The Barbarian Girl, Colonel Joll, Warrant Officer Mandel, The Girl at the Inn, The Two Soldiers, The Barbarian Man, along with some other minor characters. There are elements of "I-Thou" and "I-it" mode of relation in the interaction and communication between these characters.

In the novel, the Magistrate's encounter with the indigenous people can be seen as an example of the "I-Thou" relationship. The Magistrate is initially distant and indifferent towards the indigenous people, but as he begins to learn about their culture and way of life, he develops a deeper sense of empathy and connection with them. This process of mutual recognition and respect can be seen as a form of the "I-Thou" relationship. The Magistrate offers them food and consoling words. He warns the old man and boy about the attack that the empire is planning against the nomads people. He always valued and respected the barbarians' right over their land and he advices

Colonel Joll not to go in search of the barbarians. Magistrate's emotion to the barbarian people is expressed in his own words, like, "They have lived here all their lives, hey know the land. You and I are strangers to the land-you even more than I. I earnestly advise you not to go." He was aware that the barbarians too had the freedom to live on this earth same like him. All these years he had a peaceful living in the border colonial outpost mutual understanding with others.

On the other hand, the relationship between Colonel Joll, the representative of the empire and the indigenous people can be seen as an example of the "I-It" relationship. Colonel Joll views the indigenous people as objects to be exploited and controlled, rather than as individuals with their own agency and dignity. This mode of relation creates a sense of alienation and dehumanization among the indigenous people, and it leads to violence and oppression. In the novel the narrator explains how colonel Joll after his expedition brought his prisoners into the towns square. The pathetic condition of barbarians during that victory parade was like this;

The standard-bearer's horse is led by a man who brandishes a heavy stick to clear his way. Behind him comes another trooper trailing a rope; and at the end of the rope, tied neck to neck, comes a file of men, barbarians, stark naked, holding their hands up to their faces in an odd way as though one and all are suffering from toothache. For a moment I am puzzled by the posture, by the tiptoeing eagerness with which they follow their leader, till I catch a glimpse of metal and at once comprehend. A simple loop of wire runs through the flesh of each mans hands and through holes pierced in his cheeks. 'It makes them meek as lambs,' I remember being told by a soldier who had once seen the trick: 'they think of nothing but how to keep very still'.

From this description one can understand that colonel Joll as well as the 'empire' had an "I-It" attitude or relationship towards the barbarians because they doesn't have any sympathy, love or compassion towards the prisoners. Colonel Joll tortures the barbarian community as object to remain in his power and authority and as well as to show the public how powerful he is. He doesn't respect or value the dignity of the people belongs to the barbarian community.

Except the Magistrate all others belonging to the empire and the frontier town had an "I-It" mode of relation with the barbarians or the indigenous people. In the yard where the prisoners are kept "the kitchen staffs refuse them utensils and begin to toss them their food from the door way as if they were indeed animals." And "the soldiers used the stout green cane staves to beat the prisoners, bringing them down with the heavy slapping sounds of washing-paddles, raising red welts on the prisoners back and buttocks." No one was deeply concerned about the feelings and sufferings of the prisoners.

The Magistrate and the barbarian girl have both an "I-Thou" and an "I-It" relationship at different points in the story. In the novel, the Magistrate initially has an I-Thou relationship with the barbarian girl. He sees her as a human being with her own thoughts, feelings, and desires. He empathizes with her suffering and tries to understand her perspective. In the beginning one can see Magistrate as fatherly figure to the barbarian girl. He requests her not to beg in the streets and offers her food, water and a place to stay. He enquires about all her ailments and provides her the needed care and protection. However, as the story progresses, the Magistrate's relationship with the barbarian girl becomes more I-It, where he sees her as an object or a means to an end. He becomes more interested in using her as a tool to gain information about the barbarians rather than acknowledging her as a person with her

own agency. Magistrate says,

It is a week since words have passed between us. I feed her, shelter her and use her body, if that is what I am doing, in this foreign way. There used to be moments when she stiffened at certain intimacies; but now her body yields when I nuzzle my face or clasp her feet between my thighs. She yields to everything.

The old Magistrate makes use of the young girl's body, more than that a sickly woman's pathetic situation to satisfy his sexual desires and fantasies. At times he washes and caresses her with a feeling of lust within him. As a human being his weaknesses transform him from "I-Thou" to "I-It" mode of with the barbarian girl. In contrast, the barbarian girl's relationship with the Magistrate remains primarily I-It throughout the novel. She sees him as a representative of the oppressive empire that has caused her people so much pain and suffering. She uses him to escape from captivity and returns to her people, showing no emotional attachment to him. And that's the reason why she decides to stay back with her own people once she joined them even though the Magistrate wished to return with her.

Throughout the novel, the Magistrate and Colonel Joll have a complex and shifting relationship that can be seen through both the "I-Thou" and "I-It" lenses. Initially, the Magistrate sees Colonel Joll as an It, a representative of the Empire who has come to exert control over the barbarians. Colonel Joll, in turn, sees the Magistrate and the barbarians as objects to be studied and controlled. However, as the novel progresses, the Magistrate begins to develop a more nuanced view of Colonel Joll. He recognizes Colonel Joll's intelligence and commitment to his mission, and he begins to see him as a human being rather than simply a representative of the Empire. At times, the two men engage in conversations that could be seen as "I-Thou"

moments, where they listen to each other and try to understand each other's perspectives. But once the Magistrate returned from the desert Colonel Joll put him in prison for treason. He failed to understand the genuine personality of the Magistrate. Colonel Joll teats him like an enemy and denies him from enjoying his freedom in the society. I-It attitude dominates in Magistrate's relation with Colonel Joll. Ultimately the relationship between the Magistrate and Colonel Joll remains fraught with power imbalances and violence. Colonel Joll's brutal treatment of the barbarians, including torture and violence, stands in stark contrast to the Magistrate's growing empathy for them. In this sense, the novel can be read as a critique of the I-It relationship, where one group seeks to dominate and control another, and a call for the recognition of the humanity and dignity of all individuals.

In the novel, the warrant officer Mandal's relationship with Magistrate can also be viewed as an I-It mode of relation. He forces the Magistrate to wear a woman's calico smock and ask him to go naked in front of the public. He makes fun of him in front of people by interrogating and humiliating him in various ways like hanging him in a tree with the women's smock. Mandal shows no respect towards the dignity and individuality of the Magistrate. The Magistrate becomes a mere object in the hands of Mandal. But as their life move ahead interacting with each other one can see Mandal's transformation from "I-It" to "I-Thou" mode of relation towards the Magistrate. He realizes that violence and oppression inflicted on the Magistrate by his own people are unjust and seeks to make amends for his own complicity in their suffering. Later Mandal releases Magistrate from prison give him the to live as he wish out of his sympathy for him. And Magistrate thanks him for his kindness and here there relationship raise into the I-Thou manner.

There are occasions in the novel where the men are having an I-It mode of

relationship towards woman. Men viewed the female body as a commodity to be used, for instance, at times the Magistrate and other men in the novel go to the inns for comfort and relaxation, to enjoy time with young girls. The Magistrate himself says,

In this moody state I pay a visit one evening to the rooms on the second floor of the inn. As I climb the rickety outside stairway a man I do not recognize hurries down past me, ducking his head. I knock at the second door along the corridor and enter ...the girl herself is occupied in front of the mirror, she gives a start at my entry, but rises smiling to welcome me and bolts the door. Nothing seems more natural than to seat her on the bed and begin to undress.

This is clear case of I-It mode of relation, where one makes use of the other for one's own selfish desires. The readers can experience the objectification and exploitation of woman at different occasions in the novel. But we see certain woman in the novel maintaining an I-Thou attitude towards the Magistrate. For example, when the Magistrate started begging after his release from prison they received him in their houses and offered him food and support. They show respect and love towards him by calling him sir and greeting him with a smile. Some of the women console him about the hard times he had in his life.

At times the empire over exploit the natural resources for their survival and this exhibits the I-It relationship toward environment. For instance, the horses, which the Magistrate and his fellow soldiers take along with them on their journey to return the barbarian girl also experience both I-Thou and I-It relationship towards them. The I-Thou relation is visible in Magistrate's words like "It is a great relief to see them (horses) eat." And he tries to lighten the burden of horses by removing all the

unwanted things from horseback. And the I-It attitude is visible in the actions like, even though the horses are tired because of the heavy load of firewood on their back the soldiers don't make effort to reduce the weight and they finally slaughter one of the tired horse to have a feast. So here the horses become a mere object to satisfy the pleasures of human beings. But the Magistrate again continues to have an I-Thou relationship towards environment by sympathizing with them and taking care of them.

This novel has themes like empathy, understanding and caring for the other, which reflects the I-Thou relationship, and exploitation and objectification, which reflects the I-It relationship. The characters in "*Waiting for the Barbarians*" use both I-Thou and I-It mode of relation interchangeably in their life for their survival. From the novel it is clear that always the I-Thou mode of relation help one to win the hearts of others and I-It mode of relation often end up in violence and exploitation. As weak and fragile human beings to maintain our power and comfort we depend more on I-It relationship, but the transformation from 'I-It' to 'I-Thou' relationship help one to have a more joyful and peaceful coexistence with one's fellow beings.

Conclusion

The well known philosopher and thinker Martin Buber introduced “I-Thou” and “I-It” mode of relationship to the world. “I-Thou” relationship helps one to have a relationship with others based on love respect and mutual understanding whereas in an “I-It” mode of relation one sees the other person as a object to be exploited. In the novel *Waiting for the Barbarians*, the South African writer J.M. Coetzee has made use both “I-Thou” and “I-It” mode of relation to explain that the human life is a mixture of both these relationships. The encounter between different characters in the novel either falls under “I-Thou” or “I-It” mode of relation. Both these relationships are necessary for the co-existence of human beings. After analyzing the novel it is impossible to say that a human person can live his entire life relating with others in mutual trust, understanding and love. In this competitive world where profit and success are the major concern, often human weaknesses and the different circumstances where each individual is situated force them to see the other as an object. Another important realization is that when someone sees the other as thing or object to be utilized, at one point in life, he too will be treated like an object by others.

The human lives on the earth always strive for perfection in one’s life because there is both good and bad in everyone’s life. From the novel it is very much clear that those in power and authority take I-It mode of relation to relate with those below them. On the other hand those people who are under authority and power had to use “I-Thou” mode of relation for their survival. Approaching others with a prejudiced mind will prevent us from having a genuine relationship with others. Only a person, who has concern and love for the other, will be able to value and respect the uniqueness of each individual. Human beings have the freedom to choose any attitude in their relationship with others. Nowadays many relationships are broken,

particularly when someone or the other start exploiting others in the name of their relationships. It is impossible to live without the help of others. So, one must be careful in relating with others. According to Buber, I-Thou is the best mode of relation and there has to be a continuous effort and try from each individuals part for a transformation from I-It attitude to a relationship of genuine love, care, fraternity and communion.

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**DON BOSCO ARTS AND SCIENCE COLLEGE,
ANGADIKADAVU**

‘BLONDE’; A FEMINIST TALE

A Project Submitted to Kannur University in Partial Fulfilment
of the Requirement for the Award of Bachelor of Degree.

JILTON.K .GILLS

Register No: DB20AEGR024

DEPARTMENT OF ENGLISH

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March 2023

KANNUR UNIVERSITY**Bonafide Certificate**

This is to certify that this project report entitled "**Blonde; A feminist tale**" is a bonafide work of Jilton K Gills, who carried out the project work under my supervision. This project has not been published or submitted either in part or in whole, for any other degree.

Fr.Jaison Anthikkadu**Head of Department****Fr.Jaison Anthikkadu****Project Supervisor**

Declaration

I, **Jilton.K. Gills**, hereby declare that the project work entitled "**Blonde; A Feminist tale**" has been prepared by me and submitted to Kannur University in partial fulfilment of the requirement for the award of Bachelor of Arts in English is a record of original work done by me under the supervision of Miss Aswathi Krishna of the department of English of Don Bosco Arts and Science College.

I also declare that this project work has not been submitted by me fully or partly for the award of any degree, title, or recognition before any authority.

Angadikadavu

31-03-2023

Jilton.K.Gills

DB20AEGR006

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Introduction

Films are similar to novels and short stories in several ways as they tell a story, and they include the same genres- science fiction, thriller, horror, romantic, detective, historical, adventure, etc. Films may have more sub-groups like tragedy, war, action, comedy, etc. Though films are considered multimedia, the methods used to analyze films are closely associated with those used to analyze literature. Films take command of more of our senses to create special atmospheres, and feelings or bring out emotions as they are a visual treat to the audience. Films include literary elements like plot, setting, characterization, structure, and theme, which make up a screenplay, there are also several film techniques used to tell a narrative. In films, much attention is paid to lighting, camera angles, sound, music, and editing. The most important aspect of a good film is how well it could combine all these elements.

A film is typically described as a collection of moving images that are broadcast on television or in a theatre and frequently tell a story that may cause viewers to experience certain emotions. "Movies touch our hearts, and even awaken our vision, and change the way we view things," said Martin Scorsese. They transport us elsewhere. They widen their thoughts and doors. The recollections of our lives are preserved in movies. The film is a type of artistic expression that mainly uses the visual as a medium of exchange.

The film is one of the newest art forms that has incorporated the framework and forms of numerous other literary and visual arts. It can be regarded as a complex piece of art that combines acoustic components because it heavily depends on technical factors. The film is a potent new art form that uses a variety of distinctive

techniques and jargon. A movie is a multi-dimensional art form that incorporates sound, speech, music, written text, and moving pictures. The film's current form and framework were molded through an ongoing replication process. The cinema has been greatly influenced by a broad range of artistic disciplines, including dramatic, musical, environmental, pictorial, and narrative. It has taken a lot of inspiration from writing, art, building, theatre, sculpture, and photography, among other things. Historical events, popular culture, mythology, faith, and folklore continue to inspire movies.

Cinema is the greatest art and entertainer of the 20th century. It is a unique blend of art, technology, and literature. Now it has even become a part of the academic syllabus in schools and colleges. The bond between cinema and literature was from its primitive development stage. Several novels have been made into motion pictures. Some of the well-known literature turned motion pictures are Robert Mulligan's *To Kill a Mockingbird* (1962) based on Harper Lee's work of the same name published in the year 1960 J B Lippincott and Co., P J Hogan's *Confessions of a Shopaholic* (2009) based on Sophie Kinsella's book with the same name published in the year 2000 by Black Swan, Christopher Nolan's *Interstellar* (2014) based on the book *The Science of Interstellar* by Kip Thorne published by W W Norton and Company in the year 2014, Peter Hutchings's *The Hating Game* (2021) based on a book with the same name authored by Sally Thorne in 2016 published by Harper Collins.

The vast bulk of the countless films produced each year center on men. These films are created for everyone, but primarily for males, by men. Some films have been able to provide an opportunity or several for female leads in their cinematic realm in this all-male world of film. In Indian films, female actors have long been devalued and reduced to mere ornaments. Every nation has a tale to share about its history,

current culture, and predictions for what the years to come will hold. A few things hadn't occurred in many years and only lately began to do so. Hollywood's

female-focused films include *Jeanne Dielman, 23 Commerce Quay*, 1080 Brussels (1975), *His Girl Friday* (1940), *The Piano* (1993), and *Blonde* (1975). (2022)

The mere presence of a female lead used to be regarded as box office suicide, particularly for big series with primarily male fanbases. This theory has been repeatedly debunked by films like "The Hunger Games," "Divergent," and "Captain Marvel," which were partly inspired by the growth of contemporary feminism in the mainstream at the beginning of the decade. As a result, we've noticed an increase in the number of movies with female leads in the poster's middle.

Increased participation is a great start, but Hollywood is still male-dominated. Despite being more frequently represented, males continue to dominate these representations of women. More stories are being provided to women, but most of these individuals do not focus on women.

Chapter One

A glance at ‘BLONDE’

The 2022 American biographical movie *Blonde*, directed and written by Andrew Dominik, is the second, identical adaptation of Joyce Carol Oates' 2000 book of the same name. Ana de Armas portrays American actress Marilyn Monroe in this fictionalized account of her life and work. Julianne Nicholson, Xavier Samuel, Bobby Cannavale, and Adrien Brody are also featured in the ensemble.

The movie experiments with changing aspect ratios and switches back and forth between color and black and white. After an extended period of development that started in 2010, the movie was produced by Dede Gardner, Jeremy Kleiner, Tracey Landon, Brad Pitt, and Scott Robertson. Production on the movie began in August 2019 in Los Angeles. During the COVID-19 outbreak in 2020, production came to an end in July 2021. In addition, the film attracted attention and controversy for its main casting, explicit sexual content, and distinction as the first NC-17-rated movie to be made available on a streaming platform.

On September 8, 2022, *Blonde* had its world debut at the 79th Venice International Film Festival. On September 16, 2022, it started a limited theatrical run in the United States before being made available on Netflix on September 28. Both reviewers and viewers gave the movie sharply divided reviews; while de Armas's performance received widespread praise, Dominik's graphic portrayal of Monroe's life has been condemned as manipulative and unethical. Armas was nominated for four awards—the Screen Actors Guild Award for Outstanding work by a Female Actor in a Leading Role, the Golden Globe Award for Best Actress in a Motion Picture - Drama,

the Academy Award for Best Actress, and the BAFTA Award for Best Actress—for her work.

This movie is based on Joyce Carol Oates' 2000 book "Blonde," which is a dramatized account of Marilyn Monroe's life rather than a true biography. Oates argued that the book is fictional and shouldn't be viewed as a memoir. Oates claimed that she was not involved in the creation of this movie, even though the director, Andrew Dominik, occasionally got in touch with her. She was granted access to an almost-final cut of the movie in 2020 and has been gushing about it ever since. A two-part drama called *Blonde* (2001) based on the book starred Poppy Montgomery as Monroe.

Norma Jeane Mortenson was raised by her psychologically unstable mother Gladys as a child. She receives a framed photograph of a man Gladys says is her father for her seventh birthday in 1933. Later that evening, the Hollywood Hills catch fire. Gladys takes Norma Jeane there, saying her father resides there, but she is compelled to return home by the police. When Norma Jeane enquires about her father, a furious Gladys attempts to drown her in the bathtub but lets her go. Norma Jeane flees to her friend Miss Flynn's home, where she is sure that she will be okay. A few days later, Gladys gets transferred to a mental institution after being deemed unfit to care for a child, while Norma Jeane is given to an orphanage. According to the stage name "Marilyn Monroe," Norma Jeane transforms into a pin-up model in the 1940s and starts to appear on calendars and magazine covers. She is raped by Mr. Z, the head of the movie company, as she tries to make it into the acting world. She shows up for the audition for *Don't Bother to Knock* in 1951 and is cast as Nell. The audition goes wrong when she melts down and departs in tears, but she still manages to impress the person in charge of casting enough to get the part.

Norma Jeane encounters Edward G. "Eddy" Robinson Jr. and Charles "Cass" Chaplin Jr. as her acting career progresses steadily, and they start dating in a polyamorous way. Her breakthrough part comes in 1953's *Niagara*, but after she is seen out and about with Cass and Eddy, her agent asks her to cut back on her public appearances with them, which irks her because she believes that the Marilyn persona is only a mask for her real self. Much to her delight, Cass makes Norma Jeane pregnant. However, she ultimately chooses to abort the child out of concern that the child could inherit Gladys' psychological problems. Cass concurs with her choice. She decides to cancel on the actual day of the meeting, but it is already too late.

Later, she encounters Joe DiMaggio, a former athlete who understands her desire to depart Hollywood and pursue a more serious acting career in New York City. She gets a letter from a man professing to be her father as she is filming *Gentlemen Prefer Blondes*. At the film's debut, Norma Jeane expressed that she felt removed from her on-screen persona and claimed it was not her. After being informed that someone has been awaiting her, she goes back to her motel room. Instead of her father, as she had anticipated, she discovers Joe, who makes a reluctant proposal to her.

When Cass and Eddy give Joe some nude press photos of her, which enrages Joe to the point that he hits her and insists that she refuse to produce the seven-year itch out of principle, Norma Jeane and Joe's marriage breaks down. She continues to video, performing the well-known marketing stunt with the white outfit. When she comes home, a drunk Joe screams at her and starts hitting her. Shortly after, she files for divorce. Norma Jeane goes through the audition process for Arthur Miller's Broadway show *Magda* in 1955. Everyone in the audience is impressed by her performance during a read-through, but Arthur takes a while to warm up to her after

she offers him some perceptive character analysis. Arthur and Norma Jeane wed and relocate to Maine, where she gets pregnant and leads a happy existence with him. But one day as she strolls along the sand with a plate of food, she stumbles and drops it. She quickly resumes playing after becoming distraught.

Norma Jeane's uncontrollability and mental instability worsen while *Some Like It Hot* is being filmed. She feels overawed by the constant press attention, thinks she is turning into a joke, frequently loses her temper on set, particularly in front of director Billy Wilder, and develops a growing estrangement from Arthur. She starts taking pills to help her deal with her worry. She developed a dependence on booze and drugs by 1962. Norma Jeane is picked up by Secret Service agents while intoxicated, brought to a hotel where she meets the president, who makes her fellate him before sexually assaulting her, and then has her carried away after she pukes in his bed.

She starts to question if this is what being Marilyn Monroe has led to, and before being sent back to her Los Angeles home, she hallucinates having another abortion. She is already confused and drugged from pills when this happens. She discovers over the phone from Eddy that Cass passed away and left her something. At first, she is reluctant to see it, but Eddy persuades her otherwise and sends it to her in the mail. The object she discovered when the three of them together turned out to be Cass' memento, and the package also includes a letter in which he admits that the letters Norma Jeane have been receiving—letters that purport to be from her father—was written by him.

When Marilyn and Arthur Miller are humorously chasing each other on the shore, for instance, kissing and hugging in the golden, shimmering sunshine, Blonde

is more powerful in its softer interludes. She asks him sweetly, "Am I a good girl, Daddy?" to win his approval. She can't be content here, of course, either. She is saddened by all of her happy moments because we are already aware of how this story concludes. The first chapter provides a brief overview of the film *Blonde*, the second chapter aims to lay the foundation for the feminist literary theory, the third chapter examines how the central theme of feminism is presented in the film, and the final chapter highlights *Blonde* (2022) as an example of a typical feminist film.

Chapter Two

Feminism; An Overview

Feminism is a very sophisticated viewpoint since it gives modern thought new awareness, power, and understanding. It is both a modern and global ideology. Feminism includes a variety of viewpoints, but its three main tenets are that gender is a social construction that oppresses women more than men, patriarchy molds this construction, and women's experiential knowledge is a necessary foundation for a society free from sexism in the future. Women's rights and their status in social and cultural circles are given special consideration in systems of thought and ideologies known as feminism. The phrase is frequently used to refer to the late eighteenth-century women's rights movement, which is still active today in its pursuit of total and complete, social, and wealth equality for men and women. A branch of social theory as well as a political movement that is primarily inspired by and based on the experiences of women. While generally criticizing social structures, many feminist proponents also analyze gender inequity and advocate for the rights, interests, and problems of women.

In the 1960s, the "women's movement" was born to combat gender inequality. In the 1960s, the "women's movement" was born to combat gender inequality. Of course, the women's movement of the 1960s did not mark the beginning of feminism; rather, it was a revival of an ancient school of thinking and activity that had already been established by the presence of some of the great works that had identified the issue of women's inequality in society. A country cannot be termed independent if its women are not allowed to live their lives on their terms.

An Affirmation on Rights of Women (1792), written by Mary Wollstonecraft, critiques masculine authors such as John Milton, Alexander Pope, Jean-Paul, and Jacques Rousseau; Olive Schreiner's *Women and Labor* (1911); and Virginia Woolf's *A Room of One's Own* (1929) all eloquently depict the unfair treatment meted out to women pursuing education and other life choices outside marriage and motherhood. *The Second Sex* by Simone de Beauvoir, published in 1949, contains a significant part of how women are portrayed in D. H. Lawrence's books.

The 1960s "women's movement" was the direct cause of such feminist literary criticism that exists today. Feminism is a relatively new concept. It's a term that came into use after women had already begun to question their lower status and call for an improvement in their social standing. Even though there have been numerous attempts to define "feminism," the endeavor is particularly challenging as a number of the various feminist-related positions appear to be not just divergent but even occasionally violently opposed. Feminism's primary definition is that it is concerned with women's subordinate status in society and the sex-based discrimination that women face. One could also concur that all feminists advocate for altering the social, economic, or cultural order to lessen and ultimately eliminate discrimination against women.

One of the earliest groups in human history is feminism. There is no singular definition of feminism, but it essentially means putting an end to gender prejudice and promoting gender equality. There are various forms of feminism within this objective. Feminism can be described in terms of "waves," as opposed to defining them separately from one another. The wave image is frequently used to explain the movements of feminism, but it has some drawbacks. It may oversimplify a complex past of beliefs, principles, and individuals who frequently disagree with one another.

With this reduction, one might assume that the history of feminism follows a simple progression. The truth is a lot trickier. There are numerous smaller motions that interact and build upon one another. Having said that, the wave image is a helpful place to start. The narrative is not fully told, but it is outlined. Theorists claim that feminism has gone through four phases.

The *Second Sex* by Simone de Beauvoir marked the start of the first surge of

feminism. In her main works, Beauvoir exposed sexism and male dominance. Despite not having been intended as a feminist text, it exhibits a profound knowledge of the requirements and wants of women. It rejected the idea that women's fates were determined by a "eternal feminine" character. In this context, the term "women's subordination" related to women's inferior status, restricted accessibility to resources, and limited ability to make decisions. In most cultures, this was the case. The piece is still one of the most important ones for modern women. The primary objective of first-wave feminism was to have society acknowledge that women are not objects to be used as property. First-wave feminism's founders were abolitionists, but their priority was the liberties of white women. For years to come, feminist would be haunted by this exclusion. Elizabeth Cady Stanton's "Woman's Bible," which she wrote in the late 19th century, is a prime instance of a work of criticism that is solidly in this trend and looks beyond the more masculine-centric outlook and interpretation.

The sexual upheaval of the 1960s coincided with the emergence of second-wave feminism. The birth control pill, which just came out, offered women control over their bodies and the decision of whether or not to have children. Second-wave feminists began speaking out against domestic violence, workplace and educational disparities, and rules governing divorce and child custody. They were more outspoken than their predecessors. Activists concentrated on the structures that held back women, drawing inspiration from the Civil Rights movement and anti-Vietnam War demonstrations. This required a deeper examination of the causes of women's oppression. Traditional positions for men and women in the home were questioned. The queer idea gained more traction. This time period saw important wins, such as the Equal Pay Act of 1963 and other the Supreme Court cases.

Third-wave feminists accepted the "intersectionality" theory put forth by renowned author, professor of law, and civil rights advocate Kimberley Crenshaw. For instance, a black woman may not feel racism or sexism in the same way as a white woman or a Latina woman. The idea that gender could be constructed by society was also advanced by third-wave feminism. Transgender rights are now a feminist concern. Transgender people, both males and women, are more and more accepted and actively support feminism. Many third-wave feminists carried on the fight for equal employment and educational possibilities, much like the second-wave feminists before them. Going into the 1990s, women had more authority and rights as a result of second-wave feminism's institutional successes. The ability to consider other facets of their personality allowed them to embrace individuality and rebellion. Reclaiming significant cultural accomplishments like Eve Ensler's "The Vagina Monologues, the Guerrilla Girls, and punk rock riot girls" was a trend during this time. Many women were more open in how they spoke, and behaved, and clothed about their sexuality.

Second-wave feminists, a lot of whom opposed traditional femininity, occasionally found this perplexing. There were numerous ideas and small movements at this time, but there was only one "rule": there weren't any laws. Women were given full freedom to choose how they wanted to live thanks to the third wave.

Since the fourth wave is more about the movement's ongoing expansion than it is about a shift, some people believe that we continue to be in the third wave of feminism. However, many think we're in the midst of a new wave as a result of the MeToo movement and an acceleration of assaults on women's rights. The movement has entered the digital era thanks to social media activism. It expands on the third wave's focus on tolerance and raises challenging issues regarding freedom, equity, and empowerment. Intersectionality remains a concern for fourth-wave feminism. Critics of "white feminism," which downplays the particular challenges of women of color, draw attention to the suppression of non-white feminists and their ideals. The topic of trans rights is also a hot one. Trans women and other people who oppose the gender binary have frequently found feminism to be an unwelcoming and hostile environment. Many members of the fourth generation of feminism are fighting this exclusion. The fourth wave is complicated, just like every wave that came before it (and every wave that comes after it). It includes a variety of movements that interact with one another and complements one another. This conflict cannot be avoided.

Even though some forms of feminism can be detrimental, feminism is inclusive and more effective when a variety of viewpoints are represented. All people are to be freed from the stifling effects of socially created masculinity and femininity, according to fourth-wave feminism. Early in the twenty-first century, the fourth generation of feminism appeared, carrying on many of the practices and strategies. The way in which the fourth wave of feminism interacts with technology and is

associated with internet activism sets it apart from its forebears. It addresses ideas like body positivity, how women are portrayed in mainstream media and offensive ads.

The two main subcategories into which feminist critique and the purpose of the theory are divided are French feminism and Anglo-American feminism. The "Post Structuralism" and "Psychoanalytic Theory" that French feminists adopted and modified were both major influences. French feminism, which developed from the "Philosophical School," is more "theory-oriented." They look into the issue of how gender is used in English speech and writing. The radical claim that men fully govern all western languages was made by French feminists. The works of Luce Irigaray, Helene Cixous, and Julia Kristeva's "New French Feminism," which she invented and described as "Semiotic and Symbolic," are the most prominent examples of French feminists.

The Sexes That Do Not Exist. For French feminists, the "language" and "philosophy" problems were of particular importance. The term "New Women" was used to characterize the female protagonists of 1890s English literature. In the "New Woman Fiction" of the 1890s, the protagonists fight for emancipation but are eventually defeated by societal norms or their own frailties.

Authors like Grant Allen and Sarah Grand praise the "New Woman" mainly for serving as an example of chastity. The feminist activist of the end of the nineteenth century was often referred to as the "New Woman." The New Woman was depicted as a kind of undersexed, asexual being. She was known for having a temperament that was not feminine. She seemed to be an imitation of ideologue biological processes, or the physiological explanation

of theoretically constructed societal roles, especially the notion that women are less biologically intelligent or lack the strength to carry out tasks that are traditionally done by men. Both "femininity" and "masculinity" are constructs of society. One does not become a woman; one is not born one, according to Simone de Beauvoir in *The Second Sex*. (p. 295). By being forced to adhere to certain societal standards of femininity and being led to believe that these norms are innate, all biological women are subjected to patriarchal oppression. Modern 8 real formulations can only be understood by women if they adopt a male persona. In an effort to achieve a consensus, Carter redefines "bisexual" beings as "New Eves," questioning the notion that women are feminine. Being bisexual in the scholarly sense means exhibiting characteristics of both sexes. Women's rights advocates like Cixous favor "bisexuality," which refers to the combination of two holes, over the joining of two halves.

They specify that a person who has two different gender identities is queer. It is the part of oneself that contains both of the sexes. (*The Feminist Reader* 104). In addition to having both male and female sexual organs, plenty of characters created by Angela Carter are considered "bisexual" because they also have a mixture of other manly or feminine characteristics. In Carter's books, women are often referred to as "bisexual". Due to a number of cultural and historical variables, women are the real bisexual beneficiaries. Man is unwavering in his commitment to upholding his spectacular penile monosexuality.

Both males and females can experience a woman's urge to transform into a man. In order to conform to patriarchal expectations, women were denied the freedom to define their own notions of what it meant to be a woman. As a result, they were

given qualities like heavenly beauty and sweetness. The ideal woman is depicted as a submissive, docile, and selfless being in everything from Coventry Patmore's Angel in the House to Dante's Beatrice. "But beneath the goddess lies the monster, the obverse of the male idealizing of females is the masculine dread of femininity. The monster woman is the woman who rejects the submissive role patriarchy has designated for her, who acts on her own initiative, and who refuses to be selfless. In other words, the monster woman has a story to tell. Women cannot be considered to be free from fathers, living independently, and without spouses. "Patriarchy" refers to a social structure in which the father holds actual or symbolic authority and women are reduced to second-class statuses as property and commodities. Women frequently accept their status as normal and submit to oppression. Through her book, she demonstrates that the notions of an all-powerful father and a spouse who subjugates his wife are not cultural but rather artificial.

The goal of the social movement known as feminism is to give women in society equal rights and opportunities. Another group of women whom we can refer to as "feminists" founded the movement. According to this group, men are given priority over women in all spheres of western culture, including the home, church, politics, economy, and even the arts. Feminism is a type of human being, not only a movement led by and for women. Feminism is the practice of looking at people as human beings and considering their issues, aspirations, and needs. The idea of social, economic, and political equality between the sexes is known as feminism. Feminism has many forms, even though it predominantly developed in the west. Globally and is represented by an assortment of organizations dedicated to advocating for the rights and interests of women.

A political, cultural, or economic movement focused on giving women equal advantages and protection under the law might be referred to as feminism. In addition to a movement that promotes gender equality for women and works to advance their rights and interests, feminism includes political, sociological, and philosophical theories and philosophies that address issues of gender difference. Although the terms "feminism" and "feminist" did not become popular till the 1950s and 1960s, they had been used in everyday speech much earlier. For instance, Katharine Hepburn refers to the "feminist movement" in George Stevens' 1942 movie *Women of the Year*.

The history of feminism, in the opinion of Maggie Humm and Rebecca Walker, can be broken down into three phases. The first wave occurred in the mid to late nineteenth century, the second wave in the 1960s, and it is extremely challenging to pinpoint the beginning of the third wave. This feminist movement gave rise to feminist theory. It appears in several academic fields, including feminist geography, feminist history, and literary criticism. Within western society, feminism has changed the mainstream viewpoint in a variety of fields, from culture to legislation. Feminist activists have fought for women's rights in the workplace, including parental leave and wage equality, women's legal rights, their right to bodily autonomy and personal freedom, abortion rights, and also for reproductive rights. They have also fought against misogyny and other forms of gender-based discrimination against women.

Throughout a significant portion of its history, the majority of feminist movements and ideologies were led by middle-class white women in North America and Western Europe. Yet, women of various races have put forth alternate feminisms, at least from Sojourner Truth's 1851 presentation to American feminists. The Civil Human Rights Movement in the United States and the end of European colonial rule in sections of Latin America, Africa, the Caribbean, and Southern Asia also

contributed to the acceleration of this trend in the 1960s. The terms "post-colonial" and "third Id" have since been introduced by women from former European colonies as well as the third world. Several postcolonial feminists criticize western feminists for being ethnocentric, Chandra Talpade Mohanty. Alice Walker and Angela Davis were well-known black feminists.

Western society has changed as a result of the feminist movement. Women now have the right to vote, more educational opportunities, pay that is almost on par with men, the ability to file for divorce and assign blame, the freedom to decide for themselves whether or not to become pregnant, and the ability to own property. Feminist criticism did not begin until the late 1960s as a separate and organized approach to literature. But, there are two centuries of battles behind it. Books like *A Vindication of the Rights of Women* (1792) by Mary Wollstonecraft, *The Subjection of Women* (1869) by John Stuart Mill, and the American Margaret Fuller's *Women in the Nineteenth Century* marked the acceptance of women's cultural roles and accomplishments as well as for women's social and political rights (1845). A significant portion of feminist literary criticism is still connected to today's political feminist struggle for social, legal, cultural, and equality.

Virginia Woolf, who in addition to her works of fiction also wrote *A Room of One's Own* (1929) and several other essays on women writers and the cultural, economic, and educational disadvantages inside what she called a patriarchal culture that has impeded or stopped women from realizing their creative and productive potential, is regarded as a key pioneer in feminist criticism. Simone de Beauvoir's *The Second sex* (1949), a comprehensive critique of the social view of women as solely the adverse object or 'other' to man as the dominating subject who is assumed to convey humanity in general, started a far more extreme critical mode in France. In a

movement that, as Elaine Showalter noted, exhibits the immediacy and thrill of a religious awakening, there has been an explosion of feminist writings since 1969 that has been unmatched by prior critical advances. Feminist critics in English-speaking nations have been particularly interested in rethinking how we approach literature to better reflect female concerns, beliefs, and points of view. Feminist critics frequently claim that they aim to expand and reorganize—or, in extreme cases, to completely displace—the literary canon, which is the body of works that, through a process of consensus, have come to be regarded as "major" and serve as the main focus of literary history, criticism, scholarship, and education. Some feminists, in particular, have focused their critical attention on the literature that is either authored by lesbians or discusses lesbian relationships in straight societies.

Despite their relative youth, feminist theoretical and analytical images grow in volume and scope every year. Numerous specialized feminist magazines and publishing houses are available, practically all schools and universities now provide women's studies programs and courses in women's literature and feminist critique, and anthologies, periodicals, and conferences are given an ever-increasing amount of attention. Being concerned with the effects of sexual variations on the writing, meaning, evaluation, and assessment of literature appears destined to have the most significant and long-lasting effects on the history of literature, academic instruction, and critiques, when conducted by men in addition to by women, of all the essential and conceptual innovations of the years.

Although feminist political ideologies date back to the seventeenth century, feminist literary criticism is a relatively new development. Women who were readers, teachers, editors, writers, or students first saw and began to criticize the constrained and secondary roles that fictional heroines portrayed. Women critics and authors

began seriously examining how they related to the study of literature. Over the past 20 years, feminist critique has evolved intellectually, moving from a focus on the subjugation, abuse, and exclusion of women in literature to the research of women's writing to an examination of the production and portrayal of gender in literary discourse.

As it has grown through time, feminist critique has called for a radical rethinking of the theoretical foundations of literary analysis in addition to the acknowledgment of women writers. A variety of feminist critics from the USA have been thinking about our connection with other critical factions and revolutionaries as a result of this process and the mission of developing our criticism.

"Cultural life" is the term. Maintaining internal coherence while forging intellectual and political alliances with other marginalized and radical viewpoints within literary analysis will be a challenge for feminist criticism in the future. While some might argue that feminist critique is united by its political commitments, many believe that a politically conscious feminist criticism should strive to use academia to better the lives of women. The development of feminist criticism takes place through the lens of a person who considers that social, economic, historical, literary, and psychiatric factors all play a role in determining the ideology of gender and whose cerebral and political allegiances have been influenced by involvement in radical movements as well as literary theory. I try to make sense of the diversity of voices and perspectives within the field by focusing on a few hot-button issues as of 1988 and using quotes from a wide spectrum of feminist critics. Feminist criticism has a strong connection to modern women's literature and supports women's access to publications on an economic, critical, and professional level. This support is related to the rise of feminist publishing collectives and women's presses, many of which were established

in the early 1970s. Examples include the Feminist Press in the United States, De Femmes and Editions Tierce within France, Virago as well as The Women's Press in England, Frauenhofers've in Germany, Cooperative Editorial des Mulheres in the country of Portugal, Forlaget Honsetryk in Denmark, Sara in the Netherlands, and Awakening in Taiwan. Because they were able to keep up these independent presses, feminist publishers in various nations were able to spread women's writing and criticism widely outside of the academy. Despite the theoretical foundation of contemporary feminist literary theory, it is best to visit women's bookstores in cities across North America and Europe to truly understand the impact of the feminist literary revolution. The female As women's subjectivity was established as an epistemological paradigm in opposition to conventional male frameworks of thought, a movement led to an outpouring of confessional and biographical feminist literature. It also evolved into an aspect of feminist resistance and conflict.

The majority of feminist critics were female authors who wrote critiques that questioned both the substance and tenets of academic style. As Roland Barthes noted in his early essay on "criticism and language," "it is inconvincible that the imaginative laws governing the writer should not be enforceable for the critic." Every knowledge and discovery that women who were feminist critics created about women's writing and its connection to a dominant tradition enjoyed transformative personal effects in their works. To communicate both feminism and criticism, women's writing and feminist critique had to be "a double-voiced discourse," representing both the quiet and the loud.

Chapter Three

A Feminist Approach to 'Blonde'

The history of women is neither linear nor does it follow a well-defined pattern. It is, in reality, a crucial element of the history of civilization, while being largely invisible to the naked sight. Its threads are intertwined intricately with culture, society, and government, but most importantly with human lives. It's intriguing to try to untangle these threads from the many traditions that have been woven into them. The patriarchal culture has already chosen what it means for a woman to be a decent daughter, wife, and mother. A good lady is kind, compassionate, considerate, sweet, selfless, and flexible. She is a mother when preparing and serving food, a secretary while he is at work, a servant when he requests her, a prostitute in his bed, and patient like the soil

Andrew Dominik was set on making a serial killer film before reading Joyce Carol Oates' "Blonde" depiction of Marilyn Monroe. To create a movie from within a person's mythology, Dominik said, "I had always wanted to produce a tale concerning childhood trauma and the way it influences an adult's vision of the world. As I read "Blonde," I realized that I could do this with an actress and that it should be a little more sympathetic. My initial plan was to do it for a serial killer. It is therefore where it originated. The writer-director also based Ana de Armas' portrayal of Monroe's "mythological" viewpoint on her relationships with prior girlfriends. Stuff Dominik remarked, "The life experience that was recounted reminded me of the kind my buddies would say as they attempted to explain their situations and their mythical perspective on their lives. It reminded me a lot of "Blonde," So it was kind of simple to grow fixated on that. I developed an interest in Marilyn Monroe as a result. In Blonde, Netflix's new biopic of Marilyn Monroe, there is hardly a scene in which

Monroe is not topless, sobbing, being violated, or undergoing a forced abortion. Do you envision grim realism? Reconsider your position. The entire thing is captured in a dreamlike, high-glamour soft focus, with artistic decisions and the sporadic appearance of a squeaky-voiced fetus. In terms of reality, some of this didn't even occur - there is no proof of the abortions, for instance - and much is omitted. In an interview, filmmaker Andrew Dominik said he was "not so interested" in Marilyn Monroe's activism and her success in taking over a male-dominated business by starting her own production company, for example.

Biopics about abused female celebrities are currently somewhat of a fetish, promoting themselves as feminists yet lasciviously focusing on the pain of their protagonists. Consider the movies *Pam & Tommy*, which is about the infamous sex tape, *Judy*, which depicts Judy Garland in her final days, or the continual retelling of Princess Diana's unravels in ever-closer focus. The rewards for filmmakers are clear. Doing a biopic "commenting" on a sexually abused star like Monroe or Anderson allows you to replicate the same sexualized visuals that initially attracted audiences, only this time they are trendy feminists. (In the movie *Blonde*, the camera briefly enters Monroe's cervix.) You are also fueling a wider market, the market for female suffering, that has no connection with feminism.

Blonde, starring Ana de Armas as Marilyn Monroe, is among the most eagerly awaited films of 2022. The biopic, which is the first 18+-rated Netflix production, is a made-up biography of Marilyn Monroe, beginning with her weddings and ending with her untimely death in 1962. The actress who plays Marilyn has praised the film as "a brave, unwavering and feminist point of view on [Marilyn's] tale," but it has also come under fire for its sensationalized portrayal of the delayed star's life. The actress

who plays the Hollywood legend, Ana de Armas, has referred to the film as "a brave, unapologetic, and feminist point of view on [Marilyn's] tale."

Native Americans have a history of being oppressed by white people. This past may have absorbed the notion that white society is better and that our customs and customs are undeserving of love and affection. To compensate for this sense of inadequacy, the dominant patriarchy embraced the position of the oppressors against the population that believed they had control and influence over—women. The fact that Indian women have brown skin than Hollywood celebrities draws a lot of criticism. Because she sets the standard for beauty in the culture, most Indian directors choose to cast a fair-skinned woman with European-influenced features as the female lead.

The conclusion of *Blonde* drops many shocking revelations. The movie, which is a retelling of Marilyn Monroe's inner thoughts, was written and directed by Andrew Dominik and is based on Joyce Carol Oates's novel of the same name. Whether it was because of its NC-17 rating or the criticism Oscar candidate Ana de Armas received for her accent in the movie, *Blonde* made news in the months before it was made available for streaming.

Norma Jeane Mortensen, a.k.a. Marilyn Monroe, has another abortion after being compelled to have oral sex with the President. At this stage in Norma Jeane's life, drug use has taken on a routine role in an otherwise turbulent existence. Marilyn Monroe learns Norma Jeane's "tearful father" is a lie from a letter Cass wrote before his death, which she receives after Cass's passing. Marilyn Monroe goes into a tailspin after Cass gives back her stuffed animal, venting her anger on the set and abusing drugs severely before she dies of an apparent overdose. Before ending on a depressing

note with her dying days, the movie cuts between different stages of Marilyn Monroe's life. There is a lot to analyze in *Blonde*, including the choice to keep the identities of Monroe's marriages a secret, how she felt about her absent father, and what is based on fact.

In essence, Andrew Dominik fails to distinguish between Norma Jean and Marilyn Monroe, falling into the same voyeuristic trap of portraying Monroe as the "Blonde" victim of strong men in Hollywood. The inherent actress-sex worker connection that predominated during the theatre era is the root of the issue with looking back on an actress's life. This was done to distinguish between "respectable" ladies and "deviant" ones. The conceptual category of "sex worker" itself included the creation of an identity for a woman who was at the other end of the social spectrum from "respectable" society.

This connection contributed to Monroe's identity formation and the extreme sexualization of her features. She was transformed into the "blonde bombshell" for the audience, from her voice to her appearance. The unique talent that helped female actors succeed professionally in the male-dominated public sphere was frequently destroyed by this pervasive association between an actress and a prostitute.

Andrew Dominik's take on Monroe showcases a somewhat fearful, vulnerable and naive side of her in the quest for mandating a space in public. Dominik's perception of Monroe extends the actress-sex worker connection that perhaps Monroe faced during her career. *Blonde* reinforces Marilyn Monroe as a sex symbol rather than deconstructing it, despite the fact that it is both partially fictional and partially based on the lengthy book by Joyce Carol Oates. *Blonde*'s reduction of Monroe as an actress

and performer made her overly vulnerable to the men in authority, which made it difficult for her to flee from her systemic and ongoing oppression.

Even though she was the best actress in the country in the 1960s, Marilyn Monroe found it difficult to be appreciated for her work and talent rather than for her masculine gaze-constructed sexual characteristics. In Dominik's depiction, Monroe is stripped of her labor, talent, and skill and relegated to the constructed categories of the actress and the sex worker. She is not the "dumb blonde" of the 1960s this time; instead, she has been subjected to the status of a victim of events brought on by her overt sexualization in public. According to Joseph Roach, famous people have two bodies: a "body natural" that expires with death and a "body political" that lives on in the world's view.

Blonde repeatedly attempts to portray Monroe as having conviction and presence as a public facade to conceal her frail inner self. Dominik thoughtfully considers Monroe's vulnerability and her continuous cries for help from men or her motherhood. The second half of *Blonde* features the trope of motherhood as a necessary redemptive solution that can rescue Monroe from the actress-sex worker label. This trope is based on childhood trauma. Dominik's portrayal of Monroe solemnly represents her profound regret shrouded in a persistent desire to become a mother following her first abortion and miscarriage. Dominik's portrayal of reality shows Monroe completely losing control after failing to achieve her biological objective.

Blonde, who is being sexually abused by the President, goes back to the montage of the fetus in the final thirty minutes of the film. *Blonde* presents a contentious interpretation of Monroe's abortion as well as an overt representation of a

mother's remorse that, by the film's conclusion, has consumed Monroe and driven her insane. In *Blonde*, which prevents Marilyn Monroe from having any other identity, Andrew Dominik almost intentionally reflects Marilyn Monroe's fear and fragility. The narrative forces Marilyn to choose between her failure to become a mother and her desire to be a daughter, finding daughterly love in all of her interactions.

Blonde portrays Monroe as embodying the traditional roles of a daughter, a mother, and a devoted wife while also defining Monroe as a redemptive story of debate. *Blonde* memorializes Marilyn Monroe in a sad way, pleading with people to remember her for the horrors endured rather than her accomplishments.

Conclusion

The majority of feminist critics were female authors who wrote critiques that questioned both the substance and tenets of academic style. As Roland Barthes noted in his early essay on "criticism and language," "it is inconvincible that the imaginative laws governing the writer ought not to be enforceable for the critic." Every knowledge and discovery that females who were feminist critics created about women's writing and its connection to a dominant tradition enjoyed transformative personal effects in their works. To communicate both feminism and criticism, women's writing and feminist critique had to be "a double-voiced discourse," representing both the quiet and the loud.

Film still has considerable cultural value despite critics' constant worry about cinema status (box office receipts, reliance on franchises, pirated content, the rise of excellent television, etc.). We contend that (white) men's continued dominance in the sector is partially to blame for this. As a result, a crucial part of a feminist critical studies method for studying postfeminist media has continued to be the feminist critical study of the portrayal of gender along with the intersecting identities of class, racism, and sexuality in film. Even though we are constantly reminded of how few women have that opportunity, research on women filmmakers continues to use feminist literary analysis to argue for the artistic and historical significance of women's work.

It may feel like cinema criticism is an antiquated kind of academic writing. However, when approached from a feminist viewpoint, cinema criticism picks up on the scandal of women's exclusion. It answers to that marginalization in a variety of ways, including in-depth analysis, concise summaries, historical engagement, and

writing about the present. Feminist film critique offers a political in addition to an aesthetic reaction to visual culture and is driven by an awareness of disparities and a passion for film.

Blonde was controversial and called a "complicated, highly contentious film" by critics and viewers. Although de Armas' performance received favorable reviews, the prose and Dominik's portrayal of Monroe's life divided critics. Others lambasted the movie as being exploitative, misogynistic, and degrading, while some thought the movie's take on the standard biopic was refreshing. *Blonde* currently has a 42% approval rating out of 302 reviews on the evaluation aggregator site Rotten Tomatoes, with an overall rating of 5.5/10. The consensus of the site's critics is as follows: "Blonde can be tough to watch as it is between reflecting on exploitation and adding to it. Ana de Armas' radiant performance makes it difficult to turn away. "The movie has a score of 50 out of 100 on the website Metacritic which uses a weighted mean, based on 57 critics, suggesting "mixed or average reviews."

From analyzing every data related to the film '*Blonde*' scholars can clearly define the work as a feminist movie by all standards. The materialization and objectification of the female are depicted visibly through the protagonist of the film, Marilyn Monroe. The female body isn't a commodity or an object to satisfy the sexual needs of a man. Marilyn often becomes subject to sexual assault and physical attacks by different men from the president who raped her to her husband who left her after assaulting her in public. The movie portrayed also the trauma faced by women who undergo situations like Monroe's. '*Blonde*' is a biopic and thus a real-life encounter of a woman who aspired to be the face of women all through the globe, but the journey was incomplete and history proves that many women like Marilyn Monroe had to end up in a state where they decide to kill themselves. Abortions and assaults were that

woman's two sides if she considered her a coin. So thus, it's clear that 'Blonde' directed by Andrew Dominik is a feminist Biopic.

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DON BOSCO ARTS AND SCIENCE COLLEGE
ANGADIKKADAVU

Breaking the Chains of Patriarchy: A Feminist Analysis of *The Thousand Faces of Night*

A Project Submitted to Kannur University in Partial Fulfillment of the Requirement for
the Award of Bachelor of Degree

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DEPARTMENT OF ENGLISH

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May 2023

KANNUR UNIVERSITY

Bonafide Certificate

This is to certify that this project report entitled “**Breaking the Chains of Patriarchy: A Feminist Analysis of *The Thousand Faces of Night***” is a bonafide work of Amal Johnson, who carried out the project work under my supervision. This project has not been published or submitted either in part or in whole, for any other degree.

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Declaration

I, **Nafeesathul Thamanna Thavarayil**, hereby declare that the project work entitled “**Breaking the Chains of Patriarchy: A Feminist Analysis of *The Thousand Faces of Night***” has been prepared by me and submitted to Kannur University in partial fulfillment of the requirement for the award of Bachelor of Arts in English is a record of original work done by me under the supervision of Mrs. Deepa Kuruvilla of the department of English of Don Bosco Arts and Science College.

I also declare that this project work has not been submitted by me fully or partly for the award of any degree, title or recognition before any authority.

Angadikadavu

Nafeesathul Thamanna Thavarayil

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DB20AEGR047

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Nafeesathul Thamanna Thavarayil

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Introduction

Feminism is the philosophy of women's emancipation; it holds that sex discrimination causes injustice to women. The feminist movement includes sociological and political theories on issues of gender difference. The fundamental concept that law journals that use the term "feminist" to discuss have yet to define Famous Indian author Githa Hariharan has made an effort to highlight the profoundly established prejudices held by Indian culture towards women.

The 1993 book *The Thousand Faces of Night* discusses gender and identity difficulties as well as feminism. She strives to focus on the lives of the characters, notably Devi, Sita, and Mayamma, who manage to thrive in a society that is controlled by men. A lady overcomes every challenge she encounters in life and even manages to hang on. Githa gives us a glimpse into Indian heritage, culture, and the place of women in Indian society through the study of women's characters.

The Thousand Faces of Night by Githa Hariharan depicts the lengthy journey Indian women have taken from being oppressed and forced into servitude to persistent protests and, ultimately, asserting their identity against patriarchal society. Particularly, *The Thousand Faces of Night* illustrates many stages of female development. In *The Thousand Faces of Night*, the female characters Mayamma, Parvatamma, Sita, Devi, and the grandmother all come from various generations. Devi, the protagonist of *The Thousand Faces of Night*, is a young woman and a product of western education. She finds that her life is full of disillusionment, and she has all along thrived on illusions of womanhood.

Githa Hariharan presents Indian tradition, culture, and the position of women

in Indian society. This novel discusses the life of Indian women in general in the context of tradition. Though these characters are victims, they try to overcome their trials and problems very quietly. Sita, the protagonist's mother, has revived her abilities as a violinist. We assume that Devi will also find herself by going back to her roots. Gautam Sharma says that *The Thousand Faces of Night* is the story of Devi's quest for self-image. She failed to define herself within the framework of the male-oriented structure, i.e., as a wife in an arranged marriage or even as a rebellious lover. The feminist point of view is commonly used to raise a voice against the institution of family, which determines a woman's identity in bourgeois society.

The first chapter of the project deals with this part and attempts to paint a vivid picture of feminism. It is a social and political movement that advocates for the rights of women on the grounds of gender equality. Women living in modern India still face many issues of discrimination. It does not deny the biological differences between the sexes but demands equality in opportunities. Women's status in a patriarchal society and the code of conduct differ depending on their gender. The second chapter of the project, *The Thousand Faces of Night*, deals with issues of feminism as well as gender and identity. In it, she tries to explore mainly the lives of the characters, namely, Devi, Sita, and Mayamma, who survive in a male-dominated society. A woman faces all the problems in her life and even survives with her inner strength. Through the study of women's characters, Githa provides us with a peek into Indian tradition and culture and the position of women in Indian society. The third chapter of the project will apply the concept of feminism to the novel *The Thousand Faces of Night* and study how the theory is applied and how the feminist theory is portrayed in this novel.

The Thousand Faces of Night, a novel written by Githa Hariharan, explores the complex lives of women in India, their struggles and their identities. Feminist theory plays a significant role in this novel as it analyzes the patriarchal society and the oppression that women face. Feminist theory is a collection of ideas and beliefs that focus on the social, political, and economic equality of the sexes. It seeks to highlight and challenge the power structures that contribute to the oppression of women. *The Thousand Faces of Night* provides a powerful critique of gender roles and societal expectations, and through the lens of feminist theory, it examines the ways in which women navigate these constraints.

Chapter One

Breaking Boundaries: An Exploration of Feminist Theories in English Literature

Feminist thinking is one of the most recent philosophies to develop, despite having roots that go back a very long way in time. We list the numerous feminisms that have developed over the last 200 years and talk about their historical foundations. The aim of feminism is to improve the status and rights of women socially, politically, and culturally. Feminism aims to combat systemic discrimination against women, eliminate it, and build a more just and equitable society.

Feminism encompasses a wide range of ideals and views, but at its core, it advocates for gender equality and the rights of people of all genders. This includes the fight for reproductive freedom, fair pay, and an end to violence against women. It is also about challenging gender norms and advancing women's representation and empowerment in all areas of society. Feminism, whose origins can be traced back to the 19th century, has come a long way to realise its goals.

Feminism has its roots in the late 18th and early 19th centuries, a time when women were fighting for greater equality and rights. This movement, often referred to as the "first wave," was strongly influenced by the ideologies of the Enlightenment, which placed a strong focus on equality and individual freedom.

Mary Wollstonecraft, who published *'A Vindication of the Rights of Woman'* in 1792, was one of the first and most well-known advocates of women's rights. This work challenged the gender roles of the time and called for women to have equal access to school and work. Throughout the 19th century, advocacy for women's rights organised itself and grew stronger. To fight for women's rights, including the right to vote, the right to own property, and the right to control their own

bodies, women in Europe and the United States founded a variety of associations and organisations. The second wave of feminism emerged in the 1960s and 1970s, when the movement had to overcome obstacles, including hostility from governments and the public. This wave focused on issues such as reducing violence against women, equality in employment, and reproductive rights. Today, feminism is a global movement that encompasses a variety of viewpoints and concerns, but its core goal remains gender equality and women's full participation in all aspects of society.

The word "feminism" is said to have originally been used to refer to a political and social movement that aimed to advance equal rights for women in late 19th-century France. The Latin word "femina," which means "woman," is where the term "feminism" originates. The late 18th and early 19th centuries were when women in Europe and North America first organised and fought for their rights, such as the ability to vote, the right to own property, and the right to an education. These early initiatives served as the foundation for the modern feminist movement, which is still working to advance women's empowerment and gender equality today. Later theorists have used a variety of terms to describe the basic issues of feminism, including sexism, misogyny, chauvinism and patriarchy. These terms include oppression, exploitation, subordination, discrimination, inequality, and exclusion. All of these phrases are used to describe limitations on women's social prospects.

The writings of philosophers from the eighteenth and nineteenth centuries, including Wollstonecraft and Mill, questioned some of the societal constraints that were imposed at the time on middle-class western women. Friedan contends that women would be able to understand the "feminine mystique" if they participated in public activities like politics and paid jobs. It has expectations for female sex passivity, masculine dominant subordination, and fulfilment in parenting and

domestic duties. Versions of feminism that advocate equality in terms of men's terms fail to recognise how complex the issues of opportunity, equality, and freedom of choice actually are. The majority of liberal feminists concur that it's critical to challenge the distinction between the public and private worlds.

A significant influence on the study of literature has been made by feminist literary theory. This theory aims to investigate and contest the ways in which gender and other social constructs, including race, class, and sexual orientation, influence the production, reception, and interpretation of literature. In addition to highlighting the perspectives and experiences of oppressed people, it seeks to reveal the patriarchal and other repressive power systems that underlie literature.

The fundamental principle of feminist literary theory is the conviction that literature is not an impartial or objective depiction of reality but is rather influenced by the social, cultural, and historical milieu in which it is created. According to feminist literary critics, authors' gendered and other social identities, as well as the historical, cultural, and cultural contexts in which they were formed, influence literary works. Feminist literary theory places a significant emphasis on the gendered look. This is a reference to the prevalent patriarchal power structures in society, which are supported by the use of masculine perspectives in literature. Feminist literary critics claim that this is a particularly blatant example of the gendered gaze because female characters are frequently portrayed as objects of male desire and their experiences are frequently discarded. The "male gaze," which refers to how women are frequently portrayed in literature and other kinds of media as objects of male desire, is another key idea in feminist literary theory. The way that female characters are frequently

presented as docile and submissive, with their bodies and sexuality being portrayed as the only source of their value, makes this very clear.

The term "subaltern," which refers to marginalised populations whose voices have been suppressed or marginalised by prevailing power structures, is also explored in feminist literary theory. In order to provide women, people of colour, and other marginalised groups a voice in literature, feminist literary critics contend that these groups' voices and experiences have generally been omitted from literature.

Simone de Beauvoir is one of the most well-known feminist literary theorists. In her ground-breaking book *"The Second Sex,"* she examined how gender affects how we perceive the world. In contrast to Bell Hooks' *"Feminist Theory: From Margin to Center,"* which argued that feminist theory must give priority to the experiences of marginalised groups, Sandra Gilbert and Susan Gubar's *"The Madwoman in the Attic"* questioned the idea that women were unable to produce great literature.

Feminist literary theory has made a significant contribution to the study of literature by exposing the ways in which gender and other social identities shape literary works. This approach has challenged the patriarchal and other oppressive power structures that underpin literature and celebrated the voices and experiences of marginalised groups. While there is still much work to be done in terms of achieving gender and social equality, feminist literary theory has been an important step in this direction.

The distinction between "sex" and "gender" is another important principle. Sex is a biological phenomenon; the capacity for women to have children is the

primary distinction between men and women. The biological function of men's physical strength and aggressive tendencies is to safeguard their female partners and children. Male physical strength has received a lot of attention in modern societies. Even though the importance of these gender divisions is clearly diminishing as a result of falling birth rates and an increase in employment that is dependent on one's intellectual and educational abilities, industrial societies continue to place a heavy emphasis on them.

The idea that "genderized" and "socialized" relationships between men and women are inborn, unchangeable, and favor one gender over the other is called sexism. Although there are sexist women, the majority of sexism in society is perpetrated by men and focuses on the sexual and financial exploitation of women. It is an ideology of "imperialism" in which men hold power over women and represents the power dynamics that exist between men and women in society.

Feminism may be seen as having its roots in patriarchy. In society, there are gender roles for both men and women, but males force their position on women. They have been imprisoned within this imposed environment, both consciously and subconsciously, in almost all civilizations and historical periods. All facets of society, both public and private, as well as language and intellectual debate, are permeated by this patriarchy.

The struggle for economic, political, and social equality relies heavily on feminism. Feminism is important for advancing women's social, political, and economic equality. Feminism also gives women more power and helps them feel accepted and independent. Another important fact to keep in mind is that true feminists do not despise men, traditionally feminine lifestyles, or people who want to

keep their families together. Liberal feminism is a way to make sure men and women are treated equally. Women who emphasise an individual's capacity to end gender discrimination Liberal feminism's objective is for individuals to make women and men more equal before the law, in society, and in the workplace by utilising their skills and the democratic process.

Feminism is a relatively new philosophy that practically dates back to the late eighteenth century. There are three "waves" of feminism. Between the years 1830 and 1930, the first was primarily concerned with political and legal rights. The second wave came about in the 1960s and 1970s, was more concerned with personal relationships and deeper issues. Over the past ten or so years, the "third wave" has largely been a reflection and reevaluation of the progress that has been made.

English feminist literature has had a significant impact on our perceptions of gender roles and power dynamics between men and women. Some of the most influential feminist writers ever are Virginia Woolf, Toni Morrison, Sylvia Plath, Zadie Smith, Chimamanda Ngozi Adichie, Jean Rhys, Charlotte Bronte and Emily Bronte. Through their writing, these authors have looked into the complexities of female identity and challenged conventional gender roles. "*A Room of One's Own*," written by Virginia Woolf, is a classic work of feminist literature. She argues in it that women can only truly be free if they are financially independent. She also looks into the idea that patriarchy prevents women from being creative. Another example of feminist literature that looks at how slavery affected African-American women is Toni Morrison's '*Beloved*'. '*The Bell Jar*' by Sylvia Plath is a semi-autobiographical novel about mental illness and gender roles in society. '*White Teeth*' is a postmodern novel by Zadie Smith that looks at race and identity in Britain. '*Half of a Yellow*

Sun 'n' Moon by Chimamanda Ngozi Adichie is a historical novel about love, loyalty, and betrayal that takes place during the Nigerian civil war. *Wide Sargasso Sea* by Jean Rhys is a prequel to *Jane Eyre* that tells Bertha Mason's story from her own point of view. *Jane Eyre* is a well-known piece of feminist literature that challenges conventional gender roles and investigates the power dynamics between men and women. It was written by Charlotte Bronte.

Women's sexualization and objectification in literature are long standing themes in the literature. Women are frequently depicted as objects that male characters can manipulate. This is especially true in works written by men, where female characters are frequently portrayed as objects of desire or plot tools. Additionally, female characters are frequently depicted as passive and submissive, whereas male characters are active and dominant. It has been argued that this sexualization and objectification of women in literature reinforces patriarchal values and perpetuates gender stereotypes.

The female characters in *Love in the Time of Cholera*, a love triangle story by Gabriel Garcia Márquez, are frequently objectified and sexualized. The two male characters, Florentino Ariza and Dr. Juvenal Urbino, are presented as competitors for the prize of the primary female character, Fermina Daza. The male characters are frequently manipulated by Fermina by using her physique, which is frequently characterised as being physically beautiful. The masculine characters are energetic and dominant, while Fermina is represented as being docile and subservient. The sexualization and objectification of women foster gender stereotypes and patriarchal ideals.

Feminism, in contrast to other ideologies, generally disregards or takes for granted the majority of their concerns. Moreover, it disregards distinctions between 'private' and 'public' worlds. Feminism's primary objective is to overthrow patriarchy, or male supremacy, in all of its varying manifestations. The primary objective of feminism is to end patriarchy, also known as male dominance, in all of its various manifestations. However, there are a number of distinct "schools" of feminism, each with its own focus: liberal, socialist, conservative, and radical schools, which oppose each other. Skeptics have viewed it as a luxury reserved for middle-class Westerners; it really isn't that different from any other worldview. Last but not least, in contrast to nearly every other ideology, feminism has not produced political parties. But in the West, it has had a significant effect.

Chapter Two

Navigating Patriarchy: A Feminist Reading of The Thousand Faces of Night

Literature may be used to convey concepts and opinions. Progressive ideals were conveyed by a fictional genius through their literary works. These masterpieces, which afterwards became classics, deserve to live forever. Each and every person likes them. Some literary masterpieces have persisted through time. Among the numerous famous people who will never be forgotten is Githa Hariharan. Indian women's authors have tried in vain to portray women's feelings. In their publications, men and women's social relationships as well as feminist concepts' progressive facets are in-depthly discussed. These authors have made the societal facts explicit. Among these well-liked authors is Githa Hariharan.

“*The Thousand Faces of Night*, written by Githa Hariharan, examines the situation of women in a patriarchal society in terms of various gender-specific behavior norms. In 1993, she received the Commonwealth Writers Prize. *The Thousand Faces of Night*, which was published in 1993, discusses issues related to gender and identity as well as feminism. She makes an effort to concentrate on the lives of the three main characters are Devi, Sita, and Mayamma who manage to survive in a society ruled by men. Women overcome all obstacles in life and even survive thanks to their inner strength. By having us examine the roles played by women in her stories, Githa gives us a glimpse into Indian culture, custom, and the place of women in Indian society.

Indian novelist and editor Githa Hariharan lives in New Delhi. She was born in Coimbatore and raised in Bombay. Her first book, *The Thousand Faces of Night*,

won the 1993 Commonwealth Writer's Award. Githa Hariharan uses the fiction form to teach kids about her culture by delving into Indian mythology and relating it to the lives of her people today. Throughout the story, Indian mythology is interwoven with the lives of the Indian ladies. Githa Hariharan has portrayed India's splendour in her novels. Simply defined, "*The Thousand Faces of Night*," her book, is a celebration of Indian mythology.

In *The Thousand Faces of Night*, one face represents a thousand lives. The 200-year-old customs that bind thousands of Indian women are a truth. The book has a scent that reminds us of sitting on our moms' and grandparents' laps, and while we read it, their warm fingertips will once again relieve our sore foreheads. In "*The Thousand Faces of Night*," the story revolves around three female characters: Devi, the primary heroine; Sita, her mother; and Mayamma, the caretaker and cook. Indian women are compelled to fall into the trap of the old customs and traditions despite their generations, backgrounds, and education. The young, educated, and American-educated heroine of the novel, Devi, did not want to marry Mahesh. She also makes a comparison between her friends' relationships with their mothers at this point. Githa Hariharan skillfully examines the norms for gender interactions through Hindu mythology. The narratives in the book represent the lives of people like Gandhari, Amba, Damayanthi, and others. In the book, relationships are developed based on each person's emotional requirements.

She demonstrates in her novel how challenging it is for Indian women to find their position in a society where men, tragically, still predominate. She combines the stories of these women with those of some significant Hindu mythical heroines in order to restructure and redefine the myths to fit into a contemporary setting. The lives of three different generations of Indian women are also shown by her. In a

culture where males predominate, she laments the predicament of women who are still reluctant to accept their own fate and asks for equality and freedom for all women.

The complex themes of identity, self-discovery, and the quest for freedom are the focus of Githa Hariharan's moving book, *The Thousand Faces of Night*. In the 1970s, Bombay, a bustling metropolis, serves as the setting for the story, which follows one woman's struggle with various roles and expectations from society. Her writing frequently focuses on the experiences of Indian women, delving into topics like cultural heritage, gender norms, marriage, and motherhood. In 1997, she received the Commonwealth Writers Prize for Best First Novel (Asia Pacific Area). In 2000, she received the Sahitya Akademi Award. She has earned various accolades for her work. Her primary areas of interest include investigating how cultural identity may influence people's lives and writing about complicated interactions between characters that question standard gender norms. Due to the way she approaches issues affecting contemporary society, Githa Hariharan is known for her bold and direct writing style. Her visions shed light not only on the emergence of a new woman who is true to herself but also on the entire history of women's roles within the cultural maze. a total of three The women in the book try their hardest to get past the tough challenges and find a place for themselves.

The main character of the novel is a young bride who just joined an Indian traditional family. Devi, on the other hand, is not content to merely assume the roles of the submissive wife and daughter-in-law that have been assigned to her. She longs for more, for something that would allow her to express her own ambitions and goals. While she works through the various challenges of her new existence, Devi finds

solace in her own inner world, where she is free to explore her own interests and identities.

Mayamma, Devi's in-laws and Mahesh's family's housekeeper, is the novel's other characters. She is shown to be the ideal female character. She is forced to accept her fate because she has no other option. When a woman like Mayamma is abused by her own father-in-law and husband, society turns out to be crueller to her. Hariharan weaves a complex web of characters and issues throughout the book by drawing on her own experiences as an activist and feminist in India. From the bustling streets of Bombay to the tranquil hills of Matheran, the book looks at a variety of aspects of Indian civilization, from the traditional values of the older generation to the rebellious spirit of the younger generation.

The novel's major themes are the concept of identity and the struggle to identify oneself in a society that frequently tries to confine and label people based on their gender, caste, or religion. As she struggles with the various expectations and obligations that society has placed on her, Devi's path is one of self-discovery. As Devi develops relationships with the other characters in the book and begins to peel back the various layers of her own identity, she begins to explore her desires, anxieties, and dreams.

Another important topic is the novel's personal and political search for freedom. As Devi tries to find her own identity and challenge the established power structures in Indian culture, she joins the growing feminist and anti-caste groups of the time. Through her activism, Devi discovers a sense of purpose and belonging and begins to envision a new kind of future for both herself and India as a whole.

The struggles of her female protagonists are linked by the author to other myths from ancient India, like Mahabaratha and the gods, goddesses, and famous

women in Indian epics. They played a crucial role in promoting patriarchal ideas and bolstering them. The three female protagonists, each deal with varying degrees of sexism in their daily lives. The way the myths are revisited and retold through allusions to individual stories is the book's best feature. Three of them try to adhere to male-imposed norms and taboos while investigating society's patriarchal structure. As one reads a story, it will become clear that there is a narrative within another story. This is accomplished through the narrative approach used by writer to keep the novel moving and support it with allusions to myths found in the great Indian epics. The fact that she is a woman in a culture that sets a high value on traditional gender roles and hails from a wealthy background that is steeped in its own traditions and prejudices complicates her quest to self-discovery.

Three female characters in the book they are, Devi, Sita, and Mayamma show various degrees of female oppression in their own lives. The myths are revisited and told again in the narrative, with allusions to the stories of the individuals. Three of them explore the patriarchal structure of society and make an effort to adhere to the standards and taboos of men. The reader will understand that there is a story inside another story and a story inside another story. Githa achieves this by employing the storytelling style, which makes the book flow naturally and is backed up with mythological allusions to the major Indian epics. Devi, a young woman struggling to find her place in Indian society, is the protagonist of the novel. The novel takes place in Bombay during the 1970s, a period in India marked by significant social and political change. Devi marries Mohan, a man from a traditional Indian family, at the beginning of the book. Devi is initially exuberant about the prospect of starting a new life with Mohan, but she soon realises that the demands that are made of her as a wife

and daughter-in-law are too high. She is expected to follow gender norms and suppress her own aspirations and desires.

Devi begins to investigate her own identity and aspirations as she struggles with the constraints placed on her. She attends rallies and meetings and becomes increasingly politically engaged as she becomes involved in the feminist and anti-caste movements of the time. Devi begins to see the possibility of a different kind of future for both herself and India as a whole as a result of her activism. She also begins to discover a sense of belonging and a sense of purpose. Devi's relationship with Mohan begins to deteriorate as she becomes more politically involved. Mohan is uneasy about Devi's growing independence and willingness to challenge Indian society's traditional power structures. Devi moves to Matheran, a small hill station outside of Bombay, after they end their relationship.

The main character of the novel is Devi, a young woman who is trying to find her place in a culture where women are subject to rigid conventions and expectations. One of the novel's central topics is the complexity of identity. Devi struggles between the need to live independently and express herself and the need to fit in with her family's and society's expectations. The fact that she is a woman in a culture that places a high value on traditional gender roles and hails from a wealthy background that is steeped in its own traditions and prejudices complicates her quest for self-discovery.

Three of them explore the patriarchal structure of society and make an effort to adhere to the standards and taboos of men. The reader will understand that there is a story inside another story and a story inside another story. Githa achieves this by employing the storytelling style, which makes the book flow naturally and is backed up with mythological allusions to the major Indian epics.

Through the course of the book, Devi observes many different aspects of Indian civilization, from the busy streets of Bombay to the serene hills of Matheran. She interacts with people from many walks of life, each of whom has their own difficulties and objectives. Through her contacts with these personalities and the manner in which social, economic, and political forces combine to influence daily life, Devi learns about the various dimensions of Indian society.

In the novel, two generations of a family in India struggle with modernism, religious doctrine, and gender norms to figure out where they belong in the world. Through its vivid characters and exquisite writing, this book provides readers with a profound understanding of the complexities of Indian life and piques their interest in the subjects it discusses. In Bangalore, where Devi was born into a traditional Brahmin family, Mahesh is the regional manager of a multinational company. She is presented as a young, educated girl who has lived in the United States. The tales and myths that make up *The Thousand Faces of Night* are the driving force behind Devi. Devi recovers the marginal figures of Gandhari, Amba, and Ganga through these stories, which relate to their minority status. She aspires to become a "Swayamvara" for herself, and Devi's mother made the decision to wed Mahesh.

The tale of Damayanti told by her grandmother, adapted from the Mahabharata, serves as a reminder of her bravery and devotion. Mahesh's relationship with Devi is marked by loneliness and dissatisfaction because he is a businessman who is less than ideal as a husband. Devi elopes with Gopal to retaliate against him and demonstrate her fury at being rejected for a demeaning marriage. Devi returns to her mother in search of her roots after gradually developing a sense of emptiness.

The Thousand Faces of Night is a well-written and thought-provoking book about some of the most pressing issues facing Indian culture today. Through its

vibrant characters, exquisitely rendered locations, and complex issues, the novel offers a unique perspective on the many facets of contemporary India as well as the difficulties and successes of individuals attempting to redefine their own position in it. The novel offers a distinctive look at the numerous facets of contemporary India as well as the challenges and victories faced by individuals who wish to reconsider their role in it. Githa Hariharan tries to capture the current generation of women's reality. The universe in which their composite representation resides is distinct. From a feminist perspective, having an understanding of Githa Hariharan's numerous works is essential. To comprehend the feminist undercurrent in Githa Hariharan's work, a completely different perspective was required.

It explores the intricacies of interpersonal interactions and the social rules that control them. Through the characters of Devi and her family, Hariharan illustrates the difficulties and tensions that occur when people defy conventional ideas and traditions. Themes of love, grief, identity, and tradition are beautifully woven together to form a complex tapestry that depicts the richness of Indian culture.

The Thousand Faces of Night ends with a sense of promise and optimism as we see the characters' strength and resiliency in the face of hardship. Hariharan's excellent narrative and perceptive critique of cultural conventions have made this book a timeless classic. It continues to be a favourite among readers worldwide. Githa Hariharan also addresses the issue of women's rights. Her battle for survival is the source of both her identity and inherent power. Githa Hariharan makes an effort to create a new order because she is dissatisfied with traditional conventions that emphasise women's submissive roles as wives.

Chapter Three

Feminist Perspectives on Identity and Oppression in *The Thousand Faces of Night*

Indian women's struggle for survival has been depicted by Githa Hariharan in the novel *The Thousand Faces of Night*. Women in Indian society have always felt safer in this restricted connection since they are protected by their husbands or children. They are dependent on them as a result of their confinement, turning them into slaves. A patriarchal society harms the female characters in the book. They have been caught in a trap of modernism, mythology, and outdated customs. *The Thousand Faces of Night* demonstrates the numerous hardships faced by women in Indian society. The lives of Devi, Sita, and Mayamma in the novel depict the numerous sides of women from many generations.

The protagonist of the novel Devi, is the youngest of three children in a conventional Brahmin family. Devi, a young lady, is fighting to live and get by in what she perceives as a prison a regimented, restricting atmosphere. Githa Hariharan draws attention to her experience by weaving it in with the experiences of other women. As a result, the situation of women who are oppressed by such male power systems is examined. These women can either achieve liberty or find peace via self-realization and self-knowledge.

“This is what comes of educating a woman. Your grandmother was barely illiterate wasn't she a happier woman than you are? What is it you want” (TTFN 74). Mahesh inquired like this to Devi. She gradually realises that Mahesh doesn't want to love her and that he also doesn't appreciate her attempts to do so. In fact, anytime they have a disagreement, he mocks her schooling. Devi believes that

because of the colonial influences on her schooling, she was not adequately equipped to deal with Mahesh's extreme arrogance and confidence. Mahesh never makes an effort to give Devi enough time. Consequently, it is evident that Mahesh, a male Chauvinist, could never have believed that his wife was equal to him. His view of marriage is that it is only a method of having children. Devi was encouraged to get revenge on Mahesh because of his motivation and outlook. Her intense need for vengeance shows through in several ways.

“I lived a life of my own. I become a woman warrior, a heroine, I was Devi; I rode a tiger, and cut off evil, magical demon’s heads” (41). Her overwhelming desire for vengeance shows up in several ways. She claims to be a Hindu goddess named Durga, who is known for destroying evil. She quickly becomes agitated and experiences emotional pain and privation as a result of her struggle with the patriarchal ideas that have been ingrained in her as a result of her patriarchal upbringing. She does everything in her power to find a way to reconcile with Mahesh so that their union can continue. Mahesh insists that they have a child, so Devi discovers she is infertile and makes no progress in trying to conceive. He ultimately disregards all of her emotional requirements. I am still a novice in the more subtle means of torture. “I thought the knife would plunge in, slit, tear, rip across my neck, and let the blood gush” (54) Mahesh, Devi's husband, frequently takes extended business trips that last for many weeks. Devi feels more profoundly disappointed by his indifference than by his absence. Mahesh is a young woman's fantasy come true. a position as an executive, a mansion in Bangalore, and great wealth. She has all she needs, yet she senses that something is missing from her life. She finds it annoying how cold and uncaring he is. Devi feels lied to and disregarded.

After being drawn to him, she eventually elopes with Indian singer Gopal. She discovers that Gopal is also silenced by his passion for music. This awareness causes the novelty of the new connection to wear off. Devi's life has been left with an unimaginable gap as a result of her two choices. Once she separates from Mahesh, she becomes an independent woman. Thus, until she reaches self-actualization and is ultimately reunited with her mother's "wild and overgrown" garden, she feels like a fugitive running from captivity. The tension between opposing recurring cultural patterns and upholding traditions is shown to be continual and fundamental in the narrative. According to Ms. Hariharan, Mahesh's arrogance stems from deeply held beliefs about women's impotence in contrast to India's prevailing mentality and the status of women in Indian men's minds.

Githa Hariharan has researched each and every one of the minute struggles and methods of exploitation that women as members of society in India face. Women writers have excellent social observation skills. They describe as well as observe social realities in a constantly changing way. An overview of the novel as a literary genre has been provided as a graph of social inequality, injustice, and numerous structural imbalances. Social classes are the relative positions of people based on things like income, education, and occupation. Social stratification systems create "layers" of people in society based on the unequal distribution of scarce rewards. All of these limited resources have made women's roles in Indian society much more important, which further marginalises and neglects women.

Feminism is a revolt against a male-dominated society. When a woman marries, her status changes. As a result of her forced marriage, she joins a disillusioned world, and her portrayal of the Indian "wife" in modern life is the most thorough and authentic Indian literature in *The Thousand Faces of Night*. Her success

is all the more remarkable given how few authors have portrayed the usual qualities of a woman, with whom many Indian women can identify: multifaceted, intelligent, and curious. The type of woman who defies convention and is dissatisfied with her own lot in life. Devi has accepted the gift of being a bride, but it is accompanied by a curse. Her enraged father-in-law orders her to put her Veena away since she is failing to uphold her duties as a wife and daughter-in-law.

Hariharan has depicted three generations, she primarily tries to demonstrate how a woman's condition varies from generation to generation through these three characters. That generation is unquestionably influenced by the feminist movement. That improved, without a doubt, with the feminist movement. However, if a woman is freed from one social issue, another is just around the corner. Focusing on the first generation of them all, Mayamma, her main problem was physical harassment, which has been tried to a great extent to overcome. Sita, on the other hand, had a major issue with women's dreams and passions, which she gave less importance to. Devi, on the other hand, mostly demands that her emotional needs be met rather than just physical ones. In addition to these three main characters, there are Lakshmiamma, Gauri, Uma, and others, whose narratives convey to readers the precarious state of Indian women. However, these three characters serve as spokespersons for the thousands of other women in India who face the same difficulties.

When Devi rebels and elopes with Gopal, she offers a comparative study without realizing it. The Mayamma of the first generation continued to suffer; she didn't say anything at all. Mayamma was always obedient to social norms. She is one of the novel's first characters, and she is forced to go through the motions in order to survive, even though she eventually has no opinion of her own. However, later on, as the situation evolves, so does the passing of time. She suggests that Devi break the

chains and leave this life, in which she lacked an identity, because she may relate to Devi and her thoughts because she has always wanted to be like her but has never been able to because of the time she was living in. By urging Devi to flee her husband's house, she demonstrates her outlook on life to us. Devi, it could be said, functions as a pair of binoculars through which Mayamma reveals her perspective on life.

This novel investigates India's patriarchal system, which is predicated on the notion that a man's mind is superior to a woman's body. It is a family structure that is socially dominant and believes that men are superior to women. It is characterised by hierarchical and unequal power relations, with men limiting women's ability to procreate and engage in sexual activity. The patriarchal system has been in India since the early Vedic era, and it can be seen in the epics, proverbs, and stories in the "Ramayana" and "Mahabharata," which make an effort to prove that there are gender relations between men and women. Women are viewed as a reflection of society and its expectations, despite the fact that gender relations have altered over time and the caste system is firmly anchored in customs and traditions.

The patriarchy and its repercussions on their culture and society are followed in the lives of three women: Devi, Mayamma, and Sita. Devi is the victim of patriarchy, and Sita represents the Goddess, who is deceived by some of the other heralds by substituting her artistic side for her ambitions. The novel ultimately demonstrates how patriarchy and culture have become linked and how women in our society are dealing with a wide range of challenging issues.

"I am still a novice in the more subtle means of torture. I thought the knife would plunge in, slit, tear, rip across my neck, and let the blood gush, he games it plays with me are ignominious. The heart I have prepared so well for its demands

remains untouched, unsought for.” (54) Devi's husband, Mahesh, travels a lot for work over a period of many weeks. His chilly manner makes Devi feel worse than his absence. Mahesh is a young woman's dream: she works as an executive, lives in a lavish home in Bangalore, and makes a lot of money. While she has everything, she senses that something is lacking in her life. His cold and uncaring attitude irritates her. Devi feels insulted and deceived. Because she no longer receives the necessary emotional support from her mother, she feels as though marriage is a pain and hangs over her head like a knife.

It examines the patriarchal system in Indian society, which is based on the idea that the male mind is superior to the female body. It is a socially dominated family structure that considers men superior to women and is characterised by power relations that are hierarchical and unequal, with men controlling women's production, reproduction, and sexuality. The system of patriarchy has been present in India since the ancient Vedic period and is reflected in the epics and poems that attempt to express the feelings of patriarchy. Harharan's depiction of patriarchy is seen as a reflection of society and requires women to be accepted as part of the family culture.

“Am I neurotic because I am a lazy woman who does not polish her floors every day? A teasing bitch because I refuse him my body when his hand reaches out, and dream instead, in the spare room, of bodies tearing away their shadows and melting, like liquid wax burned by moonlight?” (74) Mahesh believes that marriage is a social commitment that must be performed and that it is the wife's responsibility to satisfy her husband's fecundity in order to keep him content. Mahesh fulfils De Beauvoir's idea of what a man should be.

As the narrative develops, the narrator starts to doubt the societal conventions that limit her life. She grows increasingly conscious of the power relationships at

work as well as the ways in which women are marginalised and kept out of the limelight. She starts looking for information and knowledge because she is determined to break free from the limitations that society has placed on her. Hariharan provides a strong feminist viewpoint on the difficulties women experience in patriarchal countries. It is an insightful and moving examination of the various forms of oppression and the fight for freedom. The author conveys a message of empowerment and hope via the narrator's trip, highlighting the significance of women standing up for themselves and demanding their own rights.

According to Baba “The housewife should always be joyous adept at domestic work, neat in her domestic wares and restrained in expenses. Controlled in mind, word and body, she who does not transgress her lord, attains heaven even as her lord does.” (71). Women have traditionally felt safer in this restricted connection since they had their children's protection in Indian society. Being confined to them has turned them into slaves since they are reliant on them. The patriarchal culture in the book has a negative impact on the female characters. They have been caught between mythology, traditional values, traditions, and modernity. Devi eventually visits her mom to find out who she really is. Devi is portrayed as a self-reliant person who is immune to passive suffering. The overall character of women is also discussed in *The Thousand Faces of Night*, regarded as being in India. Also, it depicts the plight of women who are torn between tradition and modernity.

One of the most important ways to appreciate women is to listen to them and believe in them. Due to the fact that patriarchal societies frequently discount the experiences and opinions of women, it is essential to establish a secure environment in which they can freely express their thoughts and feelings without fear of being judged. Gender stereotypes that limit women's potential and perpetuate the idea that

they are less valuable than men are frequently supported by patriarchal societies. By combating these prejudices and advancing gender equality, we can create a culture that recognizes the contributions of women. Women ought to be able to decide for themselves what they want from their bodies, careers, and romantic relationships. Promoting women's autonomy necessitates respecting their choices, particularly when they differ from our own. When you see sexism or prejudice against women, speak up. Make it clear to others that this behavior is not acceptable and work to create a welcoming and respectful environment. In the end, to respect women in a patriarchal society, one must actively work to dispel gender stereotypes, take into consideration the perspectives of women, and work toward gender equality.

Through Devi's journey, Hariharan emphasizes the importance of feminist struggle and solidarity while highlighting the pervasiveness of sexism and misogyny in Indian society. Given that Devi's experiences are influenced not only by her gender but also by her class and caste identities, the book illustrates the interconnectedness of feminism's challenges. In addition, Hariharan's portrayal of male figures, such as Devi's husband and brother-in-law, serves to critique toxic masculinity and its contribution to the persistence of gender-based violence.

The Thousand Faces of Night provides an insightful and nuanced account of feminism in modern India. The book encourages readers to acknowledge the structural injustices that women experience while simultaneously praising the tenacity and power of feminist resistance.

Conclusion

The future will bring changes that require a constant reassessment of what feminism means and the impact it may have. This requires an understanding of past feminist struggles and knowledge, as well as a connection to current feminist movements. As modern feminist philosophy engages with a changing future, it is important to address issues that may seem outdated or irrelevant.

Love in the Time of Cholera by Gabriel Garcia Marquez is a novel that explores the complexities of love and relationships. It can be analyzed through a feminist lens, as it presents various themes and issues that are relevant to feminist theory. While the story focuses mainly on the love between Florentino and Fermina, it also touches on important feminist themes that are still relevant today. The novel is a celebration of life over death, love over despair and health over sickness. The novel opens on the day of Dr. Juvenal Urbino's death. The novel narrates the story of Florentino Ariza, who is obsessed with two things: love and sex. The final chapter of the novel describes the love affair of Florentino and Fermina on a ship that took them to eternity. The end of the novel determines that age and time does not put an end to love or lust.

Throughout the novel, Fermina is portrayed as a strong and independent woman who is not afraid to speak her mind. Despite the constraints of her society, she refuses to be defined by her husband or anyone else. Fermina's character challenges traditional gender roles and expectations, and she serves as a feminist symbol in a male-dominated world.

Many feminist themes and critiques of patriarchal society can be found in the book. The novel offers a varied and multifaceted representation of women's lives and experiences through its depiction of female agency, challenges to established gender

norms, and examination of women's sexuality. The notion of female agency is one of the book's most important feminist ideas. Particularly Fermina Daza, the female characters in the book exhibit agency and make independent decisions regarding their personal lives and romantic relationships. This contrasts with traditional gender norms, which can restrict the freedom and agency of women.

The patriarchal society that is criticised in the book also hinders the freedom and independence of women. For instance, Fermina Daza is at first hesitant to reject her father's desires and marry for love, whereas Florentino Ariza's mother is compelled by social expectations to wed a man she does not love. *Love in the Time of Cholera* also questions conventional gender norms and standards. Throughout the book, both men and women are seen engaging in activities and pursuits that are often associated with the other gender. For instance, Fermina Daza is depicted as being smart and enthusiastic about science and medicine, whereas Dr. Juvenal Urbino is seen carrying out household duties like cooking and cleaning. An honest and open examination of women's sexuality is also included in the book. Fermina Daza's sexual impulses are shown as a normal and healthy aspect of her life, and her relationship with Florentino is revealed to be mutually beneficial and consenting.

The overall representation of women's lives and experiences in the novel *'Love in the Time of Cholera'* is rich and complicated. The novel provides an essential viewpoint on the place of women in society and the difficulties they have in claiming their agency and independence through its feminist themes and critiques of patriarchal society.

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DON BOSCO ARTS AND SCIENCE COLLEGE

ANGADIKKADAVU

ECO CULTURALISM IN THE MYSTICAL FOREST
(KANTARA)

A Project Submitted to Kannur University in Partial Fulfillment of the
Requirement for the Award of Bachelor of Degree

ANUGRAHA P C

Register No: DB20AEGR007

DEPARTMENT OF ENGLISH

Project Supervisor: Mrs. Jisha E.

March 2023

KANNUR UNIVERSITY

Bonafide Certificate

This is to certify that this project report entitled “**Eco Culturalism in the Mystical Forest (*Kantara*)**” is a bonafide work of Anugraha P C, who carried out the project work under my supervision. This project has not been published or submitted either in part or in whole, for any other degree.

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Declaration

I, **Anugraha P C**, hereby declare that the project work entitled “**Eco Culturalism in the Mystical Forest (*Kantara*)**” has been prepared by me and submitted to Kannur University in partial fulfillment of the requirement for the award of Bachelor of Arts in English is a record of original work done by me under the supervision of Mrs. Jisha E. of the department of English of Don Bosco Arts and Science College.

I also declare that this project work has not been submitted by me fully or partly for the award of any degree, title or recognition before any authority.

Angadikadavu

31-03-2023

Anugraha P C

DB20AEGR007

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Anugraha P C

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Introduction

Cinema is a form of expression that honours the fusion of art and science. Silent movies were the origin of cinema. As technology advanced, the cinema became more memorable thanks to sound and colour. Thus, it is a celebration of both technology innovation and art and music. As in this project, I'll introduce the film *KANTARA* and discuss how ecocriticism and eco-culturalism are incorporated into it. This project will include a thorough overview of my analysis of *Kantara's* eco-criticism in my film. Together with chapter breaks and the project's bibliography, this will also include the project's aim. This research report aims to highlight the two-century-long interaction that exists between woods and people. The paper examines how environmental critique and eco-culturalism are portrayed. Ecocriticism is the interdisciplinary study of literature and ecology. In this manner, the interaction between people and the natural world is connected. Eco-criticism can also be a response to needs, issues, or crises, depending on how urgent it is to the individual.

Applying this approach, a recent paper makes an effort to concentrate on the folklore, spirituality, and fate that govern the country and are also represented in this film. The core of Rishab Shetty's film *Kanthara* is the ancient punjarli folklore from the coastal region of Karnataka. The king of the land left his home and family in the 1800s in quest of peace, prosperity, and happiness, and this is where the story's origins lie. Unlike other traditional heroes, the main character of the story wasn't battling for a just cause. He was merely fighting for transient problems that occasionally arose.

The main ideas Eco-criticism, eco-culturalism, spirituality, and deconstructionalism are all present in this film. The essay clarifies the topic of environmental issues that occur over centuries through the viewing of the film *Kantara*

using the notion of ecocriticism. The examination of the elements, people, and events in the film *Kantara* is the main topic of the research paper. This is a general overview of my project and the direction it follows.

This project analyses the theory and its relevance and how the theory works with the film. The setting of the film is a designated medium, in expensive makeup and elaborate costume, works himself into a trance, depicting a guardian spirit, which addresses the concerns of the community. *Kantara* carries the subtitle “a legend” and opens like a fable. An off-screen narrator tells the tale of a king who, in the mid-19th century, trades off vast stretches of his wooded demesne for obtaining the protection of a tribal deity. It is a pact not just between the raja and the forest-dwelling tribe who worship the deity, but with the deity itself, who speaks through one of the tribesmen, warning against violating the covenant. We see the dire consequences of such a transgression; a contemptuous descendant of the king challenges divine law by mocking a Bhoota Kola.

Chapter One

About the Theory: Eco Criticism and Culturalism

Author William Rueckert (1926–2006) first used the word "eco-criticism" in his article "*Literature and Ecology: An Experiment in Ecocriticism*" (1978). An appreciation of nature in all its beauty characterized the late 20th-century ecocriticism movement. Though it made an effort to eradicate it, the movement maintained a rather sharp divide between the natural and human worlds. It encouraged the pursuit of improved environmental regulations that would benefit the globe. Around this time, eco-criticism was occasionally criticized for lacking complexity.

Nature serves as the starting point for ecocriticism because it is the central tenet of the movement's concept that nature is more than just a beautiful thing. Ecology and any associated philosophy are absent from a world without nature. It may be more appropriate to think of "environmental fiction" and "nature-oriented fiction" as sub categories of ecofiction. It is made up of many styles, primarily modernism, post modernism, and magical realism and can be found in many genres, primarily mainstream, mystery, romance, and speculative fiction. It deals with environmental issues or the relationship between humanity and the physical environment, that challenges traditional and industrial cosmologies, or in which nature or the land has a prominent role.

Science fiction, fantasy, and occasionally realism are all examples of speculative fiction. It primarily serves as a literary and cultural theory, eco critique is frequently used as a blanket word to refer to any area of the humanities (such as media, film, philosophy, and history) that addresses ecological challenges. This is not to imply that ecocriticism is limited to literature and culture, as studies frequently crosses

institutional and national barriers to include science, ethics, politics, philosophy, economics, and aesthetics. It's still challenging to define ecocriticism. Initially, academics hoped to use literary analysis based on an ecological mindset that also included ethical and activist convictions.

The method of expression that honours the combination of art and science is cinema. The first motion pictures were silent ones. Sound and color helped the film become more memorable as technology developed. It is a celebration of art, music, and technical advancement.

I'll introduce the movie *KANTARA* and talk about how ecocriticism and eco-culturalism are infused into it, just like in this project. An extensive summary of my interpretation of *Kantara's* eco-criticism in my film will be included in this project. This will also mention the project's goal along with chapter breaks and the bibliography. This research report attempts to highlight the 200-year history of contact between people and the forests. The paper looks at how eco-culturalism and environmental criticism are depicted. This is not to imply that ecocriticism is limited to literature and culture, as studies frequently crosses institutional and national barriers to include science, ethics, politics, philosophy, economics, and aesthetics.

It's still challenging to define ecocriticism. Initially, academics hoped to use literary analysis based on an ecological mindset that also included ethical and activist convictions. Ecocriticism, as notably stated by Glotfelty and Fromm 1996 (mentioned under *Collections of Essays*), "takes an earth-centered approach to literary studies," as opposed to an anthropomorphic or human-centered approach.

Environmental critique and the study of "literature and the environment," both of which have their roots in literary studies, are common terms used to describe

ecocriticism (interdisciplinary and cultural). To give the movement a clear direction and historicize it, ecocriticism has been separated into "waves". The "first wave" of ecocriticism frequently overlooked more theoretical and political aspects and tended toward a celebratory approach to wilderness and nature writing. It also tended to take a deprived historic view of "nature."

The "second wave" of ecocriticism offered fresh approaches to literary analysis by, among other things, theorizing and dissecting human-centered ecostudies, imperialism and ecological destruction, animal and plant agency, gender and race as ecological ideas, and scale issues. The "third wave" contains components from the first and second waves but seeks to transcend Anglo-American prominence by advocating for a global understanding of ecocritical practice through problems like global warming. Thousands of articles and chapters as well as hundreds of volumes have been written

recently about ecocriticism. A literary analysis called eco-criticism looks at how people interact with the environment. This can be found in a variety of media, such as art, literature, and movies. The objective of eco-criticism is to assess how people interact with the natural world in order to better our treatment of it. As the global ecological issue becomes more well-known and mainstream, eco-criticism has recently been associated with action. Several eco-critical works either criticize how humans handle nature or suggest more kind and useful ways to coexist with it.

Scientist Guy Callendar (1898–1964) initially identified the global ecological problem in 1938, but many people did not take it seriously until much later in the twentieth century. The environment on Earth has suffered extensive harm as a result of human activity over the last few millennia. The ozone layer, which surrounds the planet and separates it from space atmosphere, has been damaged, for instance, by carbon

emissions from industrialization and mass farming. The growth of towns and cities has also resulted in the destruction of several natural habitats, which has caused the extinction of many animal species. Climate change activists are now pushing on nations to make commitments to reducing emissions and safeguarding the environment before it is too late. The relationship between people and nature can be shown in ecocritical writings.

Ecocritical theory has long focused on the concept of nature. While nature may appear to be the area that environmentalism seeks to protect rather simply, it is a concept on which crucial and contentious claims about ontology (the nature of something, such as claims that human nature is an inherent, frequently determining set of shared qualities) and epistemology (how we know what is real, such as the scientific methods through which credible claims that the planet's climate is changing can be made) are based. These claims, whose validity is in question, include assertions that human nature is While the binary antagonism between nature and culture has been destabilised by structuralist and poststructuralist philosophers. Environment” is a troublesome term, though its invocation frames an array of social and political movements, fields of knowledge, management practices, and critical perspectives. Environment, sometimes used synonymously with nature, colloquially designates the beautiful, dynamic world that is all around us. It gives the world importance, urgency, and significance. Whether they use the phrase or not, democratic opposition to corporate land grabs, climate change forecasting, a song for the white-throated sparrow, hydrology analyses for megadams, and the experiences of the communities they uproot all raise environmental concerns. Although its scale is uncertain, it occasionally suggests the global, occasionally the localised, and even the tiny ecosystems of microorganisms found inside human and animal bodies.

Eco Criticism in Culture and Nature

Eco criticism is a broad way for literary and cultural scholars to investigate the global ecological crisis through the intersection of literature, culture, and the physical environment. Nature and culture interact in a variety of ways, including shared norms, values, and behaviours as well as knowledge, livelihoods, and languages. As a result, cultural systems and the environment interact with one another, with changes in one frequently causing changes in the other. For instance, languages have words that describe the elements of ecosystems, and knowledge evolves together with the ecosystems upon which it is founded. When words used to describe plants or animals are lost, it frequently happens shortly afterward. This alters how those human cultures' behaviours have changed the natural environment. The environment in which cultural practices, behaviours, and belief systems take place is provided by nature.

Culture can be thought of as the systems that people use to comprehend their surroundings. The connections between these meanings and interpretations and the natural environment are the most varied, with traditional resource-dependent communities frequently having the most obvious connections. Many modern civilizations consider Nature and culture as distinct or even antagonistic entities, in contrast to many traditional communities that do not appear to distinguish between the two. But, according to E. O. Wilson, all people, regardless of culture, have an innate connection with nature because of our shared ancestry as hunters and gatherers and agriculturalists.

Knowledge is the main factor connecting Nature and culture, especially if various cultural practices and worldviews are important for managing biological diversity. Human relationships with nature are shaped by people's knowledge of the world in terms of behaviour, concepts, and values. A community accumulates and

transmits knowledge of the natural world through cultural forms of transmission like stories and narratives, which are variously referred to as traditional, Indigenous, local, or ecological knowledge. Environmental knowledge that is based on cultural perspectives includes awareness of species requirements, ecosystem dynamics, sustainable harvesting, and ecological relationships. People may eventually be able to live within the limitations of their surroundings thanks to this culturally ingrained knowledge.

Socially ingrained norms and laws are also influenced by ecological understanding. These rules, which frequently co-evolved to maintain both people and nature, regulate how people interact with and behave toward the natural world. Common property laws that control the use of resources like fisheries and forestry are a common shape that they take. The productivity and diversity of socio-ecological systems are maintained by these regulations, which are ultimately in the best interests of the community. They also specify access rights and acceptable behavior.

Many of the causes of the unprecedented trend toward monocultures in recent years— both in the landscape and among people—are shared. Capitalist economies, which emphasize unchecked economic expansion, have created some challenges. Even traditional communities that interact with the capitalist economy experience a change in consumption patterns as a result of the globalization of food systems and the commodification of natural resources. These forces pose the greatest threat to cultural and environmental resilience when they trigger quick and unexpected periods of socioeconomic upheaval. If they spend less time in nature, they may also have detrimental effects on their health, especially in young individuals.

Time spent in nature immediately enhances psychological health and wellbeing and boosts levels of physical activity. Yet when people are cut off, they experience biophobia and a fear of being outside because they see the world as wild and foreign. A new lost generation that is unable to feel innate connections to Nature and is unconnected from any specific location appears to be being created as a result of this experience extinction.

Additionally, due to cultural extinctions brought on by assimilation, language loss, and knowledge loss, these forces are paving the way for larger cultural monocultures. To the detriment of cultural diversity, rural communities are moving to the cities, cultural knowledge is not being passed down through the generations as it once was, oral knowledge is being replaced by written knowledge (just as formal education is replacing hands-on learning), and traditional livelihoods are being replaced by contemporary careers. This has an impact on human cultures since a reduction in knowledge also results in a decline in the answers that mankind may have to upcoming global problems.

Effective measures to protect biodiversity have long been recognized as being necessary. But cultural protection's significance is just starting to become apparent. Policies should now target both in a new approach to conservation since there are numerous common factors between ecological and cultural diversity. Local recovery initiatives, revitalization plans, culturally relevant educational initiatives, and language revitalization are a few examples of local endeavours. Additional strategies include the restoration of healthcare systems that are suited for each culture, the safeguarding and cautious commercialization of indigenous food systems, and the greening of enterprises. So that the essential relationships between Nature and culture can be realized, larger- scale movements like fair trade and the acknowledgement of land

rights are also important. Mechanisms that support social and environmental sustainability can be strengthened by investing in community-based conservation and delegating authority to grassroots organizations and initiatives. For policy initiatives to effectively preserve global variety, they must be globally oriented, geographically focused, multi-level, and inclusive. Policies that place a strong emphasis on political empowerment, self-governance, and territorial control at the local level have the potential to give communities the foundation they need to play a key role in biodiversity conservation while maintaining their own cultural distinctiveness and connection to the land.

Only recently has it become clear how closely tied the diversity of the world's cultures is to the diversity of its ecosystems, on which we as humans depend. Unfortunately, many civilizations are in danger of disappearing just as we start to realize this connection. A response to the beliefs and socio-political systems of previous centuries that have moved away from a closeness with the land and its divine essence is spiritual ecology. It has been creating and growing as an academic and practical subject for about a century. There is a huge variety of persons and practises that combine spiritual and environmental knowledge and experience under the umbrella of spirituality ecology. There is also a profound, growing spiritual vision of a collective human/earth/divine progress that transcends the dualities of human/earth/heaven/mind/body within the tradition itself. This is a part of the modern movement that acknowledges the interconnectedness and interrelationship, or "interbeing," of all of creation.

The environmental movement and its numerous branches are divided into those thought to be "life-centered" or biocentric and those thought to be "anthropocentric," or "human-centered." Other terms for the distinction include "shallow" ecology versus

"deep" ecology and "techno centrism" vs "ecocentrism." Eco centricism is one school of thought within environmentalism, a political and ethical movement that aims to protect and enhance the quality of the natural environment by changing environmentally harmful human activities, adopting environmentally friendly forms of political, economic, and social organisation, and examining how people interact with the natural world.

Environmentalism makes a variety of statements that the morality of political, economic, and social policies should take into account non-human organisms and the natural world as a whole. Ecocentrism is seen as a fundamental challenge by its proponents to long-standing and firmly entrenched anthropocentric beliefs in western culture, science, and politics. Contrarily, it is thought that in order to build a non-contingent on the demands of human utility, and thus never more than contingent on the demands of the human welfare, one must adhere to an ecocentric ethic. Eco centricism detractors contend that it invites an anti-humanist ethic that runs the risk of jeopardising people's wellbeing for an undefined Greater Good.

Others emphasise the historical awareness that people are not the centre of the universe. Westerners admitted, with some relevancy, a few hundred years ago that the Sun, planets, and stars did not revolve around their home. It is true that regional literature from various regions is a key focus of green studies scholars since, as we all know, it often fuses nature with human culture. Yet, well-known writers, poets, and literary characters continue to be the primary sources that inform the conclusions and ideas of these studies

Eco criticism in literature is a public domain concept that underlies this. Wordsworth, for example, has consistently believed that nature is the best teacher. The celebrated part that nature plays in a person's upbringing is highlighted in *Prelude*, his

key work. Ecocritics research these cases in order to present them to general readers. In conclusion, even if our ideas and notions are inherently anthropomorphic, they do not have to be anthropocentric.

Chapter Two

About the Movie: *Kantara*

The movie action drama *Kantara*, also known as “Mystical Forest” , is an Indian Kannada-language movie from 2022 that was written and directed by Rishab Shetty and produced by Vijay Kiragandur under the banner of Homebale Film. On September 30 2022, this movie will be released in India.

Rishab Shetty, an Indian actor, who also produced and starred in the film *Kantara*, collaborate with Homebale Films to release it in 2022. The second-highest grossing Kannada film of all time, *Kantara* was a smash hit in 2022 . The film, which was initially only released in four other Indian language to rousing critical acclaim and record-breaking box office receipts. He is known for his critical and commercial smash in the film and was cast as the primary lead in *Kantara*, which he wrote and directed. He is the recipient of many honours. Numerous actors and film critics praised the film and Shetty’s portrayal of the lead character, and the film garnered widespread acclaim.

Kantara had become the most profitable Kannada-language film of all time. This astonishing success was made possible by word-of-mouth publicity is reassuring in an era of colossal marketing budgets, and it is also oddly appropriate for a work that foregrounds oral modes of knowledge transmission. But word-of-mouth publicity is only part of the reason behind the film reputation. Like any work today with high visibility, *Kantara* quickly became an object of culture wars and significantly benefited from the ensuing controversy. The bone of contention, especially the film emphatic use of the Bhoota Kola, a performative ritual prevalent among the Adivasi or indigeneous communities in the southern Karnataka. Champions of *Kantara* on the right of the political spectrum have seen in Shetty’s film-and its nationwide acceptance-the expression of a pan-Indian

Hindu identity, a native metaphysics that allows Hindu audiences across the country to connect with the themes of the story despite its cultural specificity. Critics fault that film precisely for this conflation of indigeneous practices with Hindu mythology. In particular, Shetty's overlaying of Bhoota Kola performances with the Sanskrit hymn "Varaha Roopa", whose lines invoke the third avatar of Vishnu, has been seen as an "appropriation" of Adivasi rituals by the homogenising forces of Hindutva.

Numerous logical explanations have been given for this, not the least of which is that the enormous salaries demanded by Bollywood actors have rendered their films unprofitable. By considering the actual expenses incurred, it becomes very disputed whether a movie is a hit or a bust. I think they are petty, just economic arguments, and it would be more intriguing to grasp the socio-political cause. Popular film has a large audience, and the "natural selection" of effective formulae determines the tenderness of films based on viewer concerns. In contrast, the directions that successful movie takes reveal hints about public sentiment. We are currently moving through a significant stage in the development of Kannada cinema. Indians are a very spiritual and religious people who live their lives in accordance with these beliefs. Even those who reject these ideas have their own sets of beliefs, which they refer to as superstitions. It's okay to disagree with those who label these customs as superstitions.

The son of Daiva Nartaka was intended to carry on the rites when his father vanished in *Kantara*, the narrative of Shiva, but he errs. Shiva finally understands his fate towards the end of the movie when the daiva himself discloses it, and he ultimately comes to the decision to follow his mother's or his intended course of action. Shiva is the main character in the story, not Leela or his mother. They are only the support

system for Shiva's character. Rishab Shetty believed that the "regional is universal", so the film was set up from a regional perspective.

Critical Analysis

There is no true character to root for, so-called narrative twists appear dishonest and are essentially gimmicks, the protagonist's redemption arc is ludicrous, and by the time the movie reaches the much-discussed finale, I am no longer very interested. A strong king wanders the globe in pursuit of comfort in 1847. In the end, he discovers it in a little statue in a woodland. One condition is that the king must give the peasants a sizable share of the land in order to own it, according to a man possessed by the deity. 1970: The peasants still possess the land, but the landlord who is a descendant of the king has grown avaricious and has threatened to take the property through legal action. The deity speaks a few days later: The landlord passes away on the court stairs, his lips spitting blood. 1990: a calm village, a kind landowner, and a carefree young man named Shiva (Shetty), who doesn't give a damn about the past. Nevertheless, a new forest officer named Murali (Kishore), who is unmoved by regional norms, thinks that villager encroachers and wants to restore law.

Kantara is a powerhouse much like its subject. It rambles and squalls like a bull. It entices, seizes, and slaughters. The yearly kambala celebration, the Bhoota Kola festival honouring the Panjurli demigod, and the villagers' wild boar hunts are also local traditions. Its cameras rock, and its colours pop. The camera swoops through the rural terrain with rain lashing the deep forest, fire torches slicing the ominous nights, and other evocative visual treats.

With a new design, it returns to the tension between the landlord, the populace, and the police officer. The landlord appears sympathetic, while the cop appears to be the villain in this unrestrained and unpredictable pace. Even still, the fight between the

locals and the police is not as straightforward. Both the locals and the forest officers have a duty to safeguard the land. It even predicts the cunning treachery that drives the plot. A villager can be heard saying, "The buffaloes run; the owner triumph," in an early scene of the kambala event. However, a feature film is a marathon, not a 100-meter dash. It must pace itself and make plans using a variety of tools. *Kantara* begins to gasp as Shetty tries to speak. With a cue-heavy background score as a backdrop, it frequently leans towards quasi-slapstick humour, which is even audible in dialogue. The gags are sporadically funny, undercutting the thoughtful detours.

The continuous sexism in another opening stems from a romance plotline. Shiva pinches Leela, a trainee forest officer who he knew from childhood and who is played by Sapthami Gowda. Then an extended joke is made about that situation. At least two sequences make explicit or tacit comparisons between a buffalo's mouth and the protruding teeth of a local woman. Shiva smacks Leela while ogling her, invading her personal space, and accusing her of making a decision that was not within her authority. For a long time, Leela doesn't have any dialogue. Shiva surrounds her with a menacing aura. She is not a real person, but rather a tool—a gentle tonal variation—who naturally develops feelings for him. The story of "*Kantara*" begins in 1847, when a king gives the region's tribes the land in return for their peace and protection from their god, the Panjurli Daiva. Although the families will continue to serve the God, he is forewarned that any attempt to break his word will result in the god's wrath.

The Ajaneesh Loknath soundtrack and music perfectly match the camera work. It was a risk to utilise western instruments to reflect Hindu celebrations in some instances, but it worked out wonderfully. You can easily become absorbed in the story of *Kantara* thanks to the score, which highlights the myths, culture, and atmosphere of the setting. As a result, you may forget that you are watching a movie in a different

region of the country. There has been much discussion about how Indian cinema is becoming disconnected from its history and struggling to create fresh narratives from the countryside. This country is full of stories since it is so huge and diverse. *Kantara* exemplifies what is possible with a skilled storyteller.

Kantara is fundamentally the age-old tale of man vs nature, of zamindars versus villagers, and of the desire for land and wealth. But because it effortlessly and fluidly incorporates aspects of the culture and mythology of coastal Karnataka into the narrative, it is much more than that.

Shiva is an irresistible force, played by Rishab Shetty, who goes above and beyond to defend his village and his people. Even the best Hollywood movies couldn't compete with his expertly orchestrated and smooth action scenes. The cool, simmering forest officer Muralidhar, who is at odds with Shiva, is Kishore's counterpart on the other end of the spectrum. It's a pleasure to see the actor since he gives such intensity to his scenes.

The colourful and glitzy way the movie depicts the regional celebrations and rituals must be mentioned in this assessment. The portrayal is forceful, the colours are striking, and the music is beautiful. All of the sequences with the Daiva are interesting, and some are even spooky. You frequently get shivers listening to the Daiva's terrible cry. Without giving anything away, I can just say that the film's finale, although being a typical masala Indian film offering, raises the bar for the rest of the movie.

Kantara, which came out four years ago, is evidence that Indian folktales with a strong sense of place can be adapted into engrossing movies. In actuality, *Kantara* carries Tumbbad's legacy much further. Even though it was well received by everyone who watched. Just 13 crores were made by Tumbbad at the box office. Meanwhile,

Kantara is rapidly approaching the \$100 billion milestone. It is a significant movie because how well it does will determine whether other Indian filmmakers will dare to tell original storylines.

Finding the one thing that truly defines *Kantara* is challenging. Start with the script, please. It takes a story that we encounter frequently in our daily lives and gives it a distinctively local flavour that roots it in Indian culture, setting it apart from other similar tales. Then, Arvind Kashyap's breathtakingly exquisite cinematography adds the actual icing to this already gorgeous cake. A lesson for storytellers can be learned from the way Arvind's lens brought *Kantara's* folklore to life. All the sequences from the celebrations and sights of the Daiva, as well as some of the scenes of the buffalo racing at the opening of the movie, deserve special praise.

Rishab Shetty portrays Shiva as an unstoppable force who will go to any length to protect his village and his people. His well-choreographed and slick action sequences would fit in with the best Hollywood productions. Kishore plays Muralidhar, the calm, simmering forest officer at odds with Shiva. It's a pleasure to watch the actor bring so much intensity to his scenes. This review would be incomplete if I did not mention how colourfully and glamorously the film depicts local festivities and rituals. The colours are vibrant, the sounds are melodic, and the portrayal is powerful. All of the scenes involving the Daiva are gripping, and some are even frightening. The Daiva's guttural scream gives you goosebumps on multiple occasions. Without giving anything away, I'll just say that the climax, despite being a completely masala Indian film offering, elevates the film to another level. *Kantara*, like Sohum Shah's *Tumbad* four years ago, demonstrates that earthy, rooted folk tales from India can be transformed into compelling cinema. *Kantara*, in fact, carries on *Tumbad's* legacy. Despite the fact that it was enjoyed by everyone who saw it. *Tumbad* grossed only Rs. 13 crores at the box

office. Meanwhile, *Kantara* is rapidly approaching the 100- crore mark. It is an important film because its success will determine whether other filmmakers in India will dare to tell original stories.

Kantara (Mystical Forest), a dizzying jumble of animistic beliefs, folk performance traditions, generational memory, and concerns about land rights, is best expressed not by its uninhibited rustic characters or colourful visuals, but by a sonic element. If we are to put it into words, we would call it "wooooooaaaav". This signature cry of the demigod Bhoota serves as a bookend to the film's gripping opening sequences and visceral extended climax. Shetty directs his own screenplay with unbridled panache, treating even mundane scenes as milestones on an epic journey. The 150-minute film takes place across three time zones. The first phase serves as an origin myth for how humans came to rely on forests.

In exchange for Bhoota's generosity, a king makes a pact with him, giving up his land to forest dwellers. In later years, Bhoota is represented by a designated performer who dresses up as the demigod at celebrations. A series of events causes Bhoota to vanish into the forest in a flurry of tinkling anklets. Shiva (Rishab Shetty), the heir of the Bhoota performer, has no desire to follow in his father's footsteps. Instead, Shiva is content to win the local kambala (bullock riding) competition, swig locally brewed grog, smoke up, and hunt boar and fish. *Kantara*, the latest Southern production from actor-director Rishab Shetty, has audiences in raptures or numbness. The Kannada- language film was released on September 30 and has since been re-released in theatres in a Hindi-dubbed version (as was the Telugu film *Sita Ramam*). *Kantara* (Mystical Forest), a dizzying jumble of animistic beliefs, folk performance traditions, generational memory, and concerns about land rights, is best expressed by a sonic element rather than its uninhibited rustic characters or colourful visuals. If we

were to put it into words, we would call it "wooooooaaaav". This signature cry of the demigod Bhoota bookends the film's gripping opening sequences and visceral extended climax. As Shiva and his posse prepare to confront Muralidhar, Devendra plays the role of peacemaker. Shiva's sweetheart Leela (Sapthami Gowda), who works for Muralidhar, is caught between her community and her professional obligations.

Leela is ultimately a stepney in the main ride: discovering who is really behind the land grab. Even Muralidhar is a red herring for a feast that takes its own sweet time to prepare. While we wait for Shiva to embrace his inner Maoist, Shetty entertains us with bawdy comedy, disposable melodramatic scenes of Shiva jousting with his crabby mother (Manasi Sudhir), and various shades of swagger. Some of these scenes are amusing in and of themselves, particularly the relationship between Shiva and his loyal cronies.

Arthouse films and documentaries about the pre-modern belief systems that bind indigenous communities to their land have explored *Kantara*'s themes in a more serious register. The Bhoota Kola performative tradition breathes new life into a vengeance drama that is often overburdened with machismo and slow-motion action scenes. Shiva is an iteration of the unreconstructed males admired in popular culture.

Shiva's courtship of Leela will not fit the accepted definition of consent. (Does a female waist exist solely to be rudely pinched?) At the very least, *Kantara* is less evasive than *Pushpa: The Rise* (2021), which made a big deal out of a harmless kiss. Shiva, who is literally broad-chested and consistently brawny, could have been a caricature if it weren't for Rishab Shetty's deep investment in his character's emotional arc. Shetty's interest in the Yakshagana performing tradition pays off handsomely when *Kantara* finally connects its disparate threads. Shetty's Shiva, who is constantly on fire, is truly explosive in the film's blazing stand-off.

The film begins with the Bhoota's control over the villagers' imaginations of themselves, and the Bhoota rescues *Kantara* from its wandering ways. The lensing and colour scheme of Arvind S Kashyap are most vivid when the spirit's human manifestation dances into view, emitting the "wooooooaaaaav" roar that lingers long after *Kantara* has ended. Numerous films have been saved by the deus ex machina device. The machine of the gods appears at just the right time in *Kantara* as well. While the film's politics on land rights are sketchy and weak, Shetty's evocation of a sacred landscape where the rational coexists with the supernatural leads to a memorable battle between human perfidy and the forces of divinity.

Harassment Scenes Between the Lead Characters

Now I realise I'm walking on thin ice, and I'm afraid I'll get a lot of flak for it. But it feels like the right time to say it. We must stop showing borderline harassment scenes under the guise of romance. It is watched by a nationwide audience, including impressionable young boys. Pulling a dupatta off a woman, grabbing her arm to pull her closer, pulling her hair back to kiss her neck....is not cool. Especially if the woman is unsure (or is shying away). More so, if the relationship is new, most women can't say no, and they generally 'go with the flow,' only to pay for therapy later. In summary, there are several unnecessary distractions in the movie that don't advance the plot. Having saying that, the movie did have some excellent qualities and redeeming moments. *Kantara* shares the same characteristically rustic yet lovely vibe as films made in southern India. Shots of it include boats with dazzling colour schemes and jaw-droppingly breathtaking sceneries. The community, the jungle, and the waterfalls all communicate with the camera in a real way.

Finally, the climax arrives, but it is weak and uninspiring. Shiva must battle for the security of his kingdom and exact revenge for the murder of his cousin. The sounds

coming from Shiva's mouth make a very long passage in which he returns back to life as a demigod intolerable. You definitely won't experience the "wow" effect when it all comes to an end. We've also developed a taste for open-ended storytelling recently. I advise not succumbing to the trend's allure merely because it's popular.

The action scenes were shot superbly as well; they are so carefully planned and choreographed that they appear poetic. Shiva is shown in this particular clip from his drug-addled point of view. That's particularly fantastic. For creating those vibrant, almost real-looking visuals on the screen, the colour correction and post-production also merit special notice.

Chapter Three

Eco Culturalism in the Mystical Forest (*Kantara*)

In this project *Kantara* directed by Rishab Shetty I would like to discuss about the theory Eco Criticism. In this movie there are several factors that proves the environmental and ecological factors of the film, the betrayal of the landlord due to his jealousy and own selfishness of their ancestors greed. This depicts the cruelty towards nature and the environment. Even the police officer initially restrains a bit but gradually tries to protect the villagers and the environment from evil act. It opens up as a beautiful fable as the god panjurli along with the guliga daiva acts as a protector to the villagers. Mainly Eco culturalism is portrayed in the movie, the aesthetics of culture and the sublime nature is enriched in the movie. Rich in aesthetics and culture, the so called tradition is becoming a prominent one. The bond between the nature and the tribal whose needs for life is mainly depended on agriculture. This movie also portrays the upcoming problem between the generation as in a religious and culture mode that would be more pleasing for the viewers. The inner beauty lies between the aesthetic making of a fable with addiction to the theyyam as guliga theyyam is considered as the most horror theme in the histories of theyyam , it is the indication of the topmost avatar of the aggressive Lord Shiva. So basically panjurli is varaha whom was accompanied by the guliga. Lord Vishnu and Lord Shiva was the protectors of the land. The director Rishab Shetty inacted father as varaha who was parallel to mother nature, that was being neglected by the asura Devendra who wants to occupy it. The film began after offering special prayers at Dharmasthala Manjunatha Swamy temple and also at Kollur Mookambika temple. There are two parts in the film ,first part about the celebration of the festivals , land , spirituality and religion of the outcastes. The

second half initiates as the worship of the gods Panjurli and Guliga, powerful spirits that speak through the dance art form of Bhoota Kola. This religious element plays a vital role in the story in protecting the lands of the forest dwellers. After enduring a series of hardships and proving himself deserving of divinity by being possessed by Guliga, Shiva is hailed as a hero. Eventually, at the conclusion of the movie, he vanishes into the forest like so many other daiva who are worshipped through kola. The theory of eco culturalism simply works here proving the essentials of the mother nature, protecting it from the evil forces and making existence of survival possible for all kinds of human race.

Kantara, starring Rishab Shetty, has been making headlines ever since it debuted, and for good reason. The Kannada-language film is one of the highest-grossing films of this year. The interaction between man and the natural world is brilliantly displayed in the movie. The actor-director recently disclosed that he shot the climax scene while suffering from a dislocated shoulder. Siva, a character played by Rishab, fights alongside the villagers in the film's climactic action scene against the villains. The combat sequence has received appreciation from both viewers and critics. *Kantara* was released in Kannada on September 30 and in Hindi on October 14. *Kantara*, which was directed by Rishab Shetty and boasts a 40 crore global box office haul, will be available on Amazon Prime Video on November 24. The Kannada, Tamil, Telegu, and Malayalam versions of *Kantara* will be made available, despite the Hindi version not being available on OTT. On the work front, Rishab Shetty has not revealed anything yet. The actor-director is currently enjoying *Kantara*'s success.

The film crew held a muhurtham for *Kantara* today at the Vinayaka temple before the filming of the Rishab Shetty and Sapthami Gowda blockbuster gets underway tomorrow. In addition to the main actor, the cast also features Achyuth,

Kishore Kumar, and Pramod Shetty, all of whom play crucial roles. Aravind Kashyap is the director of photography, and Ajaneesh Loknath is in charge of the soundtrack.

Rishab had already given Bangalore Times a few hints about the movie in an interview while he was mentioning coastal Karnataka areas. He says, "I came up with this story while I was sitting by myself during the lockdown. Since then, it has travelled successfully. It discusses the struggle between humans and nature. I am thrilled to start filming because I have already thoroughly loved this story, which is going to be quite different and unique.

"*Kantara* is a strange forest and this is a story that happens in the area, if I were to explain it as per my story. The slogan for the movie's title refers to it as a legend or dhanta kathe. I didn't want to give the movie a straightforward or obvious name. The word is hardly frequently used. While having Sankrit roots, it is also employed in Kannada. It is also used in Yakshagana, where we refer to a particularly enigmatic forest as Kantara. This title offers a riddle that anyone can answer just by reading the title. *Kantara* offers a Divine encounter.

The movie *Kantara*, which means enchanted forests, has been discussed extensively. The conclusion and tale, with its beautiful depictions of the Gods—vana devathas— and their guardians in the woodland ritual dance of Bhootha kola, made for an intriguing viewing experience. It was almost unreal in its mesmerising effect. The tale is basic and straightforward, in the 19th century, the local king in the Tulunadu Karnataka coastal region bordering Kerala is promised peace of mind in exchange for the land ownership that the tribals enjoy in the deep forests. The current king's descendent once again covets the forest lands while feigning friendship with the populace, despite the fact that his father died a brutal death on the steps of a court.

Shiva, the protagonist, comes from a family that engages in the ancient divine

rite known as Bhootha-kola; however, his father inexplicably vanishes in a mystic encirclement in the dense woodlands. Shiva is a cheerful individual who triumphs in the Kambala annual bull races, who flees his mother's reprimands, who loves to engage in sporadic wild pig hunting, fights with forest rangers who hinder him, and on occasion, the Varaha-Roopa haunts him.

Throughout his conflict with forest officials, he meets and falls in love with forest guard Leela, who is brought to trial for him. After the passing of his brother, who lived a simple life in Bhooth-Kola and worshipped the old gods, the mantle finally belongs to Shiva. In the final moments before his demise, when a battle breaks out between the dishonest zamindar's men and the forest community, the Daiva "Panjurli" breathes life into Shiva, the ferocious Varaha Roopa is unleashed, and he becomes One with the Deity, continuing his family's tradition of guarding the holy groves and the community that is enmeshed in the lap of the forests.

The ongoing conflict between man and nature, between the environment and human avarice, between community rights and state authority, between the development and conservation of the forest environment, and between traditional cultural traditions and "modernity" runs throughout the narrative. The final climax, where the vice is killed, the wrongdoers are punished, the sacred grounds and deities are given protection as "reserve forest," and the community enjoys its customary rights and rituals, resolves all these underlying themes.

The film is adorned with images of Maha Vishnu as the fiercest Varaha Roopa and of Mahadeva Shiva, which includes the name of the main character and his treehouse Kailash. In the ritualistic Bhootha-Kola, the rhythmic verse "Varaha roopam daiva kavacham..." is played up with the magnificent imagery of Vishnu's ferocious Avatara, the Varaha Roopa, the wild boar that is a symbol of the fields and forests. The

"Panjurli deva," the Kshetra-palaka, is the divine "guardian god" of the Kshetra as it is represented in *Kantara*. It's fascinating that daivas, prakrutis, and bhoothas all almost have the same symbolic meanings while being strong, real beings. "Dante kadha," or "the legend of the woodlands," is the film's Kannada tagline. In the forested areas between southern Karnataka and northern Kerala, Bhootha-Kola is done. Equally well-liked in Kerala is theiyyam. The traditions of the vana-devatha puranas were widespread across practically the entire country, much like the different Grama-Devatha traditions and Puranas.

Regrettably, many of them have been lost since they were dismissed as useless superstitions, effectively severing the Hindus' ties to their revered traditions. Several of the country's hilly-forest regions, such as Uttarakhand and Himachal Pradesh, where Kulu Dusshera was recently observed, are identifying with the dharmic forest customs shown in the film. The film makes strong emotional connections and excels in many areas. The beauty of the dharmic sense in the film is that it is absolutely genuine; nothing is forced, and the narrative flows smoothly to its logical conclusion. It awakens in us a sense of tradition and ancestry that has been subliminally stored away in the back of our thoughts. It discusses the inherent sense of Devas and Devis that exists in each of us, the idea of divine kshetras—the sacred groves—which are meant to be off-limits to human exploitation and greed, the harmonious coexistence of people, animals, birds, rivers, and trees, as well as the seamless relationship between the divine protectors and people. The film, which portrays how mankind, nature, and god are all interconnected, naturally fits with Indian culture and customs, as well as its diverse artistic expressions and dharmic way of life. Here, the adage that "the local is universal" is true, and we feel as though we are in the presence of the Almighty. The land and soul of the country provide the movie with its flesh and blood. For the Hindu

renaissance, it is time to rescue the Puranas of the grama-devathas, vana-devathas, and kula-devathas of this ancient region.

One cannot help but notice the contrast between the Telugu blockbuster "*Pushpa*," in which the hero is a red-sandalwood smuggler, and the hero of *Kantara*, who is both a defender of the sacred forests and a follower of the prehistoric practises of nature and divinity. Salutations to the intrinsic dharmic sensibility of *Kantara's* producer, director, and hero, Rishabh Shetty.

Rishabh Shetty, an actor and filmmaker, has finally provided some information on the eagerly anticipated *Kantara 2* that has been circulating via the grapevine for a while. At a celebration in Bengaluru for *Kantara's* 100-day theatrical run and enormous success, Rishabh discussed *Kantara 2* and said that it will be released in theatres all over the world in 2024. According to Rishabh, *Kantara's* second act is what viewers saw. The origin story's prequel, *Kantara 2*, will be the first chapter. He also stated that he has started writing the script for *Kantara 2*. Rishabh claims that what viewers observed was *Kantara's* second act. The first chapter will be *Kantara 2*, the precursor to the origin narrative. He added that the script for *Kantara 2* has already begun to be written.

The opening scene of this profoundly entrenched mystical drama depicts a king giving a plot of land to local tribes in the coastal region in the 18th century. Before eventually revealing the tactics used by the feudal lord of the next generation (Achyuth Kumar) to retake the land from the tribal people, it briefly pauses in the 1970s to explain how a descendant of the King attempts to reclaim the territory.

When Shiva's (Rishabh Shetty) father, a Kola ritual performer also known as Bhoota, inexplicably vanishes in the forest following a confrontation with a feudal landlord who requested the land be transferred to the tribal community, he enrages a

DFO named Murali who views him as their usurper. Shiva picks battles with Murali because he believes the latter is a smuggler who utilises native culture to steal the forest's treasures while being held captive by the feudal ruler.

His romantic interest Leela (Sapthami Gowda), who works as a forest guard for the Forest Department, assists the organisation in mapping government forest area. Guvurva, Shiva's brother, is slain because he refuses to aid the feudal lord in seizing land granted to the indigenous people. When Shiva gets caught in the crossfire, he is forced to fight with Murali. In the end, Shiva and Murali team up to combat the pervasive feudalism in coastal Karnataka. But it is tragic that Rishab romanticises native traditions in his eagerness to promote native culture. The narration loses momentum and the concerns become diluted as a result of such attempts to appease the audience through a commercial framework.

Yet, Rishab shines in his role as Shiva when he strives to bring up concerns like forest land invasion and the aspirations of the local lords to seize property that belongs to underprivileged tribal people for development under the pretence of being charitable. Kishore steals the show as a law-abiding forest inspector who has the downtrodden community's best interests at heart. He excels as a character who finds himself in a struggle with politics, the system, and social issues. The portrayal of a cunning landlord by Achyuth Kumar is similar.

The backgrounds are vibrant and colourful, and B. Ajaneesh Loknath's music captures the spirit of the place. The meditative images by cinematographer Arvind S. Kashyap highlight the local culture and depict the beauty of the rural settings. His superb takes are demonstrated by the filming of the Kambala segments, which depict the yearly buffalo race celebrated by the farming community in coastal Karnataka. This movie offers a distinctive viewing experience thanks to a tale enhanced by technical

mastery. The entire *Kantara* is a Rishab Shetty production. Both the director and the main character, he excels. The film's cinematography draws viewers in and lets them feel a part of it. The first half of the movie has a very interesting plot and is entertaining thanks to the witty comedy and quirky one-liners in coastal dialect. Yet, the second half goes deeply into the real tale of culture and tradition, mixed with a dash of mystery.

The film's opening fifteen or so minutes, which feature a thrilling Kambala buffalo race and the introduction of a supernatural ghost that guards the forest, establish the tone. It takes a time to become used to sensory overload. The audience is drawn into the enthralling *Kantara* (literally, mystical woodland) environment, however, once the film's design is seen in all its splendour. The last two are more similar in spirit, while Rishab Shetty's *Kantara* is more interested in a grounded plot than flair. Bollywood, which is star-obsessed, is less concerned in the narrative, our epics, or the everyday lives all around us. Even bravely producing varied indie films, Rishab Shetty Winners of the Pingyao Festival were Natesh Hegde's Pedro and the Busan Festival were Jaishankar Aryar's Shivamma.

A magnificent and enigmatic finale occurs where divine protection for the virtuous is provided. The last sequence, in which two important heroes do a beautiful dance in the forest while dressed in traditional ritual attire, is amazing and stays with you for a long time. Together with the dancer's primal scream, Aakrosh and the tribal people's call for justice can also be heard.

Writer-director In the Varaha roopam song, Lord Vishnu's varaha (boar) incarnation is alluded to. Shetty also weaves other examples in which fate, deities, and people's faith may also make Indian laws seem like Christmas ornaments, such as when the tree crushes the forest officer's jeep or in the film's climax. His talent also resides in making the Bhoota kola dancers and gods appear to be more than merely exotica but

rather a vital component of a live religion. He assumes the role of the masala hero, displaying vulgar, politically incorrect machismo, but still having a tremendous character arc. Sapthami Gowda is adequate as the confused forest official and Shiva's girlfriend Leela, while Kishore Kumar G does well as the gruff forest officer. The cinematography of Arvind S. Kashyap is incredibly emotive and free of drone-desperation. Even though the film is 2 hours and 28 minutes long, Shetty could have crafted a tighter middle act. As in the Varaha roopam song, B Ajaneesh Loknath's music masterfully fuses rock music, nadaswaram, and ritual chants. Rajakrishnan MR, the sound designer, is careful. Bravo to Hombale Films' Vijay Kiragandur and Chaluve Gowda, who are the producer (which also produced the KGF films). Costume designer Pragathi Shetty is a member of the women's team.

Shiva notices a ghost crying as he is incarcerated. Screaming, he awakens. These are not frequent dreams for him. Daiva makes several requests for him to accept his calling. When Shiva receives a call after being let out of prison, it is this time Darshana from Daiva. Daiva In the coastal regions of Karnataka and Kerala, darshana is a major affair. You pay attention and follow the Daiva's instructions when she speaks to you. After falling off the bike, Shiva follows Panjurli while holding the sacred torch. He does not flee.

In the actual world, it is improper to approach Daiva Nartaka while holding a broom. Mother of Shiva is. One cannot become Daiva Nartaka after serving time in prison. Shiva merges into one. Shiva's arrest was conflicted, thus the second situation should be disregarded, but the first one could have been prevented. Mother Kamala of Shiva is aware that her son will one day become Daiva Nartaka. The movie's use of comedy is preferable. The spoken language is a relatively polished version of Mangaluru Kannada, not exactly Kundapura Kannada. Faster and with the best jokes is

Kundapura Kannada. It is challenging to understand even though they use terms like Nimma Aiji Shunti and Nimma Appana for people outside of this region. If you were hoping for a love story, you were disappointed. Like the majority of our real lives, it is lust that leads to marriage.

Rishab Shetty is adamant that if a film's content is localised and theory of regionalism is trusted, then it will be more universal. The movie can also be seen as a critique of the misery experienced by the indigenous tribes, who have endured unimaginable horrors as a result of caste systems. Rishab tells a tale of the belief system of previous generations in the coastal region, focusing on the region's sacred practises, against a rural backdrop of forest wealth smuggling, with the strong backing of the local village tucked away in the forest. He is successful in conveying a tale of myths, folklore, and superstition with painstaking detail, and that too in his own accent.

The conclusion of *Kantara's* performance, in particular, will give you chills. In the role of Shiva, Rishab Shetty absolutely shines. He did an excellent job of capturing the emotions throughout the movie. Rishab and Sathami Gowda's romance is portrayed beautifully in the film. The actress had a seductive appearance and did a good job. The celebration of roots and the importance of going back to one's roots are what make *Kantara* work, in addition to the single eye secret society images. Individuals are yearning to see their own culture represented and are proud to do so without apology.

Conclusion

As the project has reached its target of analysing the theory of eco culturalism and criticism in the movie *kantara* stating that nature and culture goes hand in hand in order to retain the tradition and religion in a mystical forest . The plot opens in 1847, when a monarch traded his kingdom for a stone god who granted him peace. A king's descendant was killed on the courthouse steps in 1970 while attempting to use the law to seize the royal domains. In the present, Shiva (Rishab Shetty), a native forest inhabitant, battles both landowner Devendra (Achyuth Kumar), who seeks to seize ancestral forest land, and forest officer Murali (Kishore Kumar G), who is tasked with evicting the tribal people in order to construct a forest reserve. The plot is complex and incorporates elements of the local beliefs and customs, despite being completely mainstream with action, romance, song, dance, and wide humour. Shiva's father performed the Bhoota Kola dance as part of a ceremony to please the local guardian gods Panjurli and Guliga disappears into the jungle and doesn't come out again. Shiva is a Kambala buffalo racing champion who rejects the opportunity to perform as a Bhoota Kola dancer. He also enjoys boar hunting and drinking, but his heart is in the right place.

Throughout the opening 15 minutes or so of the movie, a supernatural ghost that guards the forest is introduced, and there is an emotional buffalo race in Kambala. Overwhelmed by sensory input takes some time to adjust to. But, as the film's design is fully shown, everything clicks into place and enthrals the audience with the mythical Kantara realm.

This project depicts the use of eco culturalism and criticism in the movie proving and bringing the film in the mode of spirituality where the nature and the culture are inter- connected and who ever tries to disrupt the environment have to face

the consequences and the wrath of the mother nature. There is a detailed analysis of the movie *kantara*. The delicacy and the aesthetics of the movie lies in the background music and the presentation of the theiyyam brought the film to a massive hit. The director itself acts as the dual characters for the movie. Here as am winding up the words for the project *Kantara*. The next page contains the bibliography of my project.

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DON BOSCO ARTS AND SCIENCE COLLEGE

ANGADIKKADAVU

Ecocritical Analysis in *Ottaal And Valiya Chirakulla Pakshikal*

A Project Submitted to Kannur University in Partial Fulfillment of the Requirement
for the Award of Bachelor of Degree

ANGELO SALU

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DEPARTMENT OF ENGLISH

Project Supervisor: Ms. Soniya Sherin Sebastian

March 2023

KANNUR UNIVERSITY

Bonafide Certificate

This is to certify that this project report entitled “**Ecocritical Analysis in *Ottaal And Valiya Chirakulla Pakshikal***” is a bonafide work of Angelo Salu, who carried out the project work under my supervision. This project has not been published or submitted either in part or in whole, for any other degree.

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Head of Department

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Declaration

I, **Angelo Salu**, hereby declare that the project work entitled “**Ecocritical Analysis in *Ottaal And Valiya Chirakulla Pakshikal***” has been prepared by me and submitted to Kannur University in partial fulfillment of the requirement for the award of Bachelor of Arts in English is a record of original work done by me under the supervision of Mrs. Soniya Sherin Sebastian of the department of English of Don Bosco Arts and Science College.

I also declare that this project work has not been submitted by me fully or partly for the award of any degree, title or recognition before any authority.

Angadikadavu

31-03-2023

Angelo Salu

DB20AEGR001

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Introduction

As the world struggles to reduce the harmful environmental effects of pollution, ecology is now one of the main topics in international forums. As the name implies, ecocriticism examines literary, scientific, and poetic works in relation to environmental and ecological issues. In order to better understand the global ecological catastrophe, literary and cultural scientists are working at the intersection of literature, culture, and the physical environment. Nearly everywhere in the world, there is literature or social activism that aims to portray ecological problems or human-caused disasters. The majority of literary works attempt to depict the repercussions of human civilization on nature

As in literature there are certain films which focus on environmental issues and ecocritical subjects. Like literature, films also trying to criticize or show the environmental issues happening around the world. In Indian, especially in Malayalam movies, also represents the ecocritical elements very slightly. There are certain films like *Ottaal* directed by Jayaraj and *Valiya Chirakulla Pakshikal* directed by Dr. Biju, devoted to represent ecological issues happened in Kerala. The film *Ottaal* derives its inspiration from the short story 'Vanka' written by Anton Chekov. The word '*Ottaal*' means 'trap'. The film also delivers a socially relevant message on environmental protection and conversation. *Valiya Chirakulla Pakshikal* is a film which focuses on the serious environmental and health hazards caused by the excessive use of endosulfan in the district of Kasaragod, Kerala.

Nowadays children are also being affected with strange and deliberating diseases. Jayarajan Rajashekhar Nair, professionally credited as Jayaraj is an Indian film maker who are predominantly works in malayalam film industry. He is the

founder of the birds club international and is actively involved in philanthropic work. He is seven time recipient of the National film award and several Kerala state awards. His notable films include *Paithrukam* (1993), *Desadanam* (1996), *Kaiyattam* (1997), *Karunam* (2000), *Shantham* (2001), *Deivanamathil* (2005), *Vellappokathil* (2007), *Ottal* (2015), *Veeram* (2017), and *Bayanakam* (2018).

Ottaal is a 2015 Malayalam film directed by Jayaraj, adapted from the short story '*Vanka*' written by Russian author Anton Chekov. It became the first movie in India to be released online on the same day as its theatrical release. This film becoming the first Malayalam movie to swept all the top awards in the 20-year history of the International of Kerala. The film also selected to be a part of the Indian panorama at the international Film Festival of India in Goa in November 2015. The film tells the story of a young boy (Ashanth K Sha) and his relationship with his grandfather, (acted by Kumarakam Vasudevan), his only living relative in the world. In real life, actor Kumarakom Vasudevan works as a fisherman. Director Jayaraj discovered him while looking for actors. The story's central figure is mesthiri, played by Shine Tom Chacko. The 18th-century tale "*Vanka*," by Anton Chekov, has travelled through time and space to be repeated in the present day in a small Indian village.

Bijukumar Damodaran, better known as Dr. Biju, is a former homoeopathic physician from India who is now a screenwriter and filmmaker. His most notable works include *Veyilmarangal* (2019), *Painting Life* (2018), *Sound of Silence* (2017), *Valiya Chirakulla Pakshikal* (2015), *Perariyathavar* (2013) *Akashathinte Niram* (2012), *Veettilekkulla Vazhi* (2010) and *Sair* (2005). At numerous international film festivals around the world, his films were well received.

Valiya Chirakulla Pakshikal is a 2015, Indian Malayalam drama film written and directed by Dr. Biju and produced by Dr. A.K Pillai. It is based on an incident in a small village in Kasaragod in the state of Kerala where thousands of people were infected with fatal diseases due to the effect of endosulfan, a pesticide used to protect cashew trees. The film is a partly functional representation of the environmental disaster caused by use of endosulfan on government owned cashew plantation in the Kasaragod district in Kerala. The film shows the disastrous environmental and public health problems of the use of the pesticides and the health-related effects that persist till now. The film depicts the after effects of pesticide spraying through the eyes of a photographer. His initial visit took place in 2001 during a wet season, and the horrific condition of the many victims around the world is depicted in his images. These images helped bring endosulfan-related suffering to the attention of the world. However, by the time the photographer returned to the area in the summer of 2006, many of the victims he had earlier photographed had already passed away.

All the living things are belonging to nature. They are coming from the nature and return to the nature. Human life is depended on nature. It provides food, shelter, water, fresh air for living etc. Today human create shelter and food for himself but still they depend on nature for water and air. Now a days human beings destroyed nature for their luxurious life. A tree gives shelter and food for humans but still, they accept it and later cut the trees and destroys the nature. There are many environmental problems. Some of them are deforestation, animal species extinction, the change of global climate and pollution. Forests are destroyed for paper making, wood furniture making for development. Earth's population is growing daily, and as it does so, so does the demand on its resources. For this, without protecting our biodiversity, we decimated forests, hills, fields, and many other natural resources. The most

complicated and important aspect of our world is its biodiversity. Everything contributes to the upkeep of our globe, from the largest giraffe to the smallest bacterium. However, the threat to biodiversity has increased due to pollution, global warming, and deforestation. Millions of species will go extinct or have already done so.

Contamination, particularly water pollution, is one of the main causes of the dreadful degeneration of our ecosystem. For both us and our environment, water contamination is a major worry. Humans and marine life both perish in polluted waters. We are endangering the most priceless resources on our world by allowing hazardous chemicals, oil spills, and a surplus of plastic waste into our waterways. It is apparent that all life requires water to survive. Due to sand mining, deforestation, and trash disposal on water, water resources including rivers, lakes, and even the ocean are polluted and many of them are dying. Our ecosystem is being impacted by all seven major categories of pollution, including noise, radioactive, heat, light, and radioactive. Everything we must keep in mind. All we have to remember is that it is created by the human beings.

Kerala is widely known as the 'God's own country' because of its scenic beauty and biodiversity. Recent times, the multinational companies have exploited the natural resources of Kerala after globalisation. In Kerala, the nature lovers, environmental activists, Adivasis or tribal people, the poor and marginalized people launched various movements against polluting industries, pesticides, construction of dams etc. They have defended their environment in rural areas and their concern is about environmental justice, protection and sustainability of the environment. There are several environmental movements happened in Kerala, like the silent valley

movement, the Mullaperiyar dam issue, save Challyar movement, movement against Endosulfan and coca cola.

In Kerala, the tropical region of Silent Valley is a haven for biodiversity. To build a hydroelectric dam across the Kunthipuzha river, the Kerala State Electricity Board had to clear the area's thick evergreen cover of trees in 1978. (KSEB). Locals worried that the project would engulf at least 8.3 square kilometres of greenery surrounding the dam. Numerous NGO's were against the project and requested the government to stop. The poet-activist Sugathakumari and the NGO Kerala Sastra Sahitya Parishad both contributed significantly to the protests in the quiet valley. The initiative was called in January 1981 after the administration steadfastly complied with popular requests. They declared a protected area around the silent valley. Another famous agitation on environmental protection is the strike held in Plachimada. Early in the new millennium, there were a number of demonstrations to force the closure of the Coca-Cola factory in the Keralan village of Plachimada, in the Palakkad district. The accessible water became contaminated and hazardous shortly after the factory opened, according to the villagers, and their wells soon began to dry up. Factory waste was transferred to local farmers for use as fertiliser. On April 22, 2002, the locals, primarily Adivasis, started to demonstrate in front of the factory by obstructing its entry. By gaining support from activists, local, state, and national political parties, the protest persisted and lasted for years. When the facility was finally shut down in March 2004, it was thanks to their persistent protests and legal actions.

The films *Ottaal* and *Valiya Chirakulla Pakshikal* shows ecological issues. Through this project, trying to find out the ecocritical elements in these two films and

trying to analyze what are the major issues related to environment portrayed in these films. Here, the first chapter discusses about the ecocritical reading of the films *Ottaal* and *Valiya Chirakulla Pakshikal*.

Chapter One

The Theory 'Ecocriticism' and Its History

The term "ecocriticism" was created in the late 1970s by fusing "criticism" with a condensed version of "ecology," the scientific field that studies the interactions between all plant and animal species and their natural environments. The term "ecocriticism" (also known as "environmental criticism" and "green studies") refers to critical writing that examines the connections between literature and the biological and physical environment. This writing is done with a keen awareness of the harm that human activity is causing to the environment.

An idealised portrayal of rural life, seen as a survival of the simplicity, peace, and harmony that had been lost by a complex and urban society, was first introduced by the Greek poet Theocritus in the third century BC and later imitated by the Roman poet Virgil. Representations of the natural environment are as old as recorded literature and were prominent in the Hebrew Bible's account of the Garden of Eden. James Thomson's lengthy poem in blank verse, *The Seasons*, maintained the nostalgic perspective of a return to pristine nature in order to restore a lost simplicity and harmony (1726 -30), and in the widely practiced genre called 'nature writing, the intimate, realistic and detailed description prose of the natural environment, rendered as it appears to the distinctive sensibility of the author.

The literary form was largely initiated in England by Gilbert White's enormously popular *Natural History and Antiquities of Selborn* (1789), his close and affectionate observations of wild life and the natural setting in an area of rural England. In America, an early instance of nature writing was William Bertram's *Travels through the Carolinas, Georgia and Florida* (1791); among its successors was

a classic of the genre Henry David Thoreau's *Walden* (1854). By the mid-nineteenth century, Thoreau and other writer in America and England were already drawing attention to the threats on the environment by urbanization and industrialization. Later in the century, increasing alarm at the rapidity of the human despoliation of nature led to what came to be called the 'environmental movement' to preserve what remained of the American wilderness; the most noted advocates were the American writers John Burroughs (1837-1921) and John Muir (1838-1914).

In the twentieth century the warnings by scientists and conservationists increased; two especially influential books were Aldo Leopold's *A Sand County Alarming* (1949), drawing attention to the ominous degradation of the environment, and Rachel Carson's *Silent Spring* (1962), concerning the devastation inflicted by newly developed chemical pesticides on wild life, both on land and in water. In the latter parts of the century there was widespread concern that the earth was in an environmental crisis brought on by the industrial and chemical pollution of the 'biosphere' (the thin layer of earth, water and air essential to life), the depletion of forests and of natural resources, the relentless extinction of plant and animal species, and the explosion of the human population that threatened to exceed the capacity of the earth to sustain it.

It was in the climate of crisis that ecocriticism was inaugurated. By the 1990's it had become a recognized and rapidly growing field of literary study, with its own organization (ASLE: Association or the Study of literature and environment), its own journal (ISLE: Interdisciplinary Studies in Literature and Environment), numerous articles in literary and critical periodicals, a proliferation of college courses, and a series of conferences whose concern with the literature of the environment encompassed all continents. As in earlier insurgent modes such as *Feminist criticism*

and Queer theory, many Ecocritical writings continue to be oriented toward heightening their reader's awareness, and even toward inciting them to social and political action; but while the other movements in criticism are directed toward achieving social and political justice, a number of Ecocritics are impelled by the conviction that what is stake in their enterprise is not only the well-being but, ultimately, the survival of human life.

There are numerous films. Malayalam movies with an environmental theme The environment is the focus of M.T. Vasudevan Nair's environmental Malayalam film. *Oru Cheru Punchiri* The narrative of an elderly couple who coexist with nature is depicted in this film. The Best Environmental Film National Award was given to it in 2001. The movie's lead actors include Oduvil Unnikrishnan, Nirmala Sreenivasan, Sindhu, and Jayakrishnan. It serves as a cautionary tale against human ignorance of the natural world. Joshi Mathew also directed the environmental film *Black Forest*. The narrative of a man named Luke, who lives in the woods and is cut off from city life, is told in the movie. It perfectly captures the essence of a forest's splendour. It was given the National Award for Best Environmental Film in 2012. Manoj K. Jayan, Meera Nandan, Dinesh Nair and Kalabhavan Shajon plays the lead roles in the movie. It also has a thrilling and adventurous narrative. *Bhoomiyude Avakashikalis* also a film on the environment. The film features Sreenivasan, Kailash and Mythili in the lead roles, telling the story of a man who lives in the company of the insects and birds. The title of the movie which means 'the inheritors of earth' is taken from the novel of Vaikom Muhammad Basheer of the same name. It has many insects and animals playing pivotal roles.

Ecocritics do not share a single theoretical perspective or procedure; instead, their engagements with environmental literature manifest a wide range of traditional, post-structure, and post-colonial points of view and modes of analysis. Within this diversity, however, certain issues and concerns are recurrent:

- (1) The dominant religions and ideologies of western civilisation are said to be profoundly anthropocentric, meaning they are focused on the needs of people who are seen as superior to and at odds with nature and as having the right to exploit natural resources and animal species for their own ends. This point of view is supported by the biblical narrative of creation, which states that God gave man "dominion over the livestock, and over all the earth, and over the fish of the sea, and over the birds of the air" (Genesis 1:26). Similar ideas are expressed in other places in the Bible, mostly in Greek and Roman philosophy, was the prevailing view in Christianity, and underlay the emergence of modern science in the Renaissance, the *humanism* of the eighteenth century *enlightenment*, and triumphs of what had been called "the scientific-technological industrial complex" in the nineteenth and twentieth centuries. A present-day countermovement, sometimes named 'deep ecology' maintains that of binaries such century enlightenment, and triumphs of what has been called "the attempts to reform particular instances of the spoliation of the natural world deal with symptoms rather than the root cause, and that the only real hope is to replace anthropocentrism by eco centricism: view that the all living things and their earthly environment, no less than the human species possess importance, value, and even moral and political rights.
- (2) Prominent in ecocriticism is a critique of binaries such as man/ nature or culture/ nature, viewed as mutually exclusive oppositions. It is pointed out,

instead, that these entities are interconnected and mutually constitutive. Our identities, our sense of self, for example, are informed by the place in which we live and in which we feel that we belong and are at home. On the other side, human experience of the natural environment is not a replication of the thing itself but is always mediated by the culture of a particular time and place, and its representation in a work of literature inescapably shaped by human feelings and the human imagination.

Many eco critics recommend, and themselves exemplify, the extension of "green reading" (analysis of the implications of a text for environmental concerns and toward political action) to all literary genres, including prose fiction and poetry, and also to writings in the natural and social sciences.

Within the literary domain, the endeavor is to elevate the status, or to include within the major canon of literature, the hitherto undervalued forms of nature writing and of local colour or regional fiction by authors such as Thomas Hardy, Mark Twain, and Sarah Orne Jewett.

Ecocriticism is notable for its investigation of the disparities in environmental attitudes caused by a writer's race, ethnicity, social class, and gender. The writings of Annette Kolodny provided the impetus for what is now known as "ecofeminism"—the analysis of the role given to women in the fantasies of the natural world by male authors as well as the investigation of specifically feminine conceptions of the environment in underappreciated "nature writings" by female authors. Kolodny argues in *The Lay of the Land: Metaphor as Experience and History in American Life and Letters* (1975) that male-authored literature tends to gender the land as feminine and that this contributes to a tendency to turn to nature for pastoral relaxation, recovery,

and fulfilment. She also proposes a parallel between the domination and subjugation of women and the exploitation and spoliation of the land. For an instance in which the devastation of a natural scene is figured in detail as the rape of a virgin, refer to Wordsworth's autobiographical poem "Nutting" (1800).

- (3) In a later book, *The Land Before her Fantasy and Experiences of the American Frontiers 1680-1860* (1984), Kolodny details the difference between the traditional representations of the frontier by male authors counterintuitive-domestic and oriented to gardening and family concerns-in neglected and the narratives above the frontier by women. Other critics have pointed out that the prominent American form called the wilderness romance-represented by such major works such as James Fenimore Cooper's *Leatherstocking* novels, Herman Melville's *Moby Dick* and Mark Twain's *Huckleberry Finn*-projects distinctively male imaginings of escape to an unspoiled natural environment, free of women and of an effete, women-dominated civilization, in which the protagonist under goes a test of his character and virility.
- (4) There is a growing interest in the animistic religions of so-called primitive cultures, as well as in Hindu, Buddhist, and other religions and civilizations that lack the Western opposition between humanity and nature and do not assign to human being's dominion over the nonhuman world. Ecocritics in the United States concern themselves especially with the oral traditions of Native Americans and with the exposition of these cultures by contemporary Native American writers such as N. Scott Momaday and Leslie Marmon Sillko. The common view in such traditions, it is pointed out, envisions the natural world as a living, sacred thing, in which each individual feels intimately bonded to a

particular physical 'place,' and where human beings live in interdependence and reciprocity with other living things. See Joni Adamson, *American Indian Literature, Environmental Justice and Ecocriticism: The Middle Place*(2001), and Donelle N. Dreese, *Ecocriticism: Creating Self and Place in Environmental and American Indian Literatures* (2002).

Some radical environmental critics maintain that the ecological crisis can be resolved only by the rejection, in the West, of the Judeo-Christian religion and culture, with its anthropocentric view that human beings, because they possess souls, transcend nature and are inherently masters of the nonhuman world, and by adopting instead an eco-critic religion that promulgates the sacredness of nature and a reverence for all forms of life as intrinsically equivalent. Other environmentalist insists, on the contrary, that the hope for radical reform lies not in trying to assimilate an outmoded or alien religion but an identifying and developing those strands in the human-centered religion philosophy, and ethics of the West that maintain that the human relationship to the nonhuman world is not one of mastery but of stewardship, and that recognize the deep human need for the natural world as something to be enjoyed for its own sake, as well as the moral responsibility of human beings to maintain and transmit a livable, diverse, and enjoyable world to their posterity.

The Romantic Period of the early nineteenth century was the turning point in the long Western tradition of human transcendence and domination over nature. The central view in innovative Romantic literature and philosophy, in England and Germany, was that the root of the modern human malaise is its separation or "alienation, "from its original unity with nature, and that the cure for this disease of civilization lies in a reunion between humanity and nature that will restore

concreteness and values to a natural world in which we can once more feel thoroughly at home, in consonance and reciprocity with all living things.

Jonathan Bate, in *Romantic Ecology: Wordsworth and the Environmental Tradition* (1991), details the emergence in Wordsworth and his English contemporaries and successors, of an environmental consciousness, the result of noting the destruction of forest and farm lands by urban sprawl, and of recognizing what Wordsworth, in the eighth book of *The Excursion* (1814), called "the outrage done to nature" by newly established factories that foul the air and pollute the waterways

The compilation *The Ecocriticism Reader: Landmarks in Literary*, edited by Cheryll Glotfelty and Harold Fromm (1996), significantly contributed to the definition and dynamism of the eco critical movement with its Introduction and selections. These essays, as well as those in *Sister of the Earth: Women's prose and poetry about Nature*, edited by Lorraine Anderson in 1991 *Being in the World: An Environmental Reader for Writers*, edited by Scott H. Slovic and Terrell F. Dixon, demonstrate the breadth and diversity of ecocritical writings (1993).

Chapter Two

Ecocritical Analysis of *Ottaal*

Now that ecological devastation is becoming a reality, ecology is dominating important topics in venues around the world. With his adaptation of Anton Chekov's short story "*Vanka*" for the big screen, award-winning Malayalam filmmaker Jayaraj brought attention to the threat to ecosystem. In a masterful portrayal of how nature is inextricably entwined into our lives, his film *Ottaal* (The Trap) captures this. The movie makes a powerful point about how we are gifted with beautiful environment, but also about how we sabotage it by acting selfishly. To illustrate this fact, the movie received two National Awards in 2015: Best Environmental Film and Best Adapted Screenplay. The film was chosen as the winner of the Crystal Bear for Best Film in the Generation K plus section by the children's Jury at the Berlin Film Festival 2016. At the 20 International Film Festival in Kerala (IFFK), *Ottaal's* Awards also include the Suparna Chakram (Golden Crow Pheasant).

Kuttappayi (Ashanth K. Sha) is a nine-year-old whose parents ended their life as they were unable to repay a huge debt and is raised in Kuttanad (in the backwaters of Kerala) by his Vallyappachayi or grandpa (Kumrakom Vasudevan, a lower-class real-life fisherman). They spent time fishing together and raising ducks. The most touching moments of this film is not great and dramatic, but flow out of the grandson-grandfather connection. There are various instances in the film where the director points out to the destruction of nature as a result of manmade development.

In one scene (00:19:20), the kid points to a nest and provides the public a lesson on urbanization and bird migration. Kuttappai's grandpa is unable to reply

when he wishes to understand what happens to these little birds without parents. The grandpa (Vallyappachayi) tells Kuttappayi that his parents are stars and are watching over him from above. Jayaraj carries many messages from Kuttappai's life, as curious and sensitive kid, asking questions about everything he sees around him, giving his share of food to street dogs, assisting his best friend Tinku by handing over tadpoles to college, and showing the lotuses his grandpa makes as a necklace for the kids. Kuttappayi loves going to school but Vallyappachayi wants to send him for education to the city and can't figure out how to do that to be made about Kuttappayi and his life.

Vallyappachayi inquires Tinku's family to look after the boy, and Tinku's mother begins to wonder whether Kuttappayi would be a good help at their respective houseboat and home stay business plans. Tinku's father (who notices the "duck boy as an unsuitable friend for his son) refuses to employ him on the grounds that it could be treated as child labour. The boy is handed over to Mesthiri (Shine Tom Chacko), a rich poultry boss who thinks kids like Kuttappayi should work rather than pursue dreams of being educated when all doors are shut. The boy is later sent to work in a fireworks factory in the neighboring state of Tamil Nadu.

Ottal manages to reveal the devastation of child labour without actually having to show much of it in the film-instead, director Jayaraj focuses on the relationship between grandfather and grandson, showing us that despite the loss of his parents, Kuttappai thrives with the love and care of his Vallyappachayi. The two share stories that Kuttappai reads from a book borrowed from Tinku, and Kuttappai loves both to tease his grandfather, and learn about the natural world of the backwaters from

him. This loss, of a nurturing presence and innocence of childhood, more than anything, underpins the emotional weight of the film and its message.

The film *Ottaal* recreates the Russian tale on an alien soil, since the story that it portrays is one that transcends place and time. It talks of the millions of unfortunate young souls across the world, who are destined to spend their lives in slavery. *Ottaal* strikes us at once personal and universal, and draws us in to the exquisite innocence of childhood, where Kuttappai roams around, plucking water lilies and fishing from the ponds, with a nameless dog and his friend Tinku. The underlying unruliness that permeates his life is one that is ironically blissful, and shorn of it, Kuttappayi finds himself on a no-man's land.

There is a plethora of films with immersive screenplays that can sweep the viewers through an emotional roller coaster during their runtime. But how many such films leave a lasting impact on one's minds and continue to haunt one for a long time. The 2014 Malayalam film *Ottaal* (English: The Trap) belongs to this minuscule club of cinematic gems that are achingly beautiful, sublime and poetic yet devastating in their aftertaste.

Ottaal not only excels in character development, screenplay and visual imagery but also delivers some brilliant background music that deepens the emotions evoked in the frames. The highlight of the film, however, is its sole song, "Aa Manathilirrunnu", composed by Padma Bhushan Kavalam Narayana Panicker. A lament sung with an exceptionally heartbroken voice, the song soulfully expresses the grief of the grandfather while parting from Kuttappayi. Kumarakom Vasudevan, a fisherman in real life, touches your heart with his minimal expressions as the wounded grandfather who tries hard to repress his emotions. His hardened and

wrinkled old face suits the role perfectly as his demeanour personifies a man who has struggled and endured hardships in real life.

A winner of several top awards in India and abroad, including the Crystal Bear at the 2016 Berlin International Film Festival, it is surprising and saddening that a masterpiece like *Ottaal* remains an obscure watch even for most Malayalis. Many of one's cinephile friends who have devoured the best regional films from the past decade had not even heard of the film! Perhaps its being considered a children's film is why it never gained much popularity. But make no mistake, this is a highly mature film with a very deep message from Jayaraj. Through the portrayal of warm and generous relationships amidst an abundance of natural beauty, the director wants one to reflect on and question one's idea of a wholesome life.

The film presents snapshot of the Earth's climate crisis with global temperatures rising at an alarming pace, and glaciers disappearing quicker than ever. The film makes comment on the beautiful nature that we have blessed with and how we destroy it through our selfish deeds. The Kuttanad setting must have seemed like a fantasy land for the viewers. For a foreign audience, they associate the purity of Kuttanad with Kerala, but not even 5% of the state mirrors the scenic imagery showcased in the film. It is a touching story of the relationship between the boy and grandfather. The scenic nature of Kuttanad also becomes a character in the film one way or another.

Kuttappayi and his grandfather Vallyappachayi have close connection with nature by rearing the ducks and paddling through the river. They both enjoy rearing ducks. They build a small bamboo house and Kuttappayi enjoy watching from there. He learns so much from nature. Though this movie shows the bond between

Vallyappachayi and Kuttappai, there is also the message about child labour running along with the main story. Kuttappai's character shows how one can learn from nature and gain knowledge without even going to school. Kuttanad backwaters is a feast to our eyes, it is one of the best cinematography seen in Indian cinema.

The effort to respond wisely to this precarious and special mystery and its terrestrial matrix in the universe is called ethics. Some manifestations of this life event are so precious that we reach for the highest encomium in our language and speak of the "sacredness" and the "sanctity" of this life. The movie also serves as a reminder of human beings belong to nature and are at their happiest in union with creation. The grandfather and the small boy live in complete sync with nature and to find joy in paddling through the river in their boat and feeding ducks. Director Jayaraj presents nature at its purest and shows how life can be fulfilling and happy when we share a symbiotic relationship with nature. We need to move from the mindset of reductionism and the objective of maximizing short-term profit, where the earth is a collection of things to be consumed (nature's capital), to a world with a dynamic and material engagement with place and a collective relationship with life.

Chapter Three

Ecocritical Analysis of Film *Valiya Chirakulla Pakshikal*

Film criticism is one among the field of ecocriticism in which, the ecocritics have taken interest in film and visual media. The film critics especially in the field of ecocriticism focus on films that are considered environmental, especially those that portray nature and its defenders positively. The study of film representation of the relationship among human and natural and man-made environments is the nascent field of film ecocriticism. The term ecological media surprisingly has not been formally defined, despite this there has been a more within ecocriticism to understand ecological media as a study of non-print media as it applies to environmental discourse action. Also understanding cinema has been largely responsible for reinforcing our feelings of separations from nature, not showing how we are intimately connected and dependent on ecosystem around us. In order to represent the reality of life, the film medium, despite its promise of a photographic realism has been used to represent nature and to show the natural environment. Like any other films, certain Malayalam films presented with natural environment issue. Malayalam films like *Valiya Chirakulla Pakshikal* and *Ottal* shown the ecocritical subjects and problems related to nature with its high potency.

Dr. Biju directed the 2015 Malayalam drama film *Valiya Chirakulla Pakshikal*. It is a movie on the negative impacts brought on by the pesticide Endosulfan's immoral use in the plantations of Kerala's Kasaragod area. Dr. Biju is well renowned for producing movies that address pressing political and environmental issues. Environmental advocates have long been concerned about the startling effects

that pesticides have on those who live close. But none of it has been heard, and the authorities are still carrying out their heinous deed without taking the consequences into account.

Thirty years after the Bhopal Gas Tragedy, women are still giving birth to deformed children. The situation isn't any different in Kasaragod district of Kerala, either the spraying of deadly chemical Endosulfan pesticide on the cashew plantations in this district has created havoc in the lives of the people. Children are still being born with scale like skin, eye deformities, respiratory disorders, memory loss, protruding tongues, extra fingers and toes. *Valiya Chirakulla Pakshikal* (Birds with Large Wings), directed by National Award-winning Malayalam film maker Dr. Biju, touches upon this deadly issue. Having been a homeopathic practitioner in Kasaragod, Kerala, Dr. Biju has witnessed the situation from close quarters. This film is about environmental issue and also touches upon medical and social problems. The film also talks about social justice because the victims of Endosulfan disaster haven't got compensation or help from the Government.

The main character in the movie *Valiya Chirakulla Pakshikal* is based on Madhuraj, a Mathrubhumi newspaper reporter whose 2001 exposé brought attention to the environmental harm caused by the use of endosulfan. Dr. Biju spoke with Madhuraj and other Kasaragod problem activists to retain authenticity and depict events truthfully. The director conducted this investigation over the course of over a year. The movie's protagonists are performed by actual victims in an effort to give individuals impacted by this man-made environmental calamity a voice. Here in the film, Kunchacko Boban plays the role of a press photographer who takes great pains to meet the suffering people and bring out the issue in front of public. He meets the

victims, whose physical growth is believed to have been affected by the deadly impact of the pesticide and presents their plight before the international community at an environment conference of World Nations at Canada.

According to *Valiya Chirakulla Pakshikal*, a government has committed a serious injustice towards a people. It is the tale of 25 years of what is characterised as flagrant disregard for the welfare of a community and the sacrifice of lives for avarice. The filmmaker maintains that the Indian government has not totally stopped using endosulfan and that victims have not been given access to competent care or allowed to get just compensation, despite the weight of the evidence. Endosulfan has been outlawed by the United Nations, but the Supreme Court of India decided to forbid it in Kasaragod. The production company, crew, and performers banded together to support the ban during the decision-making process.

On his decision to take the lead role, actor Kunchacko Boban stated, "It was such a sensitive script, to which no actor could have said no. The shoot was a moving experience, and for the first time, I cried without glycerin on the sets. What we have read or seen about the ordeal of Endosulfan victims is nothing when you meet them face to face and hear them out. It was too traumatic and emotional. Never did I undergo such trauma while shooting." Kunchacko lives his role and his tears seems real in this film.

One get to know the happenings in the movie through the eyes of Kunchacko. Kunchacko essays the role of a photographer, and he brings to light the alarming situation. The negligence of the government and some affluent people is shown beautifully in this movie. Many real life sufferers are seen in this flick. When someone watch the movie one will feel that nobody is actually acting; they are just

living the roles. This movie is taken with a good intention and Dr. Biju (national award winner); the director should be applauded for that. In fact, this movie has been shown at various film festivals. There is no voice-over in this movie that is present in a documentary. Also, the background score is not used too much in this movie. The movie has many emotional moments, and it will make one cry.

The film is a partly fictional representation of the environmental disaster caused by the use of the pesticide endosulfan in the Kasaragod District of Kerala, India. This disaster was caused by nearly two and a half decades of endosulfan use on government-owned cashew plantations. The film explores the disastrous environmental and public health consequences of the use of the pesticide and the health-related effects that persist to this day.

The movie shows the impacts of pesticide application as seen through the lens of a photographer. In 2001, he made his first trip there during a time of heavy rain, and the world was shocked by the awful conditions in which the many victims were found. These images brought endosulfan-induced anguish to the attention of the entire globe. Several of the young victims he had captured during his earlier visit had passed away by the time the photographer returned to the area in the summer of 2006. Strange and crippling diseases are still affecting children today. Endosulfan should be completely banned, according to the Stockholm Summit of the UN on Persistent Organic Pollutants (POP) in 2001. India was the only nation to disagree with this choice. The photographer went back to Kasaragod in 2012 after a year had passed and saw that the survivors had not improved and that the victims' situation had endured.

The film revolves around the real-life event that had happened in Kasaragod district of Kerala with regard to the issue of Endosulfan related problems. It makes the

viewer cry out of emotional overflow. The central character of the film played Kunchacko Boban is a photographer who comes to a village in Kasaragod where people living like dead due to disastrous effect of Endosulfan used there. The Government Cashew plantations in the area used Endosulfan as pesticide and that caused a terrible health and nature problem that had made a whole village or whole area suffer for ages due to the bad effects of that pesticide. In the beginning of the film, we can see the spraying of Endosulfan pesticide on the cashew nut plants. It causes all the environmental problems and it harmfully effects on all the living things.

The after effect of Endosulfan usage is still there and the condition of people there shown through the film was just terrible and we will feel the tears flowing through our cheeks even without our knowledge. The film's narration follows fast and present incidents and all comes to us through the eyes of the photographer. At first, he visits there in 2001 and the photographs he took at that time lead attention of the world to this issue. Later after the banning of the pesticide he visited the place in 2006 and he shocked to see that the people there still suffering with the after effects of that terrible use of pesticide. The film also shows the efforts of rich people, the Government bodies and people who can reap profit out of it to keep this poison here and it also thrown light to the condition of people there, ranging from children to old, who is suffering till death, without getting any aid and attention from the Government who really caused this disaster.

The film had actors such as Kunchacko Boban, Prakash Bare, Nedumudi Venu, Suraj Venjaramoodu, Salim Kumar, Sajeev Pillai, Krishna Prasad, Jayakrishnan Dr. Muhammed Asheel, Anumol, Prett Johnson, Master Govardhan, and lots of real-life victims were filmed as well. No one had to act in this movie real,

because the real-life condition was enough to make them feel the situation and plight of their fellow beings who suffering endlessly there. *Valiya Chirakulla Pakshikal* is a stark reminder about the injustice inflicted on the people of Kasaragod by the callous attitude of the Kerala government. Madhuraj is a photographer who have love and respect on environment. Madhuraj's photographs were evoking a good response and raising public awareness to the tragedy. The film shows the dangerous effect of the pesticide endosulfan on environment and the living things.

Conclusion

With fires raging throughout the Amazon forest and the specter of climate change staring in the humanity, the world's most pressing issue today is mitigating the threat posed to the environment by man-made disasters. It is no surprise then that at global forums, world leaders are desperately trying to work together to devise methods of preserving biodiversity and mitigating environmental degradation. Global warming has troubled nature's rhythm, causing floods, droughts, extensive hunger, displacement, epidemics, and death. By analyzing the films *Valiya Chirakulla Pakshikal* and *Ottal*, we can clearly understand the environmental problems caused by man-made disasters.

The film *Ottal* (The Trap), is a realistic portrayal of the suffering of individuals who face the adverse effects of climate change. The film shows the close connection between the central characters Kuttappai and his grandfather and also their connection with nature. Though we were focusing on child labour the nature also had come as essential factor as the movie was visualized against the backdrop of the scenic beauty of Alappuzha. *Ottal* tells the story of Kuttappai, a child labourer hailing from Kerala and his inseparable bond with his grandfather and nature. The movie set in the scenic Kuttanad, also narrates how the boy, destined to work in a fireworks factory away from his near ones, missed his childhood. These two films show the environmental problems caused by the disasters made by human beings. The spirituality, that is the eco-spirituality, myth and memory play a vital role among human and non-human being as a cultural bond among them.

In the film *Valiya Chirakulla Pakshikal*, represents the environmental issue caused by the use of toxic pesticide endosulfan in the cashewnut plantations of

Kasaragod district, Kerala. Kasaragod, a district in the southern Indian state of Kerala, is blessed with an enchanting landscape. With the Western Ghats to the east and the Arabian Sea to the West, this verdant land is traversed by several rivers, and boasts a rich cultural heritage where more than five languages are spoken. Shattering this vision of a happy and glorious land comes the grim tale of the debilitating effects of endosulfan. A toxic pesticide that was used on state-owned plantations by the Kerala government until 2001. From the mid-1970s to 2000, the plantations corporation of Kerala used helicopters to spray endosulfan over the land. The local people were told that it was a 'medicine' to kill tea mosquitoes infesting the cashew plantations. Over a period of time, the people began to notice dead fish in rivers. There were dead frogs floating in ponds. Honeybees, fowl and cows were dying. Residents realized that even the chirping of birds had fallen silent. Human beings are born with many disorders. All these are the cause of the toxic pesticide endosulfan. The story of *Valiya Chirakulla Pakshikal* inspired by the photographs of Madhuraj, the chief photographer of Mathrubhumi Newspaper. *Valiya Chirakulla Pakshikal* transports viewers to Kasaragod through the eyes of the photojournalist, played by Kunchacko Boban.

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DON BOSCO ARTS AND SCIENCE COLLEGE
ANGADIKKADAVU

Escape from Trauma

A Project Submitted to Kannur University in Partial Fulfillment of the
Requirement for the Award of Bachelor of Degree

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KANNUR UNIVERSITY

Bonafide Certificate

This is to certify that this project report entitled “**Escape from Trauma**” is a bonafide work of **Amal .V.Jijeesh**, who carried out the project work under my supervision. This project has not been published or submitted either in part or in whole, for any other degree.

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Declaration

I, **Amal .V.Jijeesh**, hereby declare that the project work entitled “**Escape from Trauma**” has been prepared by me and submitted to Kannur University in partial fulfillment of the requirement for the award of Bachelor of Arts in English is a record of original work done by me under the supervision of Mrs. Soniya Sherin Sebastian of the department of English of Don Bosco Arts and Science College.

I also declare that this project work has not been submitted by me fully or partly for the award of any degree, title or recognition before any authority.

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Introduction

In the contemporary world women faces a lot of sexual harassment. Men are not at all considering them as a being like them but as an object to be used for once own leasure and entertainment. They never thinks how it will affect physically and psychologically the women. So this project analyses how sexual harassments creates trauma in a women.

In the first chapter of this project I introduce the trauma theory. Trauma theory is a field of study that focuses on understanding the impact of traumatic experiences on individuals, and how trauma affects the way individuals perceive, think, and feel about themselves and the world around them. Trauma refers to any event or experience that overwhelms an individual's ability to cope. Trauma can be physical, emotional, or psychological, and can result from a wide range of experiences, such as abuse, violence, accidents, natural disasters, and other traumatic events.

Trauma responses: Traumatic experiences can trigger a range of emotional, cognitive, and physiological responses. These responses can include feelings of fear, anxiety, helplessness, and guilt, as well as physical symptoms like headaches, nausea, and fatigue.

Trauma and the brain: Trauma can have a significant impact on the structure and functioning of the brain, particularly the amygdala, hippocampus, and prefrontal cortex. These changes can affect an individual's ability to regulate their emotions, process memories, and make decisions.

Trauma and attachment: Traumatic experiences can also impact an individual's attachment patterns and relationships with others. For example, trauma can lead to a heightened sense of mistrust and difficulty forming close relationships.

Post-traumatic stress disorder (PTSD): PTSD is a mental health disorder that can develop after exposure to a traumatic event. Symptoms of PTSD can include intrusive thoughts, flashbacks, avoidance behaviours, and hypervigilance.

Treatment of trauma: There are a variety of approaches to treating trauma, including talk therapy, medication, and alternative therapies like yoga and meditation. Treatment often focuses on helping individuals to develop coping strategies and tools for managing trauma-related symptoms.

The second chapter titled "A Quick Glance On *Incident In A Ghost Land* Film" pens down the brief summary about the film "*Incident In A Ghost Land*." "*Incident In A Ghost Land*" is a 2018 horror movie directed by Pascal Laugier. The film follows the story of a mother and her two teenage daughters, who move into a secluded rural house inherited from their late aunt. After a gang of deranged intruders break into the house, the family is terrorized and subjected to brutal acts of violence. Years later, the now-successful author Beth returns to the house to confront her traumatic past and attempt to reconnect with her estranged sister Vera, who has been institutionalized since the incident. As she navigates the house and its haunting memories, Beth realizes that not everything is as it seems and that the horrors of her past may be closer than she ever imagined. The film explores themes of trauma, memory, and perception while delivering a tense and unsettling horror experience. It features standout performances from its lead actresses, particularly Crystal Reed as

Beth and Anastasia Phillips as Vera. Overall, "*Incident In A Ghost Land*" is a disturbing and thought-provoking horror movie that will leave viewers on edge.

And the third chapter is an attempt to apply the concept of trauma into the movie "*Incident In A Ghost Land*" and study how the theory is applied and how the concept of traumatic problems are raised in the film And at last in conclusion I add up what I understand by implementing trauma theory on "*Incident In A Ghost Land*" film.

Chapter One

Trauma Theory

The Greek word "traumatós," which means "wound," is the origin of the term "trauma." Originally used to describe physical wounds and injuries, the phrase has grown to apply to a wider variety of events that might be harmful to one's mental and emotional health. The term "trauma" is used today to describe a profoundly upsetting or unpleasant event that has a long-lasting effect on a person's feelings, thoughts, and behavior. The term 'Trauma theory' refers to the study of the psychological and cultural impact of traumatic experiences. The theory encompasses a wide range of disciplines, including psychology, sociology and anthropology. It provides a framework for understanding the effect of traumatic events on mental health and wellbeing. Trauma theory is a body of knowledge and study that aims to explain and comprehend the complexities of trauma and its effects on people and society.

The study of trauma theory focuses on the psychological and cultural impacts of traumatic experiences, including how people and groups cope with trauma and how it affects their long-term mental health and wellbeing. English literature has used trauma theory to better understand how authors portray traumatic events and their aftereffects in their works. It looks at how writers depict traumatic situations in their works as well as how trauma affects characters and their relationships. Additionally, trauma theory in English literature investigates how sociological, historical, and cultural influences shape how trauma is portrayed in literature. For instance, war-related literature frequently illustrates the physical and mental impacts

of trauma on both troops and civilians. It is possible to examine how these experiences are depicted using trauma theory. The trauma theory can also be used to analyze literature depicting other traumatic situations, such as natural disasters, sexual assault and domestic violence.

The origins of trauma theory may be found in the late 19th and early 20th centuries, when psychologists and medical professionals first started looking into the psychological impacts of traumatic experiences like war and other types of violence. In the years following World War I, medical professionals noticed that troops were experiencing a variety of psychological symptoms, including sadness, anxiety, and flashbacks, which came to be known as "shell shock." As a result, the long-term impacts of traumatic experiences on mental health and wellbeing have become better understood.

In the decades that followed, the discipline of trauma studies kept expanding and changing as academics and medical professionals worked to comprehend the psychological and cultural influences on how people react to trauma. The idea of post-traumatic stress disorder (PTSD) was first proposed in the 1980s and 1990s, and it provided a framework for comprehending the long-term impact of trauma on mental health. Psychology, sociology, and anthropology are just a few of the academic and clinical fields that include trauma theory today. It continues to be essential to our comprehension of how traumatic events affect people and societies.

The study of how traumatic experiences affect people and how they are portrayed in writing is known as "trauma theory" in literature. This hypothesis has its roots in psychology's knowledge of how trauma affects both mental health and behaviour. According to psychologists, a traumatic event is one that is so upsetting or stressful that it overwhelms a person's capacity for coping. Combat, natural

catastrophes, physical or sexual abuse, and tragic accidents are a few examples of stressful occurrences. Anxiety, sadness, post-traumatic stress disorder (PTSD), and a wide range of other undesirable outcomes are just a few of the long-lasting effects that trauma may have on a person.

Trauma theory looks at how authors portray people who have experienced traumatic occurrences in literature. Symptoms like flashbacks, avoidance, and numbing can be depicted in this way, and the long-term psychological and emotional ramifications of trauma can also be explored. To address the complicated and challenging issue of trauma and to give voice to the experiences of people who have been affected by trauma, many writers turn to fiction.

The idea of trauma as a substance for transformation is one of the major themes trauma theory has examined in literature. Numerous authors utilize fiction to explore how people can overcome the effects of trauma and how they can find meaning and purpose in their lives after experiencing trauma. This can involve showing how someone develops personally, how they become resilient, and how they build new relationships and support networks.

The depiction of the connection between trauma and memory is a key component of trauma theory in literature. Many authors use fiction to explore how traumatic memories are processed and how those memories can affect people over time. This can involve the portrayal of jumbled memories, the repression of unpleasant memories, and the investigation of how memories can affect a person's life and define a person's sense of identity and self.

A useful lens for evaluating the effects of traumatic events on people and how those experiences are portrayed in writing is trauma theory in literature. Trauma theory examines themes such as metamorphosis, memory, and the depiction of

symptoms to shed light on the complex and frequently challenging subject of trauma and its consequences on people. Literature can help foster awareness, understanding, and healing for those who have been affected by trauma by giving voice to the stories of those who have experienced terrible events.

The core claim of modern literary trauma theory holds that trauma produces a silent dread that separates or destroys identity. This is the foundation of a broader theory that contends trauma passed down through generations' shapes identity. A broad dependence on a single psychological theory of trauma leads to a homogenous understanding of the trauma novel's many representations and the interaction between language, experience, memory, and place. In light of the various traumatization theories, the memory depicted in the trauma emphasizes the importance of geography in representing the consequences of trauma through metaphor and tangible objects. The individual is positioned in relation to a geographic description of the traumatic event and memory. Detailed descriptions of the physical location of traumatic experiences and memories position the person in reference to a broader cultural environment that contains societal values that affect how the incident is remembered and how the self is reconfigured.

In the trauma novel, bonds are shown to be disrupted by stressful events. A model of trauma that imagines an intense event that pushes the boundaries of language and even ruptures meaning completely was created by trauma studies in the 1990s, which drew on Freudian philosophy. According to this trauma concept, suffering is unrepresentable. The supposed incommunicability of trauma was swiftly followed by a more pluralistic model of trauma, which contends that it is not the defining characteristic of trauma but rather one of many reactions to traumatic events. The notion that a traumatic event pushes the boundaries of language shatters the

psyche and even disagreements totally creates the field's basic constraints and influences of the critical debate long after alternative techniques replace it.

The psychology of Sigmund Freud and Pierre Janet, who were among the first to explore the effects of traumatic experiences on mental health, is where trauma theory in literature finds its origins. The works of a number of significant authors and theorists are, however, most directly linked to trauma theory in the field of literary studies. Our understanding of how traumatic events are depicted in literature and how they affect people and communities has been greatly influenced by writers, who have also had a significant impact on the area of trauma theory in literature.

One of the pioneers of trauma theory is Cathy Caruth, a literary scholar and cultural critic who is well known in her field. Caruth is a cultural critic and literary scholar who is well known for being one of the pioneers of trauma theory. In her well known work, "Unclaimed Experience: Trauma, Narrative, and History," she examines the literary representations of trauma and the function of narrative in the healing process. Caruth contends that trauma is not just an occurrence but also a reaction to an occurrence, and that the process of healing from trauma entails the development of a story that gives the experience context. These authors have made a significant contribution to raising awareness, understanding, and healing by giving voice to the stories of those who have experienced horrific situations.

Dominick La Capra is a key figure in trauma theory. La Capra is a literary critic and cultural historian who has significantly advanced the field of research on trauma in literature. He is renowned for his attention to the connection between trauma and history as well as for his investigation of the ways in which people might start to recover from the effects of traumatic experiences.

Another Nobel Prize winner whose writing has had a significant impact on the growth of trauma theory in literature is Toni Morrison. Her works are renowned for their examination of the effects of slavery and racial violence on African American communities, including "Beloved" and "Sula." Morrison's writings are famous for their investigation of the intricate connections between trauma, memory, and identity as well as their depiction of the ways in which trauma may alter the lives of both individuals and groups. These authors have contributed to shedding light on the complex and sometimes challenging subject matter of trauma and its repercussions on individuals and communities through their examination of the impact of traumatic events on individuals and the portrayal of those experiences in literature.

Incorporating trauma theory into film and media studies has made it possible to more fully explain the power and complexity of the connections between tragic historical events, media objects and networks, spectator positioning, and mental processes. This has been made possible due to the field-shaping influence of psychoanalytically informed film theory.

The representation of traumatic events in film is examined by trauma theory. The effects of trauma on people and communities are frequently shown in films in a variety of ways. The portrayal of catastrophic events and their aftermath is one of the major themes. Filmmakers have used the cinematic medium to advance traumatic stress awareness and comprehension. The depiction of traumatic events and their aftereffects is one of the major subjects of trauma theory in film. Filmmakers frequently employ a variety of tactics, such as flashbacks, nightmares, and dissociative states, to depict the effects of trauma on individuals and society. These

methods are employed to evoke an emotional depth and realism that allow viewers to more fully and powerfully experience the consequences of tragic events.

The depiction of trauma and its connection to memory is a key component of trauma theory in film. Filmmakers frequently use this relationship to examine the ways in which trauma may change a person's sense of self and relationship to the outside world. Traumatic experiences can have a dramatic influence on a person's memory. Filmmakers, for instance, use the manipulation of memory as a prominent topic in movies like "Memento" and "Eternal Sunshine of the Spotless Mind" to examine the effects of trauma on people and how memory may affect the healing process. Additionally, filmmakers have used the cinematic medium to advance knowledge and comprehension of trauma and its effects on both individuals and communities. The effects of sexual abuse and violence on survivors, as well as the ways in which they are frequently marginalised and denied justice, are explored in documentaries like "The Invisible War" and "Surviving R. Kelly." By showing the enduring effects of trauma on people and communities and giving voice to survivors, these videos hope to increase awareness and encourage change.

The effects of sexual abuse and violence on survivors are examined in documentaries like "The Invisible War" and "Surviving R. Kelly." The function of resiliency and healing in the recovery from trauma has been explored in film theory. To sum up, trauma theory in film is a complicated and varied topic that examines how traumatic events are portrayed and how they affect both individuals and communities. The application of trauma theory in film has also been utilised to examine how healing and resilience play a part in trauma recovery. Movies like "The Fault in Our Stars" and "Me Before You" look at how people may rediscover meaning and purpose after tragedy.

The portrayal of catastrophic incidents and their effects on people and communities Trauma theory in film has the ability to advance knowledge, understanding, and healing via its examination of the effects of trauma, the connection between trauma and memory, and the role resilience and healing play in the healing process. Filmmakers have made significant contributions to the study of trauma theory by giving voice to the perspectives of those who have experienced traumatic events and by fostering a culture that is more sympathetic and understanding. Studying the psychological and cultural impacts of traumatic experiences is known as "trauma theory." It looks at how communities and people deal with trauma and how it might affect their relationships, emotions, and beliefs.

The use of trauma theory in the context of Mollywood, or the film industry of the Indian state of Kerala, might offer a better understanding of how trauma is portrayed in movies and how it affects viewers. It might also look at how Mollywood movies depict real-life traumatic situations, including natural disasters or political conflicts, and how this affects societal views towards trauma. In the film "Bhoothakaalam," the use of trauma theory could be explored in several ways. For example, the film may depict the main character's response to a traumatic event. The film may also explore how fear and horror, which are central themes in the horror genre, can be considered a form of psychological trauma for the audience.

Chapter Two

A quick glance on “incident in a ghost land”

Film

Ghost land (also known as *Incident In A Ghostland*) is a 2018 horror film written and Directedby Pascal Laugier. Ghost land was shown in competition at the Festival international du film fantesque de Gerardmer, where it won three awards, including the Grand Prize. Colleen, a mother, takes her teenage daughters Beth and Vera to see their recently departed aunt Clarisse’s remote home, which they were given in her estate. Beth reads a story about a spate of house invasions in which daughters are protected but parents are killed. The family has no idea that a candy truck driver is following them. The mother and daughters are attacked by two trespassers shortly after they settle into the home. The Fat Man, a tall, mentally challenged man, is one of them. The Candy Truck Woman is the nickname for the other intruder. The Fat Man then proceeds to abuse Vera sexually while Beth flees but runs into the Woman. We just want to play with dolls, the Candy Truck Woman responds when Beth asks what she wants. Colleen survives and eliminates the two intruders. After sixteen years, Beth has achieved success as a horror fiction author and now resides in Chicago with her husband and son. She makes an appearance on a talk show to promote her latest book, *Incident In A Ghost Land*, which is based on the events of that evening. She gets a desperate call from her sister, who still lives there with their mother but has been plagued by delusions ever since the trauma, pleading with her to come home. When Beth arrives, Colleen explains that Vera hasn’t been able to move on and is still reliving that night while secluding her in a cushioned basement room. Vera asserts that their captors are still attempting to capture them as

Beth starts having strange dreams. Beth discovers Vera tied and doll-like during one of the episodes. Beth is instructed by Colleen to ignore Vera and to call an ambulance. The Candy Truck Lady kidnaps Beth when she nods off. Vera has also been beaten up, and she finds her in the basement. She finds bruises all over her battered face. Vera begs her sister to confront the reality as she accuses her of being responsible for the injuries. When Beth remembers a memory, it becomes clear that their mother was truly slain that night by the Candy Truck Woman, and Beth has been making up her adult life all this time in order to dissociate. She and Vera are actually still teenagers being held hostage in Clarisse's house by the Fat Man and Candy Truck Lady. Beth is placed in a doll-filled chamber after being doll-dressed by the Candy Truck Lady. The dolls are first molested and tortured by the Fat Man. Beth fights back and runs away when he approaches her. They escape the house once she releases Vera. Two state troopers assist them once they reach a road and report the event to dispatch. The Candy Truck Woman, who later returns with the daughters, shoots both of them to death. Back in her adult fantasies, Beth psychologically withdraws. She meets H.P. Lovecraft, her hero, at a cocktail party, and he tells her that her book is a masterpiece. After hearing Vera yell for assistance, Beth decides to go back and save her. Initiating a violent altercation with the Candy Truck Woman after escaping from the Fat Man. Intime to shutdown both the Fat Man and the Candy Truck Woman, a second state trooper arrives. Beth experiences a vision of her mother waving at the sisters from the house as they are being brought to the hospital after the authorities arrive.

Charecterstics Of Beth

Beth is one of the two sisters at the centre of the film's story. She is the younger of the two, and is portrayed as being protective of her elder sister, Vera. Beth is a writer, and she seems to have a somewhat closer relationship with her father than

Vera does. Beth is portrayed as being intelligent, resourceful, and brave. When the family is attacked by intruders and held captive, Beth takes charge and tries to protect her family as best she can. She is also shown to have a somewhat darker side, however, as evidenced by her interest in horror writing and her tendency to scare her sister with ghost stories. As the story progresses, it becomes clear that Beth is struggling with trauma from the events of the night of the attack. She begins to have flashbacks and hallucinations, and it is revealed that she is suffering from a dissociative disorder. Despite this, she continues to try to protect her sister and fight back against their attackers. Overall, Beth is a complex and multidimensional character, with both strengths and weaknesses. Her intelligence, resourcefulness, and bravery are contrasted with her darker tendencies and struggles with trauma, making her a compelling character in the film.

Characteristics Of Vera

Vera is the elder of the two sisters and is a writer. She is portrayed as a strong and intelligent character, with a keen sense of observation and an analytical mind. She is also protective of her younger sister, Beth, whom she tries to shield from the horrors that they encounter. Vera's character is complex and multi-layered, and her actions and decisions drive the plot of the film. One of the key themes in the film is the idea of trauma and its lasting impact on individuals. Vera, along with her mother and sister, suffers a horrific attack at the hands of the intruders, which leaves her emotionally scarred. She copes with her trauma by writing, which becomes a form of therapy for her. However, her trauma also affects her relationships with her family, and she struggles to connect with them on an emotional level. Vera's character also embodies the idea of survival and resilience. Despite the trauma she experiences, she

remains determined to fight back and protect her family. She shows great strength and courage in the face of adversity, and her will to survive is a driving force in the film. Throughout the film, Vera's character undergoes a transformation as she confronts her trauma and the horrors of the past. She becomes more assertive and confrontational, and her determination to survive only grows stronger. Her character arc culminates in a dramatic confrontation with the intruders, where she finally confronts her fears and overcomes her trauma. In conclusion, Vera is a pivotal character in "*Incident In A Ghost Land*" who embodies themes of trauma, survival, and resilience. Her complex and multi-layered character is a driving force in the film, and her actions and decisions shape the plot. Overall, Vera's journey is one of self-discovery and empowerment, and her character serves as a powerful symbol of strength and courage in the face of adversity.

Charecterstics Of Colleen

The movie revolves around a family of four, consisting of a mother, Colleen, and her two daughters, Beth and Vera, who move into a remote house in the countryside. However, their peaceful life is shattered when they are attacked by a gang of psychopaths. The film explores the psychological trauma that the family experiences in the aftermath of the attack. Colleen is a central character in the film, and her role is pivotal to the plot. In this part, we will discuss Colleen's character in depth, analysing her personality, behaviour, and motivations. Colleen is portrayed as a caring and protective mother who wants nothing but the best for her daughters. She is shown as a nurturing figure who is always there to comfort her daughters when they are scared or upset. Colleen is also depicted as a strong-willed woman who is not afraid to take risks to protect her family. She demonstrates this trait when she stands

up to the attackers and fights back with all her might. Despite her strength, Colleen is not without her flaws. She is revealed to have a history of mental illness, which has affected her relationship with her daughters. Beth, the older daughter, blames Colleen for her mental health issues, while Vera, the younger daughter, feels neglected by her mother. Throughout the film, Colleen's behaviour is shaped by her desire to protect her daughters. She is shown to be vigilant and alert, constantly checking the doors and windows to ensure that the family is safe. Colleen's protective instincts are on full display when the attackers break into the house. She fights back with everything she has, determined to keep her family safe. However, Colleen's behaviour is also influenced by her mental illness. She experiences hallucinations and flashbacks, which make it difficult for her to distinguish between reality and imagination. This mental instability puts her and her daughters in danger, as it impairs her ability to react to the situation. Colleen's motivations are primarily driven by her love for her daughters. She is willing to do whatever it takes to keep them safe, even if it means putting herself in harm's way. Her protective instincts are also influenced by her guilt over past mistakes. She feels responsible for her daughters' mental health issues and is determined to make amends by being the best mother she can be. In conclusion, Colleen's character is complex and multi-faceted. She is a caring and protective mother who is not afraid to take risks to protect her family. However, her mental illness and past mistakes have left her vulnerable and struggling to cope. Through her character, the film explores themes of trauma, mental illness, and the enduring strength of a mother's love.

Trauma And Beth

“*Incident In A Ghost Land*” is a 2018 horror film directed by French film maker Pascal Laugier. The movie follows the story of a mother and her two daughters who inherit an old house from their deceased aunt, but soon find themselves trapped inside and tormented by a group of sadistic intruders. The film explores the themes of trauma, survival, and the psychological effects of violence on the human psyche. The two daughters, Beth and Vera, experience traumatic events during their captivity in the house, which leads to a split in their personalities. Beth, the older sister, becomes hardened and develops a dissociative identity disorder as a coping mechanism to deal with the trauma she endured. She creates an alternate personality that is fearless, strong, and capable of fighting back against their captors. However, this alternate personality also threatens to take over Beth’s identity completely. On the other hand, Vera, the younger sister, becomes withdrawn and unable to cope with the trauma. She retreats into a world of her own, where she finds solace in her imagination and her dolls. Her coping mechanism is to dissociate from reality, which ultimately leads to her tragic end. The film illustrates the different ways in which individuals cope with trauma, and how it can affect their lives and personalities in profound ways. The horror elements of the film are used to heighten the intensity of the trauma experienced by the characters, and to emphasize the psychological toll that violence can have on individuals.

Imagination Of Beth

Beth’s imagination is a prominent theme throughout “*Incident In A Ghost Land*,” and it plays a significant role in the story’s development. Her ability to imagine and create alternate realities is both a blessing and a curse, as it allows her to

escape from the horrors of the present, but it also blurs the line between reality and fantasy, making it difficult for her to distinguish between the two. Throughout the film, we see Beth's imagination manifest in a variety of ways. In some instances, she creates elaborate scenarios that help her make sense of the situation she is in. For example, she imagines that the intruders are not real people but instead supernatural creatures that she must defeat to save herself and her sister. In other instances, Beth's imagination takes a darker turn. She begins to have hallucinations that are so vivid and terrifying that she cannot tell whether they are real or not. These hallucinations often involve the intruders, who take on monstrous, otherworldly forms in Beth's mind. Despite the dangers of her imagination, Beth's ability to create alternate realities also allows her to cope with the trauma she experiences. By imagining herself as a hero or a survivor, she gains a sense of control over the situation that would otherwise be impossible. As the story progresses, we see Beth's imagination become more and more intertwined with reality. Her ability to distinguish between what is real and what is not becomes increasingly difficult, and she begins to question whether the horrors she is experiencing are all in her mind or if they are truly happening. In the end, it is revealed that much of what Beth imagined was, in fact, real. Her ability to create alternate realities allowed her to survive and ultimately overcome the trauma she experienced. While her imagination was at times a source of terror and confusion, it was also the key to her survival. Overall, Beth's imagination is a central theme in *"Incident In A Ghost Land."* It allows her to cope with the trauma she experiences but also blurs the line between reality and fantasy. As viewers, we are left wondering what is real and what is not, just like Beth, and this adds to the overall tension and horror of the film. *"Incident In A Ghost Land"* explores the complex nature of trauma and its effects on individuals. It depicts the struggle of survivors to come to terms

with their experiences and to find a way to move on with their lives. The film is a haunting and thought-provoking look at the lasting impact of trauma and the silence of the human spirit.

Chapter Three

Implementation of Trauma Theory

Trauma Theory

Trauma theory refers to a field of study that explores the psychological, emotional, and physical effects of traumatic experiences. Traumatic events are defined as experiences that pose a significant threat to one's physical or emotional well-being, such as violence, abuse, natural disasters, accidents, and life-threatening illnesses. Trauma theory suggests that traumatic experiences can have long-lasting effects on a person's mental health, relationships, and overall quality of life. Some of the common effects of trauma include post-traumatic stress disorder (PTSD), anxiety, depression, dissociation, and a sense of disconnection from oneself and others.

Trauma theory has led to the development of various therapeutic approaches, such as cognitive-behavioural therapy (CBT), eye movement desensitization and reprocessing (EMDR), and somatic experiencing (SE). These therapies aim to help individuals process and heal from traumatic experiences by addressing the emotional, cognitive, and physical aspects of trauma. Overall, trauma theory highlights the importance of understanding the impact of traumatic experiences on individuals and provides a framework for developing effective interventions to support healing and recovery.

About The Film

"Incident In A Ghost Land" is a 2018 horror film directed by Pascal Laugier. The film follows two sisters, Beth and Vera, who are subjected to a brutal home invasion by a group of deranged attackers. Years later, Beth, now a successful horror

novelist, returns to the family home with her younger sister, only to be plagued by traumatic memories and Terrifying visions. The film has received generally positive reviews for its intense and suspenseful atmosphere, as well as its exploration of themes such as trauma, mental illness, and the nature of reality. However, it has also been criticized for its graphic and disturbing content, which some viewers may find difficult to watch. Overall, *“Incident In A Ghost Land”* is a challenging and thought-provoking horror film that is not for the faint of heart.

Implementation

“Incident In A Ghost Land” is a 2018 horror film directed by Pascal Laugier. The film revolves around two sisters who are brutally attacked by intruders in their childhood home. Trauma theory can provide a useful framework for analyzing this film’s themes and narrative structure. Here are some ways to implement trauma theory in analyzing *“Incident In Aghost Land”*:

Trauma and Memory: The film explores the relationship between trauma and memory. The two sisters, Beth and Vera, experience a traumatic event in their childhood home, which leads to a fractured memory. Beth copes by writing horror novels that reflect the trauma she experienced, while Vera represses the memory and creates an alternative reality for herself. Trauma theory suggests that traumatic events can lead to a fragmentation of memory, and the film depicts this through the sisters’ differing coping mechanisms.

Repression and Dissociation: The film portrays the psychological effects of trauma on the human psyche. Vera, in particular, dissociates from reality and creates an alternative world where she is safe from harm. Trauma theory suggests that

dissociation and repression are common coping mechanisms for individuals who have experienced trauma. By showing Vera's dissociation, the film highlights the psychological toll of trauma.

The Unresolved Trauma: The film portrays how unresolved trauma can impact an individual's life. Beth is still haunted by the trauma she experienced, which is reflected in her work as a horror novelist. In contrast, Vera has repressed the trauma and created an alternate reality for herself. Trauma theory suggests that unresolved trauma can lead to ongoing psychological distress, and the film depicts this through the sisters' differing coping mechanisms.

The Role of Horror: The film uses horror as a metaphor for trauma. Beth's horror novels reflect the trauma she experienced, and the film's use of horror imagery reflects the sisters' psychological trauma. Trauma theory suggests that horror can be a coping mechanism for individuals who have experienced trauma. By using horror imagery, the film highlights the role of horror in coping with trauma.

The Impact of Trauma on Relationships: The film explores how trauma can impact relationships. The sisters' relationship is strained due to the trauma they experienced, and their differing coping mechanisms. Trauma theory suggests that trauma can impact an individual's ability to form and maintain relationships. By showing the impact of trauma on the sisters' relationship, the film highlights the interpersonal effects of trauma.

Overall, "*Incident In A Ghost Land*" uses trauma theory to explore the psychological effects of trauma on individuals and relationships. By depicting the sisters' differing coping mechanisms, the film highlights the complexity of trauma

and its impact on the human psyche. At the beginning of the film, Beth is a young aspiring writer, full of hope and ambition. However, after the brutal attack, she becomes a shadow of her former self, haunted by the traumatic memories of the assault. She becomes agoraphobic and paranoid, living in a state of constant fear and anxiety. Beth's trauma also affects her relationship with her sister Vera. Although Vera tries to support her and help her overcome her trauma, Beth becomes increasingly distant and disconnected from her sister, as well as from the rest of the world. As the film progresses, we see Beth struggling to come to terms with her trauma and the events that led up to it. She has difficulty distinguishing between reality and fantasy, and experiences vivid hallucinations and flashbacks. Ultimately, Beth's trauma leads to a tragic and heart-breaking conclusion, as she is unable to escape the grip of her past and the psychological damage it has caused. Throughout the film, it becomes clear that Beth's escape is a coping mechanism to deal with the trauma she experienced during the home invasion. She retreats into her imagination, where she is in control of her surroundings, and the traumatic events of the past have no power over her. This helps her to distance herself from the reality of the trauma and manage her emotions. Beth's ability to escape from trauma is portrayed as both a strength and a weakness. On the one hand, her imagination helps her to cope with the aftermath of the violent attack and regain some sense of control over her life. On the other hand, her inability to confront the trauma head-on prevents her from fully processing her emotions and moving forward.

Vera serves as a source of emotional support for her family and tries to help them process and overcome their fears. She is also resourceful and determined, using her intelligence and quick thinking to help her family escape from their attackers and

find safety. Throughout the film, Vera's presence provides a sense of stability and reassurance for her sister and sibling. She remains calm and level-headed in the face of danger, always looking for ways to protect and support her loved ones. Overall, Vera's character serves as an important reminder of the power of family and the strength that can be found in coming together in times of crisis. In the end, Beth is able to come to terms with her trauma and move on with her life, thanks to the support of her sister and the help of a therapist. The film portrays the importance of seeking help and support when dealing with trauma and highlights the power of the mind to both protect and heal itself.

Conclusion

Trauma can be defined as a deeply distressing or disturbing experience that overwhelms an individual's ability to cope with it. Traumatic events can happen to anyone at any time and can have long-lasting effects on an individual's mental and emotional well-being. While trauma is a personal experience, it does not happen in a vacuum. Trauma can affect the entire family, and it can be challenging for an individual to overcome the trauma alone. This is where the need for a helping hand from the family becomes essential. Trauma can be caused by a wide range of events, including physical and emotional abuse, sexual assault, natural disasters, accidents, and the death of a loved one. The experience of trauma can lead to a wide range of symptoms, including anxiety, depression, nightmares, hallucination, and feelings of isolation and detachment. These symptoms can make it difficult for an individual to function normally in their daily life, and it can impact their relationships, work, and overall quality of life. Having a supportive and understanding family can make all the difference in overcoming trauma. Family members can offer emotional support, comfort, and a safe space to talk about the trauma. They can listen without judgment and provide a sense of validation and understanding that can help an individual feel less alone. Family members can also offer practical support, such as helping with household chores, cooking meals, and running errands when an individual is struggling to cope. One of the most important ways that family members can help someone overcome trauma is by encouraging them to seek professional help. Trauma can be incredibly overwhelming, and it can be challenging to know where to turn for help. Family members can research and provide information about different treatment options, such as therapy or medication, and help their loved one make an appointment

or attend therapy sessions. Moreover, family members can help their loved ones create a safe and comfortable environment where they can heal from trauma. This can include setting boundaries, avoiding triggering situations, and providing a sense of security and stability. They can also help create a routine that includes healthy habits, such as exercise, healthy eating, and meditation, which can help reduce symptoms of trauma and improve overall well-being. In conclusion, trauma can be a devastating experience, but it is not something that has to be faced alone. Having a supportive and understanding family can make all the difference in overcoming trauma. Family members can offer emotional and practical support, encourage their loved ones to seek professional help, and create a safe and comfortable environment for healing. With the help of their family, individuals can overcome trauma and move forward towards a brighter and more fulfilling future.

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DON BOSCO ARTS AND SCIENCE COLLEGE
ANGADIKKADAVU

**"EXPLORING THE HUMAN PSYCHE: A PSYCHOANALYTIC
PERSPECTIVE ON RORSCHACH "**

A Project Submitted to Kannur University in Partial Fulfillment of the Requirement
for the Award of Bachelor of Degree

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DEPARTMENT OF ENGLISH

Project Supervisor: Fr. Jaison Anthikkat

March 2023

KANNUR UNIVERSITY

Bonafide Certificate

This is to certify that this project report entitled "**EXPLORING THE HUMAN PSYCHE: A PSYCHOANALYTIC PERSPECTIVE ON RORSCHACH** " is abonafide work of Ram Yadav R S, who carried out the project work under my supervision. This project has not been published or submitted either in part or in whole, for any other degree.

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Declaration

I, **Ram Yadav R S**, hereby declare that the project work entitled "**EXPLORING THE HUMAN PSYCHE: A PSYCHOANALYTIC PERSPECTIVE ON RORSCHACH** " has been prepared by me and submitted to Kannur University in partial fulfillment of the requirement for the award of Bachelor of Arts in English is a record of original work done by me under the supervision of Fr. Jaison Anthikkat of the department of English of Don Bosco Arts and Science College.

I also declare that this project work has not been submitted by me fully or partly for the award of any degree, title or recognition before any authority.

Angadikadavu

14-03-2023

Ram Yadav R S

DB20AEGR026

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INTRODUCTION

Revenge can be defined as an act of hurting someone in return for an injury suffered at their hands. When one feels that they are attacked, mistreated, or socially rejected, they are probably motivated to seek revenge, that is, to harm someone who has harmed them. They can have significant societal and psychological effects. Murdering a loved one can bring a lot of vengeance. The time period also matters in terms of where the root cause of that particular incident in one's life was that led to turning on to revenge on that particular person.

Rorschach is a brilliant psychological thriller that is a must-watch because of the performances of each character and their roles. The research paper attempts to point out the characters' psychology through different situations in the movie. The mental illness element in Rorschach is schizophrenia, which is both one of the weaknesses and strengths of the protagonist. In the film, an NRI businessman with an untold past sets out on a mission to take revenge on someone who destroyed him deeply.

The title Rorschach signifies the famous Rorschach test named after its creator, Hermann Rorschach, who was a Swiss psychologist. Schizophrenia can be detected through the Rorschach inkblot test. The same psychological disorder is affected by the protagonist, whose hallucination of two characters who are no more is represented in the movie. These hallucinations are represented from the perspective of the protagonist. Schizophrenia has been considered a major illness characterized by disturbances in thought and speech.

As one looks up psychology and literature, on the one hand, it is the study of real people, and on the other end, it is the study of fictional characters. This project

work focuses on revenge, its output, characters, and audience perspective in the movie Rorschach by Nissam Basheer. In his psychological thriller, Luke Anthony, the protagonist is presented as a man with a mysterious past, but later on it is revealed that he has once gone through the most terrible torture, the "white room" torture.

The project is explained in three chapters. The first chapter aims to provide readers with an idea of psychoanalysis and research from both the characters' and audience's perspectives. Psychoanalysis was founded by Sigmund Freud. Freud says that one should successfully complete each stage to be psychologically healthy. Here it explains that one's personality has urges, drives, memories, beliefs, and instincts that one is not aware of. Here Luke Anthony survived White Room torture, and with a haunting memory of the incident, he returned to his home country for vengeance.

Rorschach is a psychological thriller by Nissam Basheer in which Luke Anthony, an NRI businessman with a mysterious past, meets with an accident and claims that his wife is missing. The natives and the policemen stop the search because it is at a dead end. Later, it is revealed that it was Luks' intelligence that led him to settle in that village and take revenge on Dileep, who murdered his pregnant wife in the middle of a robbery. After settling in the village, vengeance is the theme of the movie. The third part will use Nissam Basheer's film Rorschach to apply psychoanalytic theory. This chapter offers Luke Anthony, Dileep, and other characters' psychological states and motives. The revenge represents the psychological thoughts of the protagonist, Luke Anthony. The characteristics and features of other characters necessary for their survival have been presented to the readers. The unconscious mind of Luke Anthony is in control instead of the conscious mind. It is explained in the chapter based on psychoanalytic theory.

CHAPTER 1

FREUD'S PSYCHOANALYTIC THEORY

According to Freud's psychoanalytic theory, internal tensions lead to a number of phases in the development of a person's personality. It is impossible to prove or refute this hypothesis since it is unfalsifiable. The id, the ego, and the superego are three distinct but fundamental components that work together to form a person's personality, according to Sigmund Freud's psychoanalytic theory of personality formation. The focus of psychoanalytic theory is on awareness levels and the experiences we had as children because these two factors may be the root causes of some mental diseases. Due to the method's numerous shortcomings, many contemporary psychotherapists no longer employ it.

According to Freud's theories, conflicts between the id, ego, and superego—three parts of the human mind—occur subconsciously. These three elements are also affected by our various degrees of consciousness, which he refers to as consciousness, subconsciousness, and unconsciousness. Since most of Freud's research focused on hysteria and what is now known as post-traumatic stress disorder, this idea undoubtedly does not apply to everyone equally.

Freud was born in Austria and lived in Vienna for the majority of his youth and adult years (Sigmund Freud Biography, 2017). After his medical degree from the University of Vienna in 1881, He received his habilitation in 1885 and was hired as a neuropathology docent. In 1902, he was made an affiliated professor. In 1886, Freud established his therapeutic practise in Vienna, where he also lived and worked. In order to avoid Nazi persecution, Freud fled Austria when Germany annexed it in 1938. In exile in the UK, he passed away in 1939. In developing therapeutic

techniques such as the use of free association and discovering transference, Freud established its central role in the analytic process. Josef Breuer, Sigmund Freud's friend and mentor, was the one who inspired him to develop his psychoanalytic approach. Anna O. was a patient of Breuer's. She was twenty-one years old and spent the majority of her time caring for her sick father. She experienced a persistent cough, but there was no evidence that this cough had any physical reason. She afterwards experienced some speech problems, and she instantly lost her ability to speak. After some time, she stopped using her regular German and began to only converse in English.

Three events, including strange thoughts, dramatic mood swings, and suicide attempts, occurred in the meantime. Breuer determined that she had hysteria, even though no physical symptoms had undergone. Breuer discovered that she could express her experience and fantasies when under the influence of sudden hypnosis. After expressing her experiences, she felt better. She remembered an emotional incident that had a connection to a specific symptom she was experiencing. She went a while without drinking any water. She remembered a time in her life. She had observed a woman consuming something from a glass that a dog had just consumed. She displayed intense feelings of hatred for water. After recalling the primary event that spoke from her thoughts, the symptoms of her hatred with water had vanished. It was designated catharsis by Breuer.

Breuer and Freud wrote a book on Hysteria based on their case studies like Anna. According to them, hysteria was the result of some traumatic experience. The emotions related to the trauma were not expressed directly, but such emotions were not evaporated in life. These emotions expressed themselves as weakly and vaguely.

When the person had allowed releasing these emotions, symptoms ceased in the patients. By adopting this method, they removed every symptom of their patients.

Anna had demonstrated a fresh sign that counseling was required. She sensed the presence of his hands even when hypnotized. Later, Breuer realized that she had developed feelings for him. She began to announce to everyone that she was carrying Breuer's child. Because Anna's mind convinced her body that it was true, she became pregnant while in a hysterical state. Breuer, a religiously faithful husband and father of the Victorian era, abruptly lost interest in the study of hysteria and left his patient Anna. Later, Sigmund Freud discovered that the root of all of these hysterical neuroses was a concealed sexual yearning. After Breuer, his mentor, left the field, Freud carried on his work. After spending time in a sanatorium, he helped Anna overcome all of her issues.

Psychoanalysis is a clinical approach to treating psychopathology, and psychoanalytic theory aids in our understanding of a person's personality and personality development. The creator of psychoanalytic theory was Sigmund Freud. Based on the advancement of physical science at the time, he created this theory. With the impact of contemporary research, the psychoanalytic hypothesis has since undergone numerous improvements.

Psychoanalysis is still used as a theory in modern psychotherapy, but it is widely recognized as having only partial validity. Freud recognized that emotional upheavals can result in physical symptoms, and that discussing the psychological indicators underlying these symptoms can frequently help to alleviate them. Variations in Consciousness is that how conscious or aware we are at a given moment affects both the stages and elements of psychoanalytic theory. Freud separated conscious, unconscious, and preconscious thought into three categories that govern

human awareness. One is experiencing conscious thought while one reads this chapter and will understand what they are reading and is aware of what they are reading, and the subject of psychoanalytic theory is foremost in their minds. One can hear someone talking on the phone or be listening to music at the same time in the next room. One might be deciding what to make for lunch as you read this chapter. All of these are examples of conscious ideas, whether they are present in your mind's foreground or background.

Our preconscious thoughts are comprised of memories, which can be recovered easily, or rather effortlessly. You are engaging your subconscious when you consider the name of your grandfather or your very first pet. The same holds true for any passwords that you have not pre-saved on your mobile devices. Preconscious thought makes up the majority of thought-related material in human brains. The unconscious, according to Freud's psychoanalytic theory, is a primary contributor to mental disease. They are subconscious memories that we have previously attempted to erase. The attempts to conceal these memories are typically motivated by unpleasant emotions including guilt, humiliation, anguish, discomfort and fear. Although it is simpler to let such thoughts go in order to live a regular life, they nonetheless have a significant influence on one's character throughout life. Other unconscious ideas are very fundamental and instinctive from the moment we are born; we need to make sure that certain conditions are met in order to survive.

According to Freud, the id, ego, and superego are three essential parts of our minds. All of these factors combine to influence both our collective and individual behavior. The most fundamental of these elements, the id, explains automatic reactions. The id makes up every aspect of the personality that is present at birth. This drive responds to our basic needs and urges and keeps the human species alive. So, it serves as the motivation behind our personality. We couldn't live without

it. Pure id, according to Freud, is the only aspect of personality that exists in the mind of a newborn and persists there throughout life as the other two elements grow. Id cannot be changed much because it is a fixed entity. We have to live." This indicates that the id is an unconscious element; a baby who is hungry will cry until it is fed. It cannot wait for a suitable time or worry if its parents must wake up in the middle of the night. It also has no regard for whether or not there is food available.

Because of this, the id is motivated by the pleasure principle, which refers to automatic activities that seek out or flee from pain. When the id is stressed, the stress needs to be removed as soon as feasible. It is an egotistical quality. The need to reproduce sexually, or the libido, is a component of the id. These are the genital stage, latent period, and infantile sexuality. Sexual energy, often known as libido, is the psychic energy. Throughout the stages of growth, it takes on biological, social, and psychological manifestations. The fixation of the instinct is a more or less catastrophic failure that the sexual instinct experiences during growth processes that must pass through specific stages. These obsessions will have detrimental effects later in life because they shape a person's personality.

The reality principle governs how the ego functions, which is typically through compromise. The distinction between the id and the ego is hazy; the latter has the power to control the former. Every degree of awareness has some aspect of our ego. Although it takes other factors into account, it is also focused on pleasure-seeking and pain-avoidance behaviour. People frequently suppress our ideas when we know that doing something will result in punishment. Denial, delusion, projection, and regression are just a few examples of the numerous defense mechanisms individuals use to protect ourselves.

According to Freud's psychoanalytic theory, the conscience serves as the superego. Conscience is the outcome of learned behavior that develops as a result of social influence. Even if they are told that no one will be harmed, someone who has been raised to believe that stealing is bad will not steal. From religious law to food preferences, all human belief systems and civilizations rely on the superego's capabilities. Parents are the primary source of superego development for the majority of us. Teachers, coworkers, and friends are now in charge as their power wanes. The superego of a child is almost invariably the same as that of its parents.

The id in people gives rise to the ego. The ego's function is to provide the id with what it wants in a very safe and acceptable manner. The ego functions in both the conscious and unconscious mind; in contrast to the id, the ego adheres to the reality principle. In people, the superego grows during childhood. Every child attempts to identify with and follow the same-sex parent. The superego is in charge of upholding people's moral ideals. It is based on moral ideals and encourages people to act in ways that are acceptable in society. Every component of the psychic machinery makes demands that are incompatible with the other two, which is the fundamental problem for all humans. As a result, everyone is experiencing an internal struggle. Freud compares the connection between the levels of consciousness and the formation of the personality to an iceberg floating on the water. The person's conscious mind is under the influence of the unconscious mind.

The superego is the antithesis of the id, not the ego. Rarely is it selfless. Those with an overactive superego will prioritize the needs of others. Nonetheless, all three parts function together. The distinction between the ego and the superego is hazy because both rely on the Oedipus complex and a child's limited ability to develop their own logic and reasoning. This complex describes a child's irrational

yearning for the parent of the opposite sex and envy of the parent of the same sex.

Most psychotherapists concur that Freud overvalued this aspect of his psychoanalytic philosophy.

According to Sigmund Freud's psychoanalytic hypothesis, the majority of our thoughts are hidden inside us like an iceberg. Conscious cognition is represented by the iceberg's tip. The preconscious can be seen just below the surface of the sea. The conscious mind is aware of the current perceptions, memories, thoughts, and feelings, in accordance with Freud. It is only the protruding end of the iceberg. A preconscious mind stores the accessible memory underneath this conscious mind. One can recall memories into the conscious mind from this preconscious mind. There is no disagreement about the two layers of the mind. These two levels are, according to Freud, merely the smallest components of the mind. The unconscious part of the mind makes up the majority. All of the things that are not readily accessible at a conscious level, such as our instincts, urges, and memories, as well as the emotions connected to trauma, The unconscious mind is similar to an iceberg in that it contributes significantly to personality.

The unconscious mind exists at a deeper level and is obscured from vision. The majority of our thoughts are hidden inside of us like an iceberg, according to Sigmund Freud's psychoanalytic hypothesis. The preconscious can be seen just below the surface of the sea. Since the id is a component of the unconscious, we hardly ever notice how our behaviour is impacted by these thoughts. The ego spans conscious and preconscious cognition, from the tip of the iceberg to just below its surface. All three levels of awareness make up the superego, which extends across the entire iceberg.

The primitive instincts of the id very rarely give direct expression to the outside world. The ego controls and transforms our primal inclinations in response to

the outside environment and superego. The id, superego, and external world are the three oppressive masters that the ego seeks to harmonise. As a result, the conflict between conscious and unconscious thoughts takes place within the ego. Even though the ego is a crucial component of the id, it modifies its operations to meet the demands of the outside world. The split of the mind results from the ego's incapacity to meet the demands, which reveals the ego's frailty. If the ego is able to satisfy the demands, it demonstrates the ego's might.

According to Freud, stages of sexual psychoanalytic theory are formed throughout childhood and young adulthood. He called these the psychosexual stages of development: Oral; birth to one year; libido is centred in the mouth; leads to thumb sucking, smoking, nail-biting, and other oral behaviours when stressed; I.D. Anal; one to three years; libido is centred on the anus (defecation); methods of potty training may cause obsessive tidiness, stubbornness, swearing, and one's attitude towards authority; ego; Phallic; three to six years; libido is centred in the genitals; leads to erotic attraction, jealousy, and fear of rejection; the Oedipus complex period. Latency; six years to puberty; the dormant period leads to the channeling of sexual energy into studies, friends, and pastimes; the ego and superego periods Genital; puberty to adulthood; libido is centred on shared sexual pleasure rather than selfishness (the phallic stage); finding the right partner or sexual perversions; the superego period.

Examples of psychoanalytic thought abound. Freud's studies and writings have influenced modern psychoanalysis, even though his original hypothesis is no longer widely recognised. The original version of Freud's theory is where Maslow's Hierarchy of Needs, Erikson's Stages of Development, Piaget's Cognitive Theory of Development, and Kohlberg's Moral Development theories all originated. Freud divided dreams into two parts: the materials and how they interact. Since everyone

has a unique perspective and associated experiences with an object, dreaming of a flower does not necessarily signify the same thing to various people. So, it is crucial to first determine the personal significance of dreams. Freud employed dream interpretation to provide a deeper understanding of a person's cognitive processes because most dreams reflect personal experiences, desires, and characteristics. Modern cognitive and behavioural therapies concur with his view that open discussion of the id, ego, and superego can aid in the treatment of mental illness.

According to Freud's psychoanalytic theory of dreams, each dream is "the realisation of a wish." He stressed the significance of the latent dream, which is the portion of a dream that has psychological significance but is frequently obscured from our awareness. He referred to a manifest dream as the portion of a dream that you recall when you wake up. Only a latent dream, in accordance with Freud, may provide accurate insights into a specific person's mental processes. Examples of psychoanalytic thought abound. Freud's studies and writings have influenced modern psychoanalysis, even though his original hypothesis is no longer widely recognised. The original version of Freud's theory is where Maslow's Hierarchy of Needs, Erikson's Stages of Development, Piaget's Cognitive Theory of Development, and Kohlberg's Moral Development theories all originated.

Examples of ID relate to fundamental survival. Hunger makes us want food; hunger makes us want water; the urge to reproduce makes us want to engage in sexual activity; and danger makes us want to fight or flee. Examples of the ego temper the urgent person's cravings with the knowledge that doing so will ultimately serve the person (and not others). When someone is hungry, they may decide to take the time to plan and make a nice meal as opposed to acting immediately and desperately in pursuit of any food that is accessible. When thirsty and far from a water

source, fantasising about a huge glass of cold water may momentarily satisfy the desire for immediate fulfilment. The libido may be suppressed by waiting to meet a long-term (and potentially advantageous) spouse.

Freud proposed that the life instinct and the death instinct interact and balance one another. He thought that the source of both of these inclinations was the same. He referred to the innate desire to die as the "ego instinct" and argued that it is triggered by the stimulation of inanimate objects. Its goal is to bring lifelessness back. He added that there is an instinct to sleep and an instinct to return to intrauterine life at the time of birth. He referred to it as the fantasy of entering the womb of the mother. The death instinct now has meaning because of Freud's psychoanalytic theories.

To summarise, the psychoanalytic theory faces some criticism, primarily from two directions. The first critique is from the field of psychoanalysis. It opposes the theory of sexuality. The second comes from a source other than psychoanalysis. Its main goal is to call into question the scientific standing of psychoanalytic theory and psychoanalytic method. Adler and Jung, both close disciples of Sigmund Freud, departed from the mainstream of the psychoanalysis method and expressed their opposition to Freud's libido theory. These two Freud disciples deviated from his teachings, forging their own paths and establishing their own schools of psychology.

CHAPTER 2

RORSCHACH: A DARK AND TWISTED EXPLORATION

A projective test is what psychologists refer to as the *Rorschach*. The main premise behind this is that when a person views an unclear, meaningless image, their mind will actively attempt to assign the image a meaning. The inkblot test, or Rorschach test, is named after its creator, Herman Rorschach, who is a Swiss psychologist. Although H. Rorschach thought of the Rorschach test as a perceptual experiment, the experiment has received relatively little study. Furthermore, the perceptual trials have never looked at the Rorschach symptoms of perceptual impairment in schizophrenia that he suggested and which are corroborated by numerous academics. This study uses an eye-mark recorder to examine cognitive activity in order to clarify the connection between the Rorschach reaction and the perceptual process in schizophrenia.

Walter Joseph Kovacs, or Rorschach, is also a character in the *Watchmen* novel published by DC Comics in the year 1986. Based on the confusing motifs used in Rorschach inkblot tests, Rorschach's mask shows an inkblot that is constantly changing. In the comic, other characters frequently label Rorschach as having a mental illness. In 2009, the character Rorschach appeared in the movie *Watchmen*. These are the mainstream Rorschach references to date, including the two movies *Rorschach* (2015) and the Malayalam movie *Rorschach*.

Similar allusions, including schizophrenia, the Rorschach mask, and the character's mental illness, are also apparent in the Malayalam film *Rorschach*. *Rorschach* (2022) is a neo-noir psychological thriller film directed by Nissam Basheer and produced by Mammooty under the banner of Mammooty Kampany.

Mammootty, Sharaf U Dheen, Jagadish, Grace Antony, Bindu Panicker, Kottayam Nazeer, Sanju Sivram, and Asif Ali are among the actors who appear in it. Nimish Ravi led the cinematography, and Midhun Mukundan was in charge of the music.

The movie *Rorschach*, directed by Nissam Basheer of Kettiyollaanu EnteMaalakha (2019) fame, has generated buzz ever since it was released. The marketing and trailer made it very clear that the film was a psychological thriller. Pre-release marketing highlighted the film's distinction from earlier Mollywood productions. In that regard, the movie *Rorschach* with Mammootty has done well by slowly and subtly manipulating the human psyche in ways that an average viewer would probably find difficult to imagine. Between the supernatural and every day, it has discovered its place. Claps should be given for the distinctive filmmaking style. Strong and appropriate for the movie's genre, the English tracks are also used.

Luke Anthony, an NRI businessman based in Dubai, holidayed in Kerala with his pregnant wife Sofiya. They are caught up in a crash as they are driving through the forest. He discovers Sofiya is missing when he regains consciousness and approaches the nearby police station to report it. The police closed the investigation after concluding that Sofiya was killed by a tiger. Luke chooses to search for her on his own. Balan approaches Luke and offers him the chance to buy his house near the forest when they cross paths. He reveals to Luke that his eldest brother, Dileep Balan, who passed away in an accident a few months ago, was the former owner of the home.

Balan leaves with the money after selling Dileep's property to Luke, which is the house, with the intention of leaving his wife, Sujatha Balan, and their little kid for his second family. Then Balan is discovered dead, and the cash is gone. When questioned by the police, his younger son Anil and first wife Seetha both claimed to

have no knowledge of the house's sale or the money. When Luke has no chance to get retribution after learning that Sofiya was killed by Dileep while wearing a Rorschach mask, he stays there as a sort of hideaway. Luke, however, begins to sense Dileep's presence in the home and surmises that Dileep's spirit is there. When Dileep's mother confirms this, it gives Luke the motivation to exact revenge.

Shashankan, Balan's son-in-law, is met with Luke, who advises they look into Balan's death and the missing money. Shashankan is shown to have Balan's money when he declines. Shashankan discovers that his storehouse has been burned and that the money is missing. It is made known that Luke took the cash and lit the storehouse on fire. Anil learns that Shashankan suspects Luke of being behind the incident, and it is revealed that Anil killed Balan on learning of his intention to leave and, on Shashankan's advice, stashed the money in the storeroom. Anil and Shashankan enter Luke's home that evening to steal the cash. They are subdued by Luke, but they manage to get away.

Anil is injured while trying to flee. Luke assists the family with their medical costs and persuades Sujatha, Dileep's widow, to accept the transfer of Seetha's ownership interests in the cashew nut processing facility and the merger of their companies. She agrees grudgingly. Satheeshan, who has feelings for Luke's domestic helper Ammu, becomes suspicious that Luke may have attacked Ammu and attempts to assassinate Luke. He discovers that Luke gave Ammu some money with the money he recovered from Balan before she left for her hometown. Sujatha avoids Luke when he tries to flirt with her when they both return from the hospital to Luke's house. Sujatha discovers that Dileep's corpse's skull has been taken.

Despite Seetha's objections, Sujatha agrees when Luke asks for permission to marry her. Following the wedding, Seetha shuts down Sujatha's factory, and Luke

is essential to the process. Ashraf, a police officer, begins looking into Luke's history. As he learns about Dileep's crimes and the agony he inflicted on Luke with the help of his friend Shafi, he comes to the conclusion that while Luke arrived ready for vengeance, he is now staying to torture Dileep's family because he is unable to kill Dileep himself. Ashraf wants a sizable payoff from Seetha after learning about the heist and the possibility that Dileep's family still has money from robbing Luke in order to protect Dileep's reputation. But Seetha manages to kill Ashraf in an unpredictable situation by poisoning him, and Anil, with the help of Shashankan, buries him in the backyard of the house. Sujatha was not satisfied with the marital relationship, so she left Luke.

Sujatha later finds out about Dileep's actions, which cause her to hate him, and she sets fire to the factory. When Seetha sees Luke, she tells him that Anil and Dilip both carried out her instructions to commit crimes in order to make more money. Luke understands that Seetha should be put to death because her sons were simply carrying out her commands. Anil and his goons attempt to murder Luke at his home, but Luke ends up killing Anil. As Seetha sees this, she is able to escape. Sujatha complains about Dilip and Anil to the police. The family killed Ashraf, according to Shashankan. While Luke turns himself in to the authorities, Seetha is detained. In the local prison, Seetha committed suicide. Luke has now avenged Sofiya's death and wiped out Dileep's physical presence by destroying all his memories. The only person thinking about Dileep is Luke Anthony, and the film ends with a powerful dialogue from Luke that is "welcome back."

Nonetheless, the picture as a whole is best served by the first half. The plot's build-up is what most intrigues one is a mysterious man appears in a hilly area and claims that his wife has vanished. He makes the acquisition of a deceased man's

home. His objectives are then ambiguous going forward. But that's part of the appeal of the first half, which communicates a lot while revealing little. As one moves into the second part of the movie, it becomes clearer. But, it also lets off a little bit after it starts taking some predictable turns, especially once the protagonist's true intentions are made obvious. The scene in which Luke Antony (Mammootty) confronts his enemy is a turning point in the story. But as soon as Luke and the adversary begin acting predictably, the occasion starts to lose its lustre.

Rorschach is not one's typical regular movie, both in terms of content and presentation. Hence, even though we know the antagonist has succeeded in his goals, there is a potential that you will find the finale to be a little underwhelming. The audience must pick who wins and loses in this mental game. Nonetheless, the creators have lived up to the label. Rorschach test is a psychological test used on people to determine their personalities, a term that was not previously particularly well known to the general public. Each event in the film reveals a person's innermost thoughts, and it is up to the viewer to determine that person's characteristics. In his role as Luke Antony, Mammootty once more demonstrates that age is just a number. His quick movements, enigmatic aura, and thrilling dialogue will keep you spellbound till the very end. What he accomplished on screen is sheer genius. *Rorschach* has only improved Mammootty's class if Bheeshma Parvam had raised the actor's style. As the mother and widow of a dead son and husband, respectively, Bindu Panicker, who had been content playing sympathetic and amusing characters for a while, gets to perform remarkably well in this film. In their element are Grace Antony, Sharafudeen, Kottayam Nazeer, and Jagadish.

Mammootty easily conceals his attractive features beneath his thin visage, hunched shoulders, trembling fingers, and black hoodies. His personality traits are

enigmatic. He may have schizophrenia, which manifests as symptoms like insomnia, loneliness, and irrational hostility, but he is focused. He inhabits a bizarre parallel universe. As Seetha noted, Bindu Paniker gives an outstanding performance. She is tough and sly, ready to fight anyone who stands in the way of her and her sons. Characters come to live in the movie. Sharaf U Dheen as Satheeshan, Grace Antony as Sujatha, Jagatheesh as Ashraf, and Sanju Shivram as Anil add flavour to the movie.

In addition to the script, direction, and performances, the film's electrifying elements include Nimish Ravi's images, Kiran Das' precise editing, and Midhun Mukundan's music, which creates a range of moods that subtly affect the viewer. Hands off to Sameer Abdul for coming up with an intriguing screenplay that was based on a psychological test that Swiss psychoanalyst Hermann Rorschach created in the early 1950s to identify human personality traits. Apart from the *Watchmen* comic series and related movies, there aren't many movies based on this idea.

The psychological thriller has several facets that explore interpersonal connections, feelings, retaliation, greed, and love. There is also philosophy. There are moments when holding on causes more harm than letting go. Digging two graves—one for you and one for your adversary—is the first step in the process of getting revenge. Being greedy makes one a deadly target. Overall, the movie would provide the best adrenaline rush a theatre experience could offer. Team Rorschach took the risk, put in the work, and was so committed to serving it up hot and eerie.

The villagers begin to wonder what Luke is up to when he refuses to go until Sofiya is located. Nobody could have expected what his tireless search for his missing wife would reveal—neither Ashraf, the local factory owner Sujatha (Grace Antony), nor her mother-in-law Seetha (BinduPanicker). The Sameer Abdul and Nisam Basheer film *Rorschach* is surprising in more ways than one might anticipate.

The individual who damages another's happiness in this movie but does not live to experience vengeance serves as the catalyst for the events. Here a different-dimensional revenge story is plotted; the *Rorschach* redefines revenge and challenges one's definition of life.

CHAPTER 3

PSYCHOANALYTIC THEORY ON *RORSCHACH*

Psychoanalysis investigates the relationship between the conscious and unconscious in order to treat mental diseases. In addition to developing psychoanalysis as a method, Sigmund Freud also developed a wide range of theories and concepts, including the Oedipus complex, id, ego, and super-ego, libido, castration anxiety, death drive, repression, sublimation, the Freudian slip, and dream work. Maybe Freud's most influential and persistent idea was that the human psyche or personality has several components. According to his personality theory (1923), the id, ego, and superego are three parts of the psyche that develop at different stages during our lives. They are systems rather than physical or mental components.

The project focuses on the different psyche of the human mind through the characters in the movie *Rorschach*. Luke Anthony is the leading character in the movie. He is a victim of the worst torture in the world, which is the "White Room" torture. Seetha and her two son's Dileep and Anil is other powerful characters here. Four characters here commit murder in the movie.

In this psychological thriller directed by Nissam Basheer about an approximately 60-year-old mother of two adult boys, there is nothing seemingly complex about her. Seetha (Bindu Panicker) protects her tiny family fiercely while leading a quiet life in a village where her deceased son is regarded as a hero. She has made the decision to ignore the fact that her husband is a philanderer, but when he is found dead, she doesn't think twice about seeking her financial rights. She explains to Luke Antony that her sons are reflections of her, and she will defend them at any cost.

In fact, Seetha is like the conventional mother from the movies because she doesn't lead or desire a life apart from her kids. But what makes her interesting are the shades of grey that exist in her personality and that grow darker as the narrative goes on, makes her the most dangerous in the movie. It's terrifying to watch Bindu Panicker portray Seetha with her false poise.

A mother has a serious role to play in developing the superego and ego in a child. Here, Balan has no role in the family after Dileep was self-financed. After Dileep acquired a job in UAE, Dileep and his friend planned for a heist, during the heist he murdered Luke Anthony's wife. Balan in the movie *Rorschach* is approaching Luke about selling Dileep's house for about 45 lakhs. The only eyewitness for the sale of the property was Shashankan. After informing about the deal to Balan's younger son Anil there had a conflict between Anil and Balan. Anil killed his own father during the conflict, and the only eyewitness was Shashankan, his elder son-in-law. Balan was killed by his own son.

Dileep and Anil show the same traits. The survival instincts and greed are seen in the two incidents: the murder of Luke's wife and the murder of Balan. The superego is part of the self that develops as we learn the rules, standards, and values of society. Dileep's moral values are lost in his greed towards money. He did not have an active superego at the time of the heist. Dileep should have attacked Luke, but instead his pregnant wife is targeted and killed so that Luke may not follow Dileep, so he can escape easily.

Anil lacked consciousness in a certain aggressive situation, because he killed his own father, and the superego in Anil is not working and it was dominated by the greediness. Anil and Dileep have similar traits in that they lack moral values and

combine greed for money with the urge to survive. Anil and Dileep killed both victims for money. Anil claims that the money from selling Dileep's property is retrieved by killing Balan. Balan's intention was to settle his life with his second wife. Dileep, after his family settled in his home town, established a factory, and his house was under construction.

The identity with which we are born is known as the id. It contains our instincts and desires as well as the physiologically motivated self. It is the aspect of us that seeks out gratification right away. It develops later in life to contain our most intense and frequently unpleasant desires, including sex and aggression. It functions on the basis of the pleasure principle, which holds that the best indicator of whether something is good or bad is how it makes you feel. A baby is the only id.

The ego is an aspect of the self that grows as we come to understand that there are boundaries to what is appropriate to do and that frequently, we must wait for our needs to be met. Anil and Dileep has chosen the path that is reflected from their own mother Seetha. This aspect of oneself is sensible and realistic. It is adept at compromising. Ego operates on the basis of the reality principle, which is the understanding that, occasionally, needs must be put on hold for practical considerations. It is seen to be the most health aspect of the self since it mediates between the Id and the superego. Here the ego and id developed through proper parenting from childhood. Seetha's traits are very dangerous in the movie. The same traits are transferred to her two son's.

The character Seetha is truly having a great villainess in the movie. Ashraf is one of the police officers who investigates Luke's past and ends up in Dileep's crime. Ashraf is trying to take advantage of the situation, and he was cleanly poisoned by

Seetha. Her role here is that of a well-defending mother and a guardian of the family. She killed a policeman for guarding dignity of the family. Seetha's traits are transferred to her two sons, Dileep and Anil. Seetha makes it clear that she will stand against anything that infects her and her sons. Here the desires and aim are more important for her. The moral values here are completely destroyed. The satisfactory measures are taken.

The aspect of the self-known as the "superego" is what grows when we acquire the norms, expectations, and values of society. This aspect of the self considers the moral standards that are ingrained in our society. It is a rule-governed aspect of the self that functions while harbouring guilt (guilt is a social emotion; it is a feeling that others think less of you or believe you to be wrong). A person feels bad if they go against their superego. Although helpful, the superego can become overwhelming; in this scenario, a person may feel excessively concerned and guilty about events over which they had no influence.

Here, Anil feels that he took the wrong turn by killing his own father. Whereas Seetha has a powerful mindset, after poisoning Ashraf, she commands her son-in-law Shashankan and Anil to bury the body in the backyard. Here she has her own right and wrong; everyone has it, but her right and wrong cannot be part of her superego; it's something too against the normal scenario. She killed a policeman without any hesitation.

Luke's intention was to acquire everything that belonged to Dileep. His house, factory, wife, and so on were dominated by Luke. On to the end of the film, it is revealed that their mother Seetha is the main commander of their unconscious mind. The superego developed here is completely against a peaceful atmosphere. Luke,

while having a face-to-face talk with Seetha, awarded the main villainy here. Seetha's traits are reflected by Anil and Dileep. The way they grown are in the aspect's of their mother's influence. She taught them to be furious and cross anything that came against them. The egos of Anil and Dileep are developed in such a way that the superego is dominated by Id.

The main character Luke is a victim of White Room torture. Luke is hallucinating two characters, his wife and Dileep. Luke is affected by schizophrenia, which can be detected through an ink blot test or a Rorschach test. Here, he is hallucinating alarming sounds in the movie. He is visualizing and hearing the same pattern of things that occurred during the murder of his wife.

Luke's intention was to kill Dileep, but as Dileep was already dead from an accident, It is not possible for a normal person to take revenge on the dead. The clear existence of Dileep is wiped out by Luke. His house is his. His wife and factory were dominated by Luke. His father, brother, and mother were cleanly eliminated. His wife herself complained about Dileep and his family for all the crimes they committed. She burns down his factory, and the good name that Dileep developed in the village is turned into ashes. Even his skull was taken by Luke.

A normal person cannot psychologically travel in such a situation. The unconscious mind of Luke is active here. In his description of the mind, Freud divided it into the conscious and unconscious. When people are unconscious or unaware of their surroundings, hallucinations are related to the unconscious mind. They then fail to comprehend what is happening. It would appear commonplace to them. It is aberrant behavior, though. They arrive in the state, which automatically explains why they are unaware of it. They heard voices, but they weren't voices from outside. They

are unaware of them because they were unconscious. If people begin to hear the voices, it means that their thoughts have caused them to become cognizant of them. This situation and what we may or may not notice while we are dreaming are identical. The connection between trauma and the unconscious was also defined by Freud. When people experience tragedy in their lives, they may experience this mood.

In Luke's life, murdering his wife in his presence was a trauma. He was helpless, and his regret at not being able to save his pregnant wife is a mind-killing disaster. Luke witnessed the white room torture, in which the whole mind was clearly attacked in all senses. After a while, his thoughts are different and also terribly psychotic. Revenge on a dead man is just insane according to all aspects of psychology. To avenge Dileep, his presence was a factor. So he tried to make Dileep's ghostly presence come to him. These are all his hallucinations, but the movie is moving in a paranormal direction in certain situations.

Luke's unconscious mind was the main part in the movie. Ammu one of the characters in the movie expressed her feelings by saying that she was alone. Luke replied with a smile that "who said I am alone". While this dialogue delivery a hand of his wife was on the shoulder of Luke which can be his hallucination. The unconscious mind keep on bringing his dead wife in a paranormal way. Her existence was just in his mind. These all some psychological aspect's of the characters in the movie.

In psychoanalytic theory, the id, ego, and superego are three components of the human psyche. The id represents our unconscious, instinctual desires and drives, the superego represents our internalized moral and ethical values, and the ego

mediates between the two, striving to find a balance between our desires and our conscience.

When there is an imbalance between the id and the superego, the ego may be faced with conflicting demands that it struggles to reconcile. For example, if the id's desire for immediate gratification conflicts with the superego's moral principles, the ego may experience anxiety or guilt.

If a person's id is overly dominant, they may act impulsively and selfishly, without regard for the consequences of their actions. On the other hand, if a person's superego is overly dominant, they may be overly self-critical and judgmental, and may struggle with feelings of guilt and shame. In either case, the ego may struggle to find a balance between these two opposing forces, which can lead to psychological distress and affect a person's overall well-being. Therefore, it is important for individuals to develop a healthy balance between their id and superego, so that they can make decisions that are in line with their values and goals, while also satisfying their basic needs and desires. This can promote a more stable and fulfilling sense of self.

It is important to note that the id, ego, and superego are not fixed entities, but rather dynamic and evolving aspects of the psyche. As individuals grow and develop, their internalized values and beliefs may change, and their desires and needs may shift over time. Therefore, the balance between the id and superego is not a static state, but rather a constantly evolving process of adaptation and adjustment.

Moreover, the relationship between the id, ego, and superego is not always one of conflict. In fact, the id and superego can work together to achieve a common goal, such as when a person's desire for success is aligned with their moral values and

sense of responsibility. The ego can facilitate this cooperation by finding a compromise that satisfies both the id's desires and the superego's values.

The imbalance between the id and superego can have a significant impact on a person's psychological well-being. By gaining insight into their internal conflicts and developing healthier coping strategies, individuals can find a balance between their instinctual desires and their moral values, and live a more fulfilling and integrated life.

CONCLUSION

The relationship between film and the psychological processes at work in the human mind can be understood within the rich and complicated framework of psychoanalytic thought. Although psychoanalytic theory may not be explicitly mentioned in every literary work, its impact can be recognized in the way writing frequently reflects deeper psychological emotions and motivations. Literature criticism and interpretation are greatly influenced by psychoanalytic theory, which also serves as a valuable resource for comprehending the psychological influences on literary works.

Rorschach is outraging the whole concept of revenge and also many characters in the movie is so rough to be evaluated on the basis of their psychological state. *Rorschach* is characterized by its psychological depth and emotional realism. By evaluating the characters in Luke, Seetha, Anil and Dileep the unconscious and conscious desires and conflicts can be seen. Luke's psychological struggles and hallucinations can be an example for the significance of the title *Rorschach*.

Through the concept of Freud's superego it is clear that the id represents our unconscious, instinctual desires and drives, the superego represents our internalized moral and ethical values, and the ego mediates between the two, striving to find a balance between our desires and our conscience. When there is an imbalance between the id and the superego, the ego may be faced with conflicting demands that it struggles to reconcile. For example, if the id's desire for immediate gratification conflicts with the superego's moral principles, the ego may experience anxiety or guilt. In either case, the ego may struggle to find a balance between these two opposing forces, which can lead to psychological distress and affect a person's overall well-being. Therefore, it is important for individuals to develop a healthy balance

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DON BOSCO ARTS AND SCIENCE COLLEGE
ANGADIKKADAVU

**FORGOTTEN PIONEERS: THE GENDERED
SUBALTERNITY OF WOMEN IN THE SPACE RACE
AND BEYOND**

A Project Submitted to Kannur University in Partial Fulfillment of the Requirement
for the Award of Bachelor of Degree

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Register No: DB20AEGR019

DEPARTMENT OF ENGLISH

Project Supervisor: Mrs. Jisha E

March 2023

KANNUR UNIVERSITY

Bonafide Certificate

This is to certify that this project report entitled “**Forgotten Pioneers: The Gendered Subalternity of Women in the Space Race and Beyond**” is a bonafide work of Amal Joseph Mathew, who carried out the project work under my supervision. This project has not been published or submitted either in part or in whole, for any other degree.

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Declaration

I, Amal Joseph Mathew, hereby declare that the project work entitled “**Forgotten Pioneers: The Gendered Subalternity of Women in the Space Race and Beyond**” has been prepared by me and submitted to Kannur University in partial fulfillment of the requirement for the award of Bachelor of Arts in English is a record of original work done by me under the supervision of Mrs. Jisha E of the department of English of Don Bosco Arts and Science College.

I also declare that this project work has not been submitted by me fully or partly for the award of any degree, title or recognition before any authority.

Angadikadavu

31-03-2023

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Introduction

Hidden Figures is a critically acclaimed 2016 film directed by Theodore Melfi, based on the book by Margot Lee Shetterly. The movie tells the story of three African American women mathematicians, Katherine Johnson, Dorothy Vaughan, and Mary Jackson, who played a crucial role in NASA's efforts to send astronaut John Glenn into orbit in the early 1960s. The film is an excellent example of subaltern theory, which explores the experiences of marginalized groups who are excluded from mainstream society.

Subaltern theory is a concept that originated in the works of the Italian Marxist Antonio Gramsci. Gramsci defined the subaltern as those who are excluded from power and subjected to domination. Subaltern studies are a set of interdisciplinary approaches that examine the cultural, social, and political experiences of marginalized groups, including women, people of color, and the working class. These studies analyze the ways in which dominant groups use power to marginalize and exclude subaltern groups, and how subaltern groups resist and challenge their oppression.

In the case of *Hidden Figures*, the movie sheds light on the experiences of African American women who were excluded from mainstream society and the STEM (Science, Technology, Engineering, and Mathematics) fields, which were dominated by white men. The film highlights the challenges that Katherine Johnson, Dorothy Vaughan, and Mary Jackson faced as they worked at NASA in the 1960s. Despite their exceptional talents and expertise, the women were subjected to discrimination and segregation based on their race and gender. They were forced to use separate bathrooms, eat in separate cafeterias, and work in separate offices from their white colleagues. Additionally, the film shows how the women had to fight for

their right to be recognized and respected for their contributions, including Katherine Johnson's critical role in calculating the trajectory for John Glenn's historic orbit.

Hidden Figures is an excellent case study for subaltern theory because it shows how the experiences of marginalized groups are often erased or ignored in mainstream narratives. The film exposes the ways in which dominant groups use power to control the narrative of history and exclude subaltern groups from their rightful place in it. The movie also demonstrates how subaltern groups can resist and challenge their oppression through collective action, solidarity, and perseverance.

In this thesis, I will use subaltern theory as a framework to analyze the representation of African American women in *Hidden Figures*. I will examine how the film portrays the experiences of Katherine Johnson, Dorothy Vaughan, and Mary Jackson, and how it challenges dominant narratives of history and science.

Additionally, I will analyze the ways in which the film represents the women's agency and resilience in the face of discrimination and marginalization. Through this analysis, I will demonstrate how subaltern theory can be used to understand the experiences of marginalized groups and how it can provide a critical lens for analyzing representations of these groups in popular culture.

Chapter One

Gendered Subaltern

The word "subaltern" describes those who are marginalized or oppressed due to their class, caste, age, religion, race, or gender. The effacement of the subaltern people's identity in official representation is the most obvious wrong committed against them. Although knowing that they are being suppressed or ostracized, the subalterns feel as though they are unable to communicate. They do not have a vocabulary of their own in which to communicate their grief. Language and theoretical approaches both contribute to marginalization, making it a continuous process.

The word "subaltern" was first used by Antonio Gramsci to describe the classes of workers and peasants who were under the authority and control of the hegemonic ruling classes. Originally the word 'subaltern' was a military term denoting the soldiers who were inferior or subordinate in their ranks. In the other sense, the term stands for those groups in society who were lacking autonomous political power. It also refers to the subordination of class, caste, gender, race, language, and culture.

By the year 1800, authors and historians began penning novels and chronicles about military operations in India and America as seen by the underclass. The phrase later gained a more genuine voice when Antonio Gramsci used it to describe Social groups that are "subject to the hegemony of the ruling classes." -These days the term also refers to those groups in society, a subject to the domination of the ruling classes and is at the margins, not getting the reward due to them. This class can include peasants, women, workers, and other groups who have been denied access to hegemonic power. The term 'subaltern' also denotes the individuals who have been

marginalized or oppressed. Italian Marxist political protester Antonio Gramsci in his book *Prison Notebooks: on Italian History* discusses the idea of the subaltern as:

The subaltern classes, by definition, are not unified and cannot unite until they are able to become a "State": their history, therefore, is intertwined with that of civil society and thereby with the history of States and groups of States (202, Gramsci).

He claims that the word "subaltern" was applied to the lower classes of a society that the dominant authority uses to exert its hegemonic influence. Moreover, the word "subaltern" refers to those who have been repressed or marginalized.

In her 1949 essay *The Second Sex*, Simone De Beauvoir makes the case that males have the power to mystify women. This mystification and stereotyping took the form of establishing a patriarchal society. Hence, there is a continual relationship between men and women in which males are the subject or the self and women are the other or inferior.

The term "gendered subaltern" refers specifically to individuals or groups who experience subalternity based on their gender, in addition to other factors such as race, class, sexuality, and nationality. In other words, gendered subalterns are those who are marginalized and oppressed based on their gender identity or expression. Women, members of the LGBTQ+ community, and non-binary persons are examples of gendered subalterns. These groups may encounter different types of violence, exclusion, and economic exploitation as well as other forms of injustice and discrimination.

Understanding how gender overlaps with other types of oppression and how these intersecting identities influence people's experiences of marginalization and exclusion requires an understanding of the idea of the gendered subaltern. We may

seek to create a more fair and equitable society that embraces the diversity of human experience by acknowledging the experiences of gendered subalterns.

The feminist academics and activists who attempted to understand how gender interacts with other types of oppression are responsible for developing the idea of the gendered subaltern. A crucial idea in the study of intersectionality, which acknowledges that people encounter various types of oppression and discrimination depending on their intersecting identities, is the gendered subaltern. For instance, prejudice based on gender identity, race, and socioeconomic class may be experienced by a transgender woman of colour.

One of the key features of the gendered subaltern is that they are often excluded from mainstream representations of gender and sexuality. For example, mainstream media often portrays gender and sexuality in binary terms, with little representation of non-binary individuals or people with diverse gender identities and expressions. In addition, gendered subalterns often face unique challenges in accessing basic resources and services, such as healthcare, education, and employment. For example, women in many parts of the world may not have access to reproductive healthcare or may face discrimination in hiring and promotion.

Overall, the concept of the gendered subaltern highlights the ways in which gender intersects with other forms of oppression to shape individuals' experiences of marginalization and exclusion. Understanding and addressing these intersections is essential in creating a more just and equitable society.

Gayatri Chakravorty Spivak's remarkable piece *Can the Subaltern Speak?* from 1988 examines the subaltern idea from the most theoretical angle. In Spivak's opinion, the subaltern lacks a voice and is thus unable to communicate. Spivak writes in her article *Can the Subaltern Speak?* that:

He Subaltern cannot speak. There is no virtue in global laundry lists with woman as pious. Representation has not withered away. The female intellectual has a circumscribed task that she must not disown with a flourish (104, Spivak).

Subaltern studies have emerged as a subfield of post-colonial theory, which has become one of the most well-known academic subjects in world literature. As writings about subaltern studies first appeared in book reviews, readings on them started to appear in India.

While African-Americans were subjugated because of their skin colour, Dalits have been denied an identity through the dogmas of the Hindu religion. But, even if the causes of discrimination are different, there is no denying the link between the caste system in India and racism in the United States. This link can be found as far back as the end of the 19th century, when the first documented record of this relationship emerged. Jyotirao Phule, a Maharashtrian anti-caste social reformer and advocate for the Untouchables, wrote his book *Gulamgiri* (Slavery) in 1873. While connecting the American abolitionist struggle and the plight of black Americans with that of the lower castes in India, Phule dedicated his book to those Americans who had battled to free slaves. In order to help the Dalit people overcome the injustice of the caste system, he wanted his nation to replicate the Black American struggle for independence. These two seemingly disparate societies were inextricably linked because they belonged to oppressed groups that were hushed by the voice of the dominant class and cast aside as the voiceless, the subaltern.

Scholar, literary theorist, and feminist critic Gayatri Chakravorty Spivak is of Indian descent. She is regarded as one of the most significant postcolonial thinkers.

She is also considered as the global spokeswoman for women and the impoverished.

Spivak defines "subaltern" as:

It refers to those who don't give orders; they only receive orders. That comes from Antonio Gramsci, who made the word current. He was looking at people who were not in fact working-class folks or victims of capitalism. He was looking at people who were outside of that logic because he was himself from Sardinia, which was outside of the High Italy of the north. But "subaltern" also means those who do not have access to the structures of citizenship. I'm now talking about India today, where the largest sector of the electorate is the rural landless illiterate. They may vote but they have no access to the structures of citizenship. So that's a subaltern. (Spivak's explanation in an interview with Steve Paulson of Los Angeles Review of Books on 29 July, 2016 under the title 'Critical Intimacy: An Interview with Gayatri Chakravorty Spivak').

In her renowned article "*Can Subaltern Speak?*" Spivak investigated the word "subaltern." It primarily questions the concept of a colonial "subject" and provides a case study of the limitations of Western language, especially postcolonial speech, when it comes to relating to disparate cultures. Making subalterns visible is not an easy undertaking, according to Spivak's argument in her article. There is no easy answer for inequality, she adds. Several European thinkers, like Michel Foucault and Gilles Deleuze, believed they could directly reach the voice of the subaltern. The purpose of Spivak's article is to argue why this endeavour is bound to fail. It might not be because the subaltern is unable to form words or phrases. Spivak also argues that:

Subaltern is not just a classy word for "oppressed", for the "other", for somebody who's not getting a piece of the pie. In post-colonial terms, everything that has limited or no access to cultural imperialism is subaltern—a space of difference. Now, who would say that's just the oppressed? The working class is oppressed. It's not subalterns many people want to claim subalternity. They are the least interesting and the most dangerous. I mean, just by being a discriminated-against minority on the university campus; they don't need the word 'subaltern'. They should see what the mechanics of discrimination are. They're within the hegemonic discourse, wanting a piece of the pie, and not being allowed, so let them speak, and use the hegemonic discourse. They should not call themselves subaltern (Leon De Kock interview with Gayatri Spivak, 1992).

The treatment of women, particularly those who are oppressed in India, was Spivak's second area of interest. She also represents women as a distinct gender due to the blatant omission of their involvement in anti-colonial history. Men are frequently given precedence in depictions of subaltern insurrection. The subaltern in the colonial age has no history, is mute, and is much more completely invisible when she is a woman. Spivak uses documentation of sati, or widow sacrifice, in colonial India to illustrate some of these marginalized subaltern women. According to Spivak, it is preferable to accept that the subaltern female exists as an unrepresentable figure on the outskirts of discourse. Her speech will become distorted if her voice is ever recovered. In order to confront their role in the creation of subalternity, intellectuals must instead criticize discourses that promise to free the "genuine" voices of the subaltern as feminine from their state of silence, according to Spivak. As long as the

system of representation supports debunked theories of essential, centered subjectivity, merely including subaltern women in representation is a cosmetic exercise. Spivak argues that she did not mean to imply that these ladies never spoke when she discussed the word "speak" in the essay's title. Instead, she wanted to think about how their language couldn't facilitate interactions between speakers and listeners. Since even when women spoke, their comments were nonetheless understood using conceptual and methodological frameworks that failed to accurately comprehend their interventions, this rendered them speechless. The problem wasn't so much that women in lower positions didn't talk, but rather that other people didn't know how to listen or engage in conversation with the speaker. The subaltern is unable to communicate since their words cannot be correctly understood. Hence, rather than a loss of articulation, the silence of the feminine as subaltern is the outcome of a failure of understanding.

Dipesh Chakrabarty is a historian and subaltern studies critic who has also made contributions to postcolonial theory and subaltern studies. His contribution to subaltern studies is the definition of the relationship between history and post-colonial philosophy in *Provincializing Europe: Postcolonial Thinking and Historical Difference* (2000). *The Subaltern Studies and Postcolonial Historiography* by Chakrabarty exposes the history of the Subaltern Studies beginning with Ranajit Guha's effort. The essence of subalternity is highlighted in Chakrabarty's essay in *Subaltern Studies* as the "composite culture of opposition to and acceptance of oppression and hierarchy."

Hence, one might draw a conclusion given that the subject of gender has been the subject of considerable discussion and numerous works have been built on it in the post-colonial age. The word "subaltern" refers to and describes colonial inhabitants

who are socially, politically, and geographically cut off from the imperial colony's power structure as well as its urban base. In order to describe the cultural hegemony that drives particular people out of particular social strata and to describe the socioeconomic position of "the native" in an imperial colony, Antonio Gramsci coined the term "subaltern." With the research of the Subaltern Studies Group of historians, who examined the behaviour of women and men who make up the mass population, the terms "subaltern" and "subaltern studies" have both been included in the language of post-colonial studies.

Peasants, labourers, women, and other groups denied access to hegemonic authority may be considered subaltern classes. The word "subaltern" in postcolonial theory refers to the lowest socioeconomic classes and other social groups that have been pushed to the outside of society. The word "subaltern" has been used to refer to colonial people in India since the 1970s, and Ranajith Guha is regarded as the founder of subaltern studies in Indian history. The term "subaltern" in India may be defined from many different angles and can only be represented by a variety of variables, including caste, age, colour, and many more. According to Spivak, a subaltern is a subject who is estranged from and marginalized in society yet nevertheless manages to survive. In her article "Can Subaltern Talk", Gayatri Chakravorty Spivak concludes that because the subalterns lack a voice of their own, they are unable to speak. Hence, subalternity is an all-encompassing notion that broadens the range of inquiry from many subaltern viewpoints.

Chapter Two

Critical Analysis of Theodore Melfi's *Hidden Figures*

Hidden Figures is a 2016 film directed by Theodore Melfi and written by Melfi and Allison Schroeder. It is a biographical drama loosely based on Margot Lee Shetterly's 2016 non-fiction book of the same name. Starring Taraji P. Henson, Octavia Spencer, and Janelle Monáe, which depicts the tale of three female African American mathematicians who worked for NASA during the Space Race: Katherine Goble Johnson, Dorothy Vaughan, and Mary Jackson acted by Taraji P. Henson, Octavia Spencer, and Janelle Monáe respectively. Kirsten Dunst, Kevin Costner, Mahershala Ali, Jim Parsons, Aldis Hodge, and Glen Powell also appear with them.

Theodore Melfi is an Italian-origin American filmmaker. He was born on October 27, 1970, in Brooklyn, New York. Melfi started as a writer and director of commercials, short films, and music videos. After that, he switched to performing in motion pictures, where his skill was noticed. His first film, *The Beneficiary*, with Matt Shevin and Julia Ann Emery, was released in 2008.

Melfi is best known for co-writing and directing the critically acclaimed 2016 film *Hidden Figures*, which recounts the true tale of three African American women mathematicians who were instrumental in NASA's space programme in the 1960s. In addition to winning the Screen Actors Guild Award for Outstanding Performance by a Cast in a Motion Picture, the movie received three nominations for Oscars, including Best Picture. Moreover, Melfi co-wrote and directed the financially successful movies *Going in Style* (2017) and *St. Vincent* (2014). He has also produced a number of movies, including *Hairspray* (2007) and *The Adjustment Bureau* (2011).

Melfi's work often focuses on themes of underdogs, outsiders, and people who are often overlooked by society. He has a talent for crafting heartwarming stories that

are both entertaining and emotionally impactful. When asked why he created *Hidden Figures*, Melfi responded that he wanted the movie to examine a portion of the story that is completely undocumented: what it was like for three African-American women to labour in segregated NASA when all these achievements were being made.

Hidden Figures was released on December 25, 2016, by 20th Century Fox. It was well received by reviewers, who commended the narrative, directing, cinematography, emotional tone, historical authenticity, and performances, particularly those of Henson and Spencer. The movie grossed \$236 million worldwide in contrast to its \$25 million production budget. The film got three nominations for the 89th Academy Awards, including one for Best Picture. The National Board of Review called it one of the top ten films of 2016. The Screen Actors Guild Award for Outstanding Cast Performance in a Motion Film was also given to it. Performance in a Motion Film was also given to it.

Hidden Figures is an old-fashioned inspirational tale about the under-trodden overcoming. The movie harnesses the never-say-die mindsets of three women to give viewers a glimpse into the bigotry and sexism that pervaded every aspect of American culture in the middle of the 20th century. The characters, the setting, and the events in the movie are all based on actual individuals. The film *Hidden Figures* emphasizes the exclusivity of the corporate power system dominated by white males and shows how three unlikely black women were able to overcome obstacles.

The title *Hidden Figures* is a metaphor for these women who were "hidden" from history and recognition for their groundbreaking work. For many years, their contributions to the space programme were generally ignored and undervalued. The title also relates to the fact that while the women's computations and analysis of

complex data were crucial to the success of the space mission, their contributions were sometimes disregarded or devalued by their peers and superiors.

In the end, the title *Hidden Figures* reflects the film's primary theme, which is to recognize the significant but largely underappreciated contributions of women and people of colour to scientific achievement and the pursuit of knowledge. The term also emphasizes how crucial it is to recognize and celebrate the various viewpoints and experiences that have shaped history and continue to influence how we perceive the world.

Hidden Figures is a powerful and inspiring film that sheds light on the incredible contributions of three African American women who played pivotal roles in NASA's space programme during the 1960s. The film recounts the actual events surrounding Katherine Goble Johnson, Dorothy Vaughan, and Mary Jackson and is based on the nonfiction book of the same name by Margot Lee Shetterly.

The film is set in the early 1960s, during the height of the Space Race between the United States and the Soviet Union. Katherine Johnson, played by Taraji P. Henson, is a brilliant mathematician and one of the first black women recruited to work in NASA's Space Task Group, responsible for calculating the trajectories for the first manned space flights. Despite her incredible talent, Katherine faces discrimination and segregation in the workplace, with separate restrooms and coffee pots for "coloured" employees. She is determined, persistent, and committed to her work, which ultimately earns her the respect and admiration of her colleagues. Katherine's story is paralleled by that of Dorothy Vaughan, played by Octavia Spencer, who is a gifted computer programmer working as a "computer" in NASA's segregated West Area Computers division. She is the first black supervisor at NASA. Dorothy realizes that the future of computing lies in learning how to program the new

IBM computers and takes it upon herself to teach her fellow "coloured" coworkers, including Katherine. Despite resistance from her white superiors, Dorothy's determination and ingenuity ultimately led to her being recognized as a supervisor and a key player in NASA's computing department.

The third protagonist of the film is Mary Jackson, played by Janelle Monáe, who is an aspiring engineer working in the segregated West Area Computers division. She is a fierce advocate for her own advancement and encourages others to follow in her footsteps. Mary faces similar discrimination and is told that she cannot attend night classes at a white school to further her education. With the help of a sympathetic judge, she is able to obtain special permission to attend the classes and becomes NASA's first African American female engineer.

Overall, the characters in "*Hidden Figures*" are inspiring and trailblazing figures who challenged the status quo and made significant contributions to the early years of the space program. The film highlights the struggles and triumphs of these women, and their story serves as a reminder of the power of perseverance and determination.

By telling three separate stories, writer/director Theodore Melfi has an opportunity to present not one, not two, but three moments of triumph. Katherine's voice is the most prominent because the narrative leans towards her, although Dorothy and Mary also get some screen time. As the Space Race heats up and tensions with the Soviet Union mount, Katherine, Dorothy, and Mary each play key roles in the success of the space program. Katherine's calculations are crucial in ensuring the safe return of astronaut John Glenn, while Dorothy's programming skills are essential in the transition to the new IBM computers. Mary's engineering expertise

helps to overcome design challenges and ensure the success of the space program's missions.

Each of the three women must deal with a distinct challenge and maintain a distinct focus in the fight for equality. Mary's battle is fought in the open: she asks a Virginia state court for authorization to enroll in the required night studies at a segregated institution. Speaking on her behalf without legal counsel, she presents her case to the judge in a private conversation that is equally about him and his perspective as it is about her, her work, and its value. She is not pleading for justice, law, or any of those things.

The civil rights movement also serves as a backdrop for Dorothy's quest for a formal promotion to supervisor. She finds out that a large I.B.M. mainframe is being erected and will soon replace her entire department's workforce of human "computers." Dorothy, a talented technician, looks for a book in the neighborhood library (a segregated library from which she is expelled) to study the computer language FORTRAN; she quickly establishes herself as NASA's go-to expert. She goes to the library with her two preteen sons, and while there, they observe a protest of civil rights activists shouting, "Segregation must go," and watch police officers approaching the demonstrators with police dogs. Yet, she argues that "separate and equal aren't the same thing" and adds, "If you act right, you are right," while sitting in the back of the bus with them.

The three ladies battle for their right to be seen and treated as equals in spite of the numerous challenges and discrimination they encounter throughout the movie. Their contributions to the space programme have helped dismantle stereotypes and open doors for present and future generations of women and people of colour working in the sciences and technology.

The civil rights movement in "*Hidden Figures*" competes almost directly with the remarkable efforts made by the three women who are the movie's main characters to progress their own lives and attain success. The three women never openly discuss racial rights in the film. The topic is never broached in Katherine's relationship with Col. Jim Johnson (Mahershala Ali), which serves as the movie's heartwarming central romance. The film follows the lives of three amazing women; they are uncompromisingly heroic in their job, personal lives, and pursuit of justice.

In no way are these ladies passive or submissive. Instead, everyone takes the initiative and speaks out at significant personal risk. (For instance, Dorothy steals a book the library won't let her check out before yelling angrily at the guard who rushes her and her sons outside.) The film's focus on individual action and achievement in the face of enormous obstacles is lovely and beneficial, but the drama is constricted and the central characters are harmed even more by the near-elimination of collective organization and political activity at a time when these activities were at their historical apex.

In the end, "*Hidden Figures*" is a moving and motivational movie that honours the bravery and tenacity of Mary Jackson, Dorothy Vaughan, and Katherine Goble Johnson. These inspiring tales of overcoming hardship and making history serve as a reminder of the value of inclusion and diversity in the workplace as well as the ability to achieve one's goals through hard effort and perseverance. "*Hidden Figures*" received critical acclaim for its portrayal of the true story of the contributions of African American women to NASA's space program during the 1960s. Critics praised the film's outstanding performances, compelling story, and its ability to shed light on an overlooked chapter in American history. The film has been credited with shining a spotlight on the discrimination and racism that African American women faced during

this era, and how their perseverance and determination led to significant advancements in the field of aerospace engineering.

However, some critics have argued that they felt that it had a white saviour narrative. For example, in the scene where Al Harrison smashed the hateful “coloured bathroom” sign. It was a cathartic moment of good vs. evil, progression vs. oppression. But when we look deep into the scene, we realize it was not a triumph of the black women who are being oppressed, it is a triumph of the white man the savior. This scene depicts Harrison as the hero who takes action against racial segregation, while the African-American characters remain passive and powerless.

Despite these criticisms, *Hidden Figures* has been praised for its inspiring story and its ability to shed light on an underrepresented group in history. The movie has also helped to bring attention to the ongoing issue of diversity and representation in STEM fields. Overall, the film's impact and significance are undeniable, and it remains an important cultural touchstone for celebrating the achievements of African American women in science and engineering.

Chapter Three

Intersectionality and the Gendered Subaltern: Analyzing the Experiences of African American Women in *Hidden Figures*

Chapter three builds on the theoretical framework established in Chapter 2 by examining the intersectionality of race and gender in the experiences of the female mathematicians depicted in the film *Hidden Figures*. This chapter will analyze the ways in which the film portrays these women as subalterns, or those who occupy a position of inferiority and are excluded from dominant narratives. It will explore the ways in which these women navigate their subaltern position in relation to both their race and gender, and how they use their agency to resist and challenge these structures of power.

We've seen a number of different meanings of the term "subaltern" over time. According to Antonio Gramsci, who first used the word "subaltern," the cultural hegemony that excludes and pushes particular individuals and social groups outside of societal socio-economic institutions in order to silence their agency and participation in colonial politics. According to Gayatri Chakravorty Spivak, the author of *Can Subaltern Speak?* subalterns are people who merely take commands rather than give them. Nowadays, the word "subaltern" is used to describe groups of people who are socially, politically, or economically disadvantaged or oppressed, such as colonized people, women, lower castes, and minorities.

There are different sorts of subalternization such as oppression based on race, caste, religion, gender, sexual orientation, and so on. Gendered subalternization is the kind of subalternization that is depicted in Theodore Melfi's *Hidden Figures*. The phrase "gendered subaltern" refers especially to people or groups who, in addition to

other characteristics like race, class, sexual orientation, and nationality, experience subalternity because of their gender. In other words, persons who are marginalized and subjected to oppression because of their gender identity or expression are considered gendered subalterns.

In Theodore Melfi's *Hidden Figures*, the film demonstrates how the three main characters faced discrimination due to their intersectional identities. They were not only women but also black, which made their experiences of discrimination unique and complex. In *Hidden Figures*, the African American women who worked as mathematicians at NASA during the 1960s were subalterns because they faced discrimination and prejudice based on both their race and gender.

Intersectionality is a critical concept for understanding the experiences of marginalized groups, as it recognizes that individuals occupy multiple social categories that intersect and interact to produce unique experiences of oppression and marginalization. In *Hidden Figures*, the female mathematicians are marginalized not only because of their gender but also because of their race. As black women in the 1960s, they faced intersecting forms of discrimination and exclusion that were shaped by both their race and gender.

As women, they were expected to take on lower-paying jobs with limited opportunities for advancement, despite their intelligence and skills. They were often subjected to sexist attitudes and behaviour, including being relegated to menial tasks and not being given opportunities to utilize their mathematical abilities. As African Americans, they were excluded from professional opportunities and networks and were subjected to segregation and racism, both within and outside of the workplace. They had to use separate facilities and were often denied basic human rights.

To understand more about the gendered subalternization in the movie, it is better to treat the two types of oppression separately. So let's see the instances in the movie that show racial discrimination.

The three primary protagonists of the film—Katherine Johnson, Dorothy Vaughan, and Mary Jackson—are interrogated by a white police officer in the opening scenes. By the roadside, they were only attempting to restart their broken-down vehicle. They were simply stopped and interrogated by the policeman because they were black. Even though he was aware that they were doing lawfully, he nevertheless attempted to frighten them.

In the scenes from the segregated NASA, we can witness a number of these occurrences. All Black American women work at the West Computing Building. NASA hired Katherine Johnson, Dorothy Vaughan, and Mary Jackson as "computers," and all of these black computers are located in the west computing facility. They received inadequate salaries and inadequate acknowledgement for the labour they performed. Katherine Johnson is moved to a different facility after she is elevated to the space task group. Every white man in the room looked at her as though she were an unusual species as she entered. Everyone in the workplace stared at her with horror when she drank coffee from the company pot, so they set up a separate pot with the label "coloured" only for her.

We can observe that Katherine regularly returns to the west computer building after joining the space task group. This is due to the fact that she was unable to use the restroom in her office since black people were not permitted to use it and instead had to go half a mile to the sole "coloured" restroom at the NASA complex, which is located in the west computer building. Each anytime she needed to use the toilet, she would dash to the west computer building while hauling lots of files. She needed to

perform all of the computations as fast as possible, so she had to bring all of the paperwork with her.

Dorothy Vaughan, another main character, is denied the title and pay of supervisor, even though she has been performing the duties of that role for years. When she asks her boss why she hasn't been given the promotion, he tells her that she's not officially qualified, even though she knows the technology better than anyone else in the building.

Another instance of racial prejudice can be seen when Dorothy Vaughan enters a library in search of a book on FORTRAN programming because it's necessary for her profession. A security officer yanked her and her kids out of the library by force and informed them that only white people are permitted to use it. The security officer advises her to utilize the black-only library, but that library does not have the book Dorothy is seeking for.

The third main character, Mary Jackson, is turned away from Hampton High school which only accepts white students. The only institution in her state that offered the courses she needed to become an engineer was that one. Although working for NASA at the height of the space race, she was denied admission to the institution. Because she was a natural-born engineer, being one was advantageous for NASA as well as for her. She ultimately had to go to court to request permission to enroll in classes at the whites-only school, and the judge decided in her favour. She was given the approval to enroll in the school's night sessions.

All of the NASA staff members gathered outside to welcome The Mercury Seven, a group of seven astronauts chosen to fly spacecraft for Project Mercury, as they first arrived at Langley Research Center. Black employees stood apart from the

white group while all the white male and female employees stood together. This illustrates the pre-segregation reality for black people.

Theodore Melfi attempted to depict the challenges the black community encountered during the segregation era in addition to the prejudice experienced by the three black women. One example is the scene where Dorothy and her kids are ejected from the public library, which was previously covered. We can see seats in the back of the bus that are marked as "seats for blacks" in the scene where Dorothy is riding it. The bus's front seats are set aside for people of colour.

The scene with the two distinct drinking water fountains is another one that depicts segregation in 1960s America. The first is for white people, and the second is for black people. A white woman and her little kid who was standing close to the water fountain stepped away from the one black man who used it as if he were a repulsive beast.

Theodore Melfi is able to depict the problems experienced by black women in the many spheres of society with only three black female characters. Women of colour continued to face difficulties in the job even as women were making progress. They were treated like ordinary animals and were not given enough credit for the work they accomplish. Basic necessities like education, access to public services, and a decent wage were also denied to black women.

"One is not born, but rather becomes, a woman."

-Simone de Beauvoir (*The Second Sex*, 1949)

Gender refers to the social and cultural roles, behaviours, and expectations associated with being male or female. It is often used interchangeably with sex, which refers to the biological differences between males and females. However, it is

important to note that gender is not simply determined by biological sex, but rather is a complex and multifaceted construct that is shaped by a variety of factors, including culture, socialization, and individual experiences.

Childhood is the first stage of gender bias and subsequent discrimination. Girls and boys experience differential gender norms and societal standards surrounding expectations, access to resources, and opportunities from the time of their birth, with lifelong repercussions in their families, schools, and communities. Girls across the world are disproportionately affected by gender discrimination, which begins in childhood and continues to deprive children of their childhoods and limit their opportunities. A girl is far more likely to be denied her rights, prevented from attending school, coerced into marriage, and exposed to abuse; if she has a voice at all. Moreover, this attack on infancy robs nations of the vitality and skill required for advancement.

Unfair compensation, sexual harassment, and biased recruiting procedures are just a few examples of the various ways that gender discrimination manifests. Individuals may suffer pain and limitations as a result of gender discrimination, and it may also reinforce societal injustices. In all spheres of society, it's critical to advance equality and combat prejudice against women.

Theodore Melfi did an excellent job of pointing out the various ways a woman is discriminated against in society through the movie *Hidden Figures*. The women in the film are shown to be working in a male-dominated environment where they are often overlooked and their contributions are undervalued. They are also subjected to micro-aggressions and harassment. The gender inequality depicted in the movie is apparent in several ways.

Gender prejudice is evident in the opening scene itself. The three black women presented their NASA identity cards when the policeman stopped to question them. He first had doubts and did not think that NASA recruited women. He thought that the jobs at NASA required a high level of sophistication and were out of the question for women. When Katherine Johnson is asked by Al Harrison to double-check some of the calculations of her white male colleagues, he is dismissive and condescending to her. He believes there is no need to verify his computations because they are flawless. Moreover, he believes that Katherine, a woman, would not be able to comprehend the intricate mathematics. Yet although Al Harrison requested that Katherine have access to all the data, the colleague only provided redacted information, claiming that redacted information is confidential and that he will not provide Katherine with sensitive information despite Al Harrison's orders to do so.

Katherine reveals to Col. Jim Johnson that she works for NASA and is in charge of all the calculations required for the Mercury mission when they first meet after church. He could not imagine that NASA would employ a woman who was capable of performing all the intricate computations. He also didn't even think twice before telling Katherine frankly how perplexed he was. The conversation became uncomfortable as a result.

They must present a report on what they have done during Al Harrison's meeting with military leaders. The person in charge of writing these reports was Katherine. A white male coworker of Katherine's who is her superior was outraged when she wrote her name as the author of the report, Paul Stafford. Even though Katherine wrote the report, he wanted his name to be listed as the author. So he forced her to revise the paper and give him credit as the author.

Katherine was also not permitted to attend the conferences with senior military officers where the landing parameters for the Mercury mission were decided. The numbers required for this computation changed after each meeting, and it was her responsibility to determine the precise landing coordinates. She thus wanted to be there in the meeting in order to obtain the information as quickly as possible, but Paul Stafford refuses to let her in, claiming that there is no policy on women attending Pentagon meetings.

The third key character in the film, Mary Jackson, had aspirations of becoming an engineer. She applied for the engineer position at NASA after one of her bosses lauded her and urged her to pursue a career in engineering by suggesting she had an engineer's mentality. Nevertheless, that was rejected by the authorities, who said that NASA does not hire female engineers. Mary replies, "Every time we have a chance to get ahead they move the finish line."

Despite their marginalized position, the female mathematicians in *Hidden Figures* demonstrated agency by navigating their subaltern position in creative and strategic ways. They used their skills and expertise to challenge the status quo and to assert their presence in the workplace. For example, Katherine Johnson refused to be deterred by the segregated bathroom policy and instead walked half a mile to use the restroom designated for white women. Similarly, Mary Jackson fought to attend night classes at a white-only school in order to earn the credentials necessary to become an engineer.

In addition to navigating their subaltern position, the female mathematicians in *Hidden Figures* also challenged structures of power by demanding recognition for their contributions and by advocating for change. For example, when Katherine Johnson was excluded from important meetings, she spoke up and demanded to be

included. Similarly, when Mary Jackson encountered resistance to her application to become an engineer, she filed a lawsuit against the state of Virginia.

Theodore Melfi did a wonderful job of portraying the gender inequality that was prevalent in the 1960s and shows how it affected the lives and careers of these remarkable women. This movie is a powerful reminder of the importance of equality and inclusion in the workplace, and the ongoing need for efforts to eliminate gender and racial discrimination in society.

In conclusion, the subaltern theory is a valuable tool for understanding the experiences of African-American women in the United States during the 1960s. By applying this theory to the movie *Hidden Figures*, we can gain a better understanding of the struggles and achievements of these women in a society that often disregarded them. The movie highlights the ways in which these women were able to navigate the oppressive structures of society and create their own spaces of empowerment. By working together and sharing their stories, they were able to create their own narrative of resistance and empowerment that challenged the dominant discourse of the time. The subaltern theory is a powerful tool for understanding the experiences of marginalized groups and their struggles for agency and empowerment.

Conclusion

The application of subaltern theory in the movie *Hidden Figures* has allowed for a deeper understanding of the experiences and struggles of the African American women who were instrumental in the success of the NASA space program. By analyzing the film through a subaltern lens, we are able to uncover the power dynamics at play and the ways in which these women were marginalized and oppressed by a society that sought to keep them in a subordinate position.

Throughout the film, we see examples of how the subaltern are often denied agency and voice in society. In the case of the African American women at NASA, they were denied the opportunity to work in the same building as their white colleagues and were forced to use separate restrooms and eat in a separate cafeteria. This separation was not only physical but also symbolic, representing the ways in which these women were seen as inferior and not worthy of equal treatment.

Moreover, the film highlights the intersectional nature of subaltern identities. The African American women in *Hidden Figures* faced not only racial discrimination but also gender discrimination. They were not only excluded from important decision-making processes but also forced to take on the burden of domestic duties such as cleaning and making coffee. The film thus shows how the subaltern experience is not homogenous but varies according to intersecting identities.

Another important aspect of the subaltern theory that can be seen in the film is the role of agency. Despite facing significant obstacles, the women in *Hidden Figures* were able to exercise agency and make significant contributions to the success of the NASA space program. Through their perseverance, intelligence, and hard work, they were able to challenge the dominant power structures and prove their worth.

However, it is also important to note that the agency of the subaltern is often limited and constrained by the dominant power structures. In the case of the women in *Hidden Figures*, they were only able to exercise agency within the confines of the NASA space program. They were not able to challenge the larger societal structures that kept them in a subordinate position.

Overall, the application of subaltern theory in *Hidden Figures* has allowed for a more nuanced understanding of the experiences of African American women in the NASA space program. It has highlighted the power dynamics at play and the ways in which these women were marginalized and oppressed. It has also shown the intersectional nature of subaltern identities and the role of agency in challenging dominant power structures.

Furthermore, the film serves as a powerful reminder of the importance of recognizing and amplifying the voices and experiences of those who have been historically silenced and oppressed. By shining a light on the contributions of the African American women at NASA, *Hidden Figures* has helped to rewrite the dominant narrative of the space program and has given these women the recognition and respect they deserve.

In conclusion, the application of subaltern theory in *Hidden Figures* has been instrumental in our understanding of the experiences of African American women in the NASA space program. It has allowed us to uncover the power dynamics at play, the ways in which these women were marginalized and oppressed, and the role of agency in challenging dominant power structures. The film serves as a powerful reminder of the importance of amplifying the voices and experiences of the subaltern and challenging dominant narratives.

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**DON BOSCO ARTS AND SCIENCE COLLEGE,
ANGADIKADAVU**

**GENDER, CASTE AND CLASS REPRESENTATION :
EXPLORING INTERSECTIONALITY IN *PAAVA KADHAIGAL***

A Project Submitted to Kannur University in Partial Fulfilment
of the Requirement for the Award of Bachelor of Degree.

ALBIN BIJU

Register No: DB20AEGR017

DEPARTMENT OF ENGLISH

Project Supervisor: Mr. SARATH KRISHNAN

March 2023

KANNUR UNIVERSITY

Bonafide Certificate

This is to certify that this project report entitled "**Gender, Caste and Class Representations: Exploring Intersectionality in *Paava Kadhaigal***" is a bona fide work of Albin Biju, who carried out the project work under my supervision. This project has not been published or submitted either in part or in whole, for any other degree.

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Declaration

I, **Albin Biju**, hereby declare that the project work entitled "**Gender, Caste and Class Representations: Exploring Intersectionality in *Paava Kadhaigal*** " has been prepared by me and submitted to Kannur University in partial fulfilment of the requirement for the award of Bachelor of Arts in English is a record of original work done by me under the supervision of Mr. Sarath Krishnan of the department of English of Don Bosco Arts and Science College.

I also declare that this project work has not been submitted by me fully or partly for the award of any degree, title, or recognition before any authority.

Angadikadavu

31-03-2023

Albin Biju

DB20AEGR017

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Introduction

Movies play a crucial role in the modern age as it depicts and come out around themes that have never been discussed or analyzed in earlier days. The basic instinct of movies of earlier times was to entertain or please the audience of every kind. As time went by, conventional cinema also had to take several steps to renovate and reform itself to deal with modern problems. The nature of the audience has changed, cinema became an eye-opener rather than an amusing element. The films, which were once considered just award films, now became a matter of discourse. Films are nowadays accepted on their content value rather than entertainment. In fact, the audience who were corrupted by the cliché commercial entertainers transformed into a mob who judge films for their making styles and the problems that are discussed within. Films are strong tools that have the potential to influence a larger crowd, and they managed to play the role of a classroom where people come around to discuss facts and issues and find remedies, over these past few decades.

Indian films have a great legacy of questioning the system and it's clear from many movies that have infused a sense of responsibility among the viewers. *Paava Kadhaigalis* one of those kinds. It discusses discrimination of various kinds and speaks of a topic that has great contemporary relevance. The LGBTQ community, even though it's been growing tremendously in India, still faces notable negligence and discrimination. The prejudice and false assumptions of people force the people of that community to disown their true identity or to hide their true selves for the sake of social institutions such as society, and family. etc. And one of the short movies within the anthology *Paava Kadhaigal* speaks of those problems. Caste-based discrimination and honour killings have become a piece of routine news for the Indians as they repeatedly happen around the country, only the difference between those crimes is the

language and region. As the world grows intellectually, some social inequalities and oppressions still prevail, and *Paava Kadhaigal* is an eye opener of those issues.

Intersectionality proposed by Kimberle Krenshaw is a study of various forms of discrimination a human intersects in his or her life. It discusses all forms of discrimination and identity crises faced by marginalized people. This dissertation carries out an intersectional approach to the issues discussed in the movie *Paava Kadhaigal* (Stories of Sin).

Chapter One

Understanding Intersectionality

The concept of intersectionality is considered one of the greatest contributions to the general ventures of understanding society and politics. The idea is particularly helpful for academics (like critical theorists) who want to assess social relationships analytically, expose power dynamics, or "speak truth to power." The idea was developed by American Black feminists to think about their experiences and social position, but it also has a great deal of potential to shed light on other national contexts. The idea tackles the interaction between social structures like race, class, and gender, which is a significant aspect of social complexity (among others).

The interaction between oppressive institutions is referred to as intersectionality. The idea originated from attempts to define how racial and gender dynamics affected political and social life. Black feminists contended that their issues and circumstances could not be summed up as the combined issues of black men and white women. Black women have a variety of issues to deal with on their own, and it is impossible to understand them by looking at the views, identities, and experiences of either black men or white women.

The definition of intersectionality as we know it today was first offered in 1989 by Kimberle Crenshaw, a critical race thinker, lawyer, and law professor. The phrase was first used by Crenshaw in an article titled "Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Anti-discrimination Doctrine, Feminist Theory, and Antiracist Politics" for the University of Chicago Legal Forum. In her groundbreaking study of the racial and gender discrimination faced by Black women in American workplaces and tribunals, Crenshaw coined the

phrase. She contends that any effort to separate the two falls short of fully comprehending the experience of Black American women and that the only way to understand Black women's experiences is by examining the intersection of race and gender identity. According to Crenshaw's theory, societal hierarchies must be examined from multiple angles To eliminate power disparities.

It has since been discovered by sociologist Patricia Hill Collins that early works by Latinx, Indigenous, Asian American, and Black feminists contained concepts reminiscent of intersectional theory. Gloria E. Anzaldua, Angela Davis, and Audre Lorde were some of these pioneering figures. Intersectional feminism has grown in favor among proponents of women's rights since it was first coined in the early 1990s. Progress has also been spurred by it in the field of social science. The effects of social inequality and hierarchy are examined in the intersectional study as they relate to a variety of factors, including race, ethnicity, sexual orientation, age, ability, and class.

Intersectionality has become widely accepted as an essential analytical tool for studying and examining how power structures interact to create various forms of social inequality that have different effects on different groups and people. Intersectionality offers a holistic and structural analysis of both while acknowledging the variety, flexibility, and contingency of particular manifestations of subordination. Intersectionality recognizes that both power and identity are complicated and interrelated.

However, the idea first surfaced two decades earlier when black feminists started to criticize the predominantly white, middle-class makeup of the conventional feminist movement. The pressure to be a homemaker and other issues that were prevalent in the mainstream (white) feminism movement were often challenging for

many black women to relate to. Black women did not feel that these problems related to their experiences because they frequently had to work to support their families and did not have the privilege of being homemakers. At the same time, numerous black women who were active in the Civil Rights movement encountered sexism and were frequently excluded from places of leadership. Black women were inspired to demand a feminist practice that prioritized their real experiences as a result of their intersectional experience with racism in the feminist movement and sexism in the civil rights movement.

Intersectionality is now viewed as being essential to social equity efforts. Community groups and activists are encouraging and taking part in more lively discussions about the variations in experience among people with a variety of overlapping identities. Actions and initiatives that seek to tackle oppression towards otowardp may end up spreading systems of injustice toward other groups if they lack an intersectional perspective.

Intersectionality can make it clear to us how interconnected problems are when viewed on a global basis. An excellent illustration of that is environmental prejudice. A recent study by the Environmental Justice and Health Alliance for Chemical Policy Reform found that Black Americans are 75% more likely than the general population to reside close to fence line zones near chemical facilities. In turn, this exposes whole populations to chemicals related to cancer, birth defects, and chronic illnesses, feeding a cycle of unfavourable living and health conditions. The pattern is consistent throughout the world, with vulnerable and low-income populations bearing the brunt of the climate catastrophe.

According to intersectionality, Race, class, and gender, all interact and influence one another. Caste and gender are connected and have an impact on one

another. Different forms of oppression, including those based on caste, class, race, gender, ethnicity, and aptitude, among others, are significant in this situation. Since Crenshaw first suggested the idea of intersectionality, it has been considered and approached in various ways, leading to some debates about the theory itself. Some academics have viewed it as a theory, while others have viewed it as an analytical procedure and a method for feminist analysis. This has sparked debate over whether intersectionality should be used to comprehend only personal experiences and identity theory, or whether it should also be taken into account as a feature of social constructs and cultural discourses. British feminists have discussed the idea of "triple oppression" in the context of intersectionality, asserting that black women frequently experience a combination of three distinct levels of oppression or discrimination.

Essentially, it is becoming increasingly difficult to discuss gender without taking other social identities and dominance structures into account, making the idea of intersectionality, crucial. Since intersectionality is a reflection of reality, it is highly necessary to take into account the connections between various identities to fully comprehend the complexity of reality. In reality, there is no single social identity category that can adequately capture how people interact with one another and with their social environments. Even though intersectionality as a theory may lack accuracy, its dynamic nature and significance as a tool for critical feminist analysis stem from this imprecision. Thus, in regard to intersectionality, it encourages complexity, stimulates creativity, avoids premature closure, and intrigues feminist scholars to ask.

The term "intersectionality" has been used for more than 20 years by academics, activists, educators, and lawyers, both inside as well as outside the United States, to define inequality issues and develop workable solutions.

The four areas of power identified by the intersectionality theory are interpersonal, disciplinary, cultural, and structural. The way people interact with one another, especially when communicating between dominant and non-dominant groups, is referred to as the interpersonal domain of power. It's about the everyday interactions that can uphold power structures when talking about marginality problems.

Disciplined power explains how various individuals are offered various opportunities and guidelines to follow. When considering disciplinary power, it's frequently discussed how white men frequently get off on charges of rape and/or receive incredibly lenient sentences compared to men of race. This action shows that white men can take advantage of women and that there are different standards for men of colour.

Intersectionality theory looks at how interconnected oppressive structures and power matrices affect and form people's various identities. It serves as a reminder that certain factors, such as gender, race, sexual orientation, or socioeconomic position, cannot adequately account for all aspects of a person's life. Human lives are multidimensional and complex, and various social dynamics and variables acting in concert shape people's lived realities. A person's individual-level experiences mirror social and structural systems of power, privilege, and inequality when they occupy multiple marginalized intersections. However, understanding that people hold various social positions that give them access to distinctive experiences is not the same as understanding how to conduct an intersectional analysis of data.

In brief, the term intersectionality derives from the verb intersect, which means to cross, meet, overlap, or mix. A junction or intersection is where two or more roads come together, particularly when at least one of those roads is an important

highway. The overlapping of a person's different social identities is referred to as intersectionality in terms of identity. The study of intersecting social identities and associated oppressive, dominant, or discriminatory structures is known as intersectionality. The various forms of social oppression, including racism, sexism, classism, ableism, homophobia, transphobia, xenophobia, and bigotry founded on beliefs, don't operate independently of one another.

Chapter Two

Paava Kadhaigal: A Bloodshed For Honour

Some movies are remembered for their kindness and optimism. Some do this because it makes them feel awful. The latter group includes ‘*Paava Kadhaigal*’ a collection of four short stories, where each filmmaker's goal is to arouse horror, contempt, and melancholy, and they are successful in doing so. The theme of honour killing permeates each of the parts, but the filmmakers give their respective main characters additional depth beyond their unique filmmaking approaches, making each one distinctive and memorable. The lead women in “*Paava Kadhaigal*” find that their families aren't the safest place, particularly when they choose to go against the grain. Is that considered a "sin"?

“*Paava Kadhaigal*” is an anthology directed by four leading, well-known directors of the Indian Film Industry. The different storylines of the respective film speak of the same topic “honour killings” which is not unfamiliar to the Indian people. The four short movies in the anthology named ‘*Thangam*’ directed by Sudha Kongara, ‘*Love Panna Uttranum*’, directed by Vignesh Shivan, ‘*Vaanmagal*’ directed by Gautham Vasudev Menon, and ‘*Oor Iravu*’ by Vetrimaaran bring up issues that are intense and gritty and those of contemporary relevance. The anthology discusses several taboo topics, including inter-caste marriage, same-gender relationships, affection for a transgender person, and rape.

‘*Paava Kadhaigal*’, which translates to Stories of Sin, is a difficult movie to watch because it drags on after finishing watching it. Such is the kind of impression it makes on the spectator, and it achieves this by posing a lot of significant questions that will spark frank discussion about the various subjects covered in the four segments of the anthology. Even though the film's overarching subject is honour

killing, it also touches on issues such as same-gender love, love that involves a transgender character, caste politics, rape, and inter-caste marriage. The fact that a movie manages to cover a variety of subjects without ever becoming preachy in its effort to make a point is quite a feat.

Paava Kadhaikal delves into issues that are rarely discussed in Indian cinema. The first movie among the four and the most discussed and criticized one, which is directed by Sudha Kongara is 'Thangam'. It centers on a transgender (Sathar) who longs to be adored equally with everyone else. The movie, which is set in the 1980s, also addresses transphobia and interfaith weddings. Kalidas Jayaram, Shanthanu Bhagyaraj, and Bhavani Sre are featured in this section. The protagonist role Thangam is played by Kalidas Jayaram, who excels in the part and could not have been more convincing. He undertakes the character, which is typically considered taboo in mainstream cinema, with an uncommon level of dignity and maturity. More significantly, nobody will ever mistake his measured and expertly performed performance for dramatic.

Even though transphobia and same-sex relationships are now a prevalent occurrence in the 21st century, they are still not accepted or encouraged in some communities. In the past, any LGBTQ-related action was viewed as a mistake and frequently a danger to the future. Trans men and women were forced to live in exile and were forced to abandon society's mainstream. They suffered exclusion from society, as well as frequent injury, abuse, and humiliation. They were never allowed into the homes of the community because they were viewed by the crowd as filthy hooligans who would damage the community's bright future. If it is the situation in this so-called modern 21st century, how intense would be the situations of trans people in the 1980s? the depth of the movie '*Thangam*' lies there. It portrays the situation of

a trans woman named Sathar (played by Kalidas Jayaram) who is yet to undergo her surgery to become completely a woman, and her sacrifice and the problems she is encountering with becomes the main plot of the short movie '*Thangam*'.

Sathar (transwoman), who comes from a poor Muslim family, aspires to wed and be united with her beloved, whom she refers to as "Thangam" (Precious).

Sathar resides in a neighbourhood where people despise the idea that transgender people are human beings. In Sathar's case, this hatred often manifests itself in the form of bullying and harassment. Her inability to act as a man, as expected by society and her family, places her in danger. In the opening scenes of the movie, it's shown that villagers criticize the transpeople and they drive away Sathar upon seeing him in disgust. And he manages the situation by hiding and crying.

Despite the fact that homosexuality is lawful in India, those who practice it frequently experience isolation, poverty, public ridicule, and treatment on par with untouchables.

In '*Thangam*' Sathar is frequently the subject of abuse and mocking. She is the subject of both sexual abuse and a heterosexual norm that compels her to live a life against her will. Being transgender, Sathar declares her desire to have sex transition surgery and even starts saving money for it. She hustled at a ration store for eight years before she was able to save up to 15,000 rupees for the surgery. Her family would undoubtedly never take this choice into account in their entire lives. Instead of applying lipstick, she chews betel leaves to colour her lips dark red. She is conscious that her family would be upset if she used cosmetics. Her family, who have an Islamic background, reject her freedom to live as she pleases. Homosexuality is a sin in Islamic culture. Because homosexuality goes against human behaviour and religion, it is seen as having no shame and even abnormality. As a result, homosexuals are denied the right to exist as normal citizens. No tolerance or regard exists (Kargar,139). They

have to keep their sexuality a secret out of concern that their parents will chastise them or reject them. The only two of them who are courteous enough to handle him like one of them are Saravanan and Sahira.

Saravanan, a childhood acquaintance, saves Sathar from the hooligans she is surrounded by. Because of his friendship with Sathar, the hooligans even make fun of Saravanan. Being transgender is highly forbidden. If you hang out with them, people will perceive your friendship with them negatively. However, Sathar occasionally permits her abuse because she is aware that no one will assist her. Even Saravanan reprimands her for her actions because he cannot tolerate Sathar's sexual orientation. Sathar replies, "They are abused by their spouses. Let them enjoy themselves with me". Her apathy to the violence she endures sheds light on the way that sexual minorities are compelled to become prostitutes to survive. Sathar experiences alienation as a result of her own family's denial and rejection, but she bears the hurt of ridicule and abuse until Saravanan gives her an embrace as he prepares to elope with Sahira. When he says, "If I touch anyone, they either take advantage of me or walk away in disgust," her trauma suddenly bursts forth. Precious, nobody has ever given me a loving embrace before," sobs Sathar. Her trauma shatters her identity, which had up until that point been hidden from ordinary recollection. The suffering she experiences damages her very identity like a tumour in her mind. She fits the description of someone who yearns for a token amount of affection from those around him. She experiences the pain of living in a hostile world. Even though she doesn't show it in her behaviour, Sathar is emotionally and spiritually alone because she is unable to express her emotions to others. Lack of social interaction leads people to explore and search out their own selves. She spends the majority of her alone time

staring in the mirror, applying lip colour, and staring at the childhood photograph of herself and Saravanan.

Being transgender puts you in greater risk than being a girl. Before it gets too dark, Sathar rushes home out of dread of being harassed sexually by the thugs. In the end, Sathar's situation is awful; her family has abandoned her, and she desires her death so that her sisters will be taken care of. She willingly walks past a few hooligans who were waiting for their opportunity because she is inconsolable. They abuse her and then murder her. It was the most difficult type of suicide. The sad aspect is that the story in the movie is based on reality. Still, there is prejudice against transgender individuals, and their families are embarrassed by them.

The next film in the Anthology is '*Love Panna Uttranum*' directed by the versatile director Vignesh Sivan. It's a tale based on feudalism and also inculcates the opinion and approach of the conventional society through the depiction of same-sex relationships. Even though the movie was criticized for its poor making, it's often discussed and analyzed for the politics the filmmaker have been presented in the movie. The film maker assembles a great number of actors to perform a socially relevant drama. The movie ensembles Anjali, Kalki Koechlin, padam kumar, Jaffer sidhique, and Tony Sebastian as the leading actors.

The story begins with an execution. A feudal landowner(played by Padam Kumar) kills his own daughter in the narrative because she had feelings for a chauffeur who belonged to a different caste. Later, as the twin sister (Anjali) arrives with a male friend and a female friend (Kalki Koechlin), the plot thickens. The spectator is left to decipher the hints of same-sex relationships. The short-statured henchman of the owner carries out every execution. He is the serpent that hisses poison in the landlord's ears. He is now trying to torture him because he believes that

the twin sister Jothilakshmi (Anjali) is in love with the male friend, Bharani. In such a scenario She gives her companion Penelope (Kalki Koechlin) a kiss after acknowledging that she is a lesbian. When the story comes to a close, Jothilakshmi realizes that her dad killed her sister and that she must now accept his rules or risk dying. She persuades her father, and in the epilogue, she admits that she is not a homosexual and that everything was a ruse. The director had to focus on giving equal stress to both subjects; feudalism and homosexuality. But unfortunately, the politics conveyed through the movie speaks of the Feudalism and personal binaries existing within one person for instance, in the movie itself is portrayed that the landlord is supportive of inter-caste marriages, but when it occurs within his household he approaches the scenario differently by killing his daughter, for honour. The death of Athilakshmi had the intended effect on the feudalism motif and its roots in people's minds. However, there is some optimism in the end thanks to the landlord's change of heart.

The movie is often mentioned in the genre of dark humour and widely criticized for its poor representation and senseless approach toward the LGBTQ community. Film analysts state that “Misrepresentation will increase unless queer creators are writing and directing queer tales. This won't get better unless filmmakers start talking to the LGBTIQ+ community before producing movies about them”.

The third movie in the anthology is, '*Vaanmagal*' directed by Gautham Vasudev Menon, who is known for his great contributions to the Indian film industry. This short addresses child rapes and how prevalent they have been across the nation. It is important to take this heinous crime seriously when it leaves a victim in a horrific mental state, as is the case in this story. It also delicately examines how women uphold chastity and the honour that comes with it. However, it dispels the

taboo that surrounds conversation about these topics. Regarding sexism and honour, there is no "oppressor" vs. "oppressed" dialectic.

Sathya and his wife Mathi lead a typical middle-class life with their two daughters and older son. The older daughter is instructed on how to take care of her body and live a dignified life as she approaches puberty. Ponnuthayi, the younger kid who points out her age, points out her refusal to educate. Ponnuthayi is kidnapped and mistreated by a senior member of her sibling Bharath's family. She was unable to even explain what had occurred. The picture of her mental confusion is obvious. To preserve the family's honour, her mother even imagines pushing her daughter over a cliff. Later, she regrets it and encourages her to dream bigger and realize all of her aspirations. In the meantime, her brother Bharath detains the offender and castrates him in vengeance.

In the movie, the mother is adamant that nothing should be reported to the authorities, while the brother imposes law. The sad thing is that those who honour menstruation are also those who view it as impure and find it awkward to talk about in public. Menstruation is still regarded as impure in India, where most females are compelled to remain in their rooms and are forbidden from touching anything during this time. Women who are menstruating are viewed as impure, and anything they contact is consequently impure. When they reach puberty, they are instructed not to interact with boys, not even their siblings or father. The moment when Ponnuthayi is pushed off the cliff is heartbreaking, and the movie is fantastic overall. Eventually, the problem is resolved by characterizing it as pure fantasy. But the idea demonstrates how for some people, honour trumps life.

When a man reads the line, "I feel naked in front of my own daughter," it makes him feel for all the fathers who have experienced this specific situation. And

how the parent finds it difficult to interact with his daughter out of concern that she will view all men—including him—as monsters. The way the older daughter reached adulthood naturally while the younger one was "forced" to do so was how the entire "event" was set up was especially masterful. Simran, who portrayed Mathi, the desperate mother, did a fantastic job of capturing the mother's obsession with cleanliness and how it affects her when her daughter is made to feel "dirty," as well as how expressive she has remained over the years. The short movie speaks of how the smooth flow of a woman-child's life is disrupted due to the assault she had to face in her teenage. It also throws light into a pathetic scenario where women are considered mere commodities or objects of pleasure.

The final chapter of the anthology "*Oor Iravu*", picturized the harsh realities of uprising casteism and honour killing, through the major antagonist of the movie Janakiraman, played by the versatile actor Prakash Raj. The film assembles a great caste, beginning from Prakash Raj and Sai Pallavi.

The film begins with Sumathi (Sai Pallavi), who is pregnant, joyfully reuniting with her estranged family in her town. After she eloped and married Hari (Hari Krishnan), a boy from a lower caste, she was cut off from her parents and brothers a few years ago. Both Sumathi and Hari have college degrees and are self-sufficient in Bengaluru. In spite of his dislike for Sumathi, her father Janakiraman (Prakash Raj) visits her in the city when he discovers that she is expecting his grandchild. Although initially reluctant to accept his son-in-law, Janakiraman graciously extends an invitation to the couple to his home in the countryside for Sumathi's baby shower customs.

Sumathi, surprised by her father's sudden change of heart, accepts and returns to her village, where she is met with indirect hostility from everyone for eloping, but

they gradually warm up to her. Everyone in the family visits the reception center the evening before the baby shower, with the exception of Sumathi and her parents.

Sumathi develops a sudden illness.

It is disclosed that Janakiraman poisoned Sumathi's drinking water and is waiting for both she and her unborn child to pass away when she insists on calling the doctor. Sumathi and her mother beg Janakiraman for assistance, but he refuses, locks her up, chastises her for marrying outside of their caste, and claims that only her death will reinstate his family's honour and pride. Despite her failing health, Sumathi begs for her life, and at one point she discovers that her unborn child has died. Sumathi eventually succumbs to her illness and passes away. Despite the fact that Janakiraman is beyond distraught over what happened to his daughter, he believes that this was the only way to resolve his issue. Finally, it is displayed that Hari discovers the disaster that befell his family and accuses Janakiraman of murder while he is awaiting trial.

The father played by Prakash Raj exhibits a peculiar surge of morbidity throughout the entire short; however, he does so with such grit that he only has that one split-second to sort of lament the sin before returning to that state, which alludes to the condition he has been for the past two years since his favourite daughter left them all for love.

Each of the four short films in '*Paava Kadhaigal*' depicts copious bloodshed, but what is even more upsetting is the violence of words: the casual comments made by bystanders, real nobody, but collectively they all appear to form such an intimidating, ghastly force that shapes and occasionally destroy lives. '*Paava Kadhaigal*' is a very timely film that forces viewers to consider the realities of belonging to the marginalized trans community in a society that denies them the right to life and dignity, of the many horrors of placing "honour" between a woman's legs,

of the notion that there are laws in love and marriage, and that breaking them could cost you your life, of prioritizing social acceptability over the lives of your own children, and, for the same purpose, it could be also seen as a tragedy.

Chapter Three

An Intersectional Interpretation of *Paava Kathaigal*

The concept of intersectionality, first used in 1989 by American professor Kimberle Crenshaw, refers to the ways in which factors such as ethnicity, class, gender, and other personal traits overlap and intersect. It is a subset of feminism that has gained enormous popularity over the past five years and contends that all aspects of overlap in discrimination. It asserts an identity distinct from white feminism and recognizes that each woman has a unique identity and experience of the world.

Intersectional feminism and its cultural and social impacts are concerned with social inequality based on factors such as class, gender, race, sexual orientation, creed, disability, and age. Understanding the effects of intersecting divisions in people and organizations is the goal of intersectionality. Even though it primarily started as a movement that looked at female oppression, it now encompasses various aspects of social identity and works to promote social and political equity.. This work aims to illustrate how intersectionality is portrayed in the anthology "*Paava Kadhaigal*," where the directors of the individual films investigate and criticize the cruelty and discrimination based on gender, race, and socioeconomic class.

What images come to mind when thinking about Arabian culture? Camels, Deserts, and many exotic things. Same as it is, every community adheres to a specific set of norms. These customs influence how their society is structured. It is referred to as a "culture of honor." Those who are part of a community are aware of what they can expect. In other words, they are instructed on what to anticipate. Additionally, individuals are taught how to behave in accordance with cultural norms. It's known as cultural fluency. Culture is a particular way of creating meaning, a "mindset" that

shapes how things flow, what gets attention, and which objectives or mental processes stand out. People occasionally do, however, come across expectations that are contrary to their culture. We refer to this as societal disfluency. A disparity between a situation's requirements and culturally based expectations leads to cultural disfluency. And *'Paava Kadhaigal'* deals with such disfluencies all through the parts.

Paava Kadhaikal investigates topics that are hardly ever explored in Indian films. It is possible to examine how cultural practices, its notions of honor and shame, and how it comes to influence people's actions and judgments in a dangerous manner by using the three levels of culture that the culture as cognition theory proposes. The word "transgender" is a catch-all term that encompasses binary trans men and women, non-binary people, people who are gendering, and people who do not affirm their gender. They are not the gender that was given to them at infancy. Gender dysphoria is the term used to describe this sense of misalignment. The phrase itself is used to characterize people who defy social gender expectations. They include transsexuals who firmly identify with the gender opposite to their biological sex, both pre-and post-operatively.

Gender has a strong connection to how others perceive us rather than how we perceive ourselves. The idea that women must be "feminine" and males must be "masculine" is rejected by transgender people. South Indian films like *Njaan Marykkutty*, *Super Deluxe*, *Ardhanaari*, and *Moothon*, which are symbols of transgender visibility, sensitively depict the lives of trans people. And *Thangam* directed by Sudha Kongara examines and depicts the struggles and hardships faced by trans people through the central character of the movie named Sathar, a transwoman who is yet to undergo her surgery.

Being transgender puts you at greater risk than being a girl. Before it gets too dark, Sathar rushes home out of the anxiety of being harassed sexually by the bullies. This strategy for dealing with minorities is supported by forced invisibility that leaves them open to abuse and prejudice. In order to validate only the male-female sexual relationship as normal and to invalidate all other types of relationships, the doctrine of heterosexism is produced in order to engage in sexual discrimination against sexual minorities. Our perception of heterosexuality is so deeply ingrained that we are gullible captives of the ancient trick.

When analyzing the factors that lead to gender-based aggression against the trans community, an intersectional perspective is also helpful. People may experience discrimination as a result of one or more traits that constitute or are considered to be making up, a part of their persona. People can define themselves or be defined by others in numerous ways, including by their gender, sex, and sexual orientation, among other factors. Sathar is also a subject of definition by society. He faces severe levels of discrimination and an identity crisis, for his wish to adopt the real gender identity, which is of a woman. Society finds his aspirations as a threat and treats him in disgust and rage. The discrimination or attack on the LGBTQ community is clearly depicted in the *Sudha Kongara* movie, through Sathar.

Sathar is attacked or disturbed even in the daylight. The Intersectionality theory is a vital tool for the enhancement of the trans community and it seeks solutions and raises questions on all sorts of discriminations and distinctions against people. LGBTQ+ identities have historically been linked to social and economic divisions in India. Examples of indigenous gender diversity who experience social and economic marginalization include the *jogappa* and the *hijra*.

The concept of intersectionality holds that people are affected by every aspect of who they are, including their colour, race, gender, ethnicity, class, sexual orientation, faith, capacity, size, and physical appearance. With intersectionality come many different classifications, from favoured to oppressed to in between. All social systems are complex, and their various components may be present and active in a person's existence at the same time. Intersectionality aims to acknowledge this. The LGBTQ community requires intersectionality because it acknowledges the variety of experiences that exist within marginalized groups and offers a framework for identifying and meeting the needs of those who are most at risk, opening the path for a society with greater equity and justice. Additionally, there requires an intersectional lens that recognizes the complicated social system and works to create a better space; a better community, as opposed to individuals denying important aspects of their identity, like culture or race, so that they experience less discrimination. And the movie *'Thangam'* speaks the same.

The Vignesh Shivan-directed *'Love Panna Uttaranam'*, roughly translated as Let Them Love, comes up with the themes of caste discrimination and honour killings. The movie addresses the problem of honour murders by using a method of dark comedy. The story centers on Veerasimman, a casteist politician who presents himself to the public as an unwavering defender of inter-caste or inter-religious marriages. But in fact, he slaughtered the interfaith couples who were wed under his sponsorship with the assistance of his supporters. On the advice of the leader of his followers, Narykutty, he kills one of his twin daughters, Aadhi Lakshmi, because she had an interfaith relationship with their driver. This clearly shows how caste influences a man's life and how these discriminations based on caste lead to heinous crimes such as murders.

This phenomenon of intersectional bias exists in India as well, with the Dalit group bearing the brunt of it. These people are marginalized due to both societal discrimination against Dalits and the fact that they are trapped in a highly caste-based patriarchal society. The combination of these various forms of discrimination makes Dalit males more susceptible. Their actions start a cycle of aggression that never ends on various levels. These levels originate from the first instance of violence that happens to them be it either verbal, physical, or sexual violence. In the short directorial, Vignesh Sivan portrays the harsh realities of caste discrimination which is an integral part of intersectionality analysis, through the murder of Adhi Lakshmi and her lover who was her family driver, from a lower caste, by her own father veerasimman.

When it comes to protecting the Dalit group and bringing those responsible for crimes against them to justice, India has a complex system of laws. But the difficulties in comprehending the numerous forms of discrimination have frequently led to a continuation of Dalit people's repression. The concept of intersectionality reached Indian feminism via Dalit feminist thought. It made the case that race and gender were interrelated systems that produced unique experiences for people who were located where these systems intersected. And the woman and her lover, who were murdered remain victims of caste discrimination and violence.

The attempt by Vignesh Shivan to promote the idea of homophobia is being criticized and backed at the same time. Vignesh Shivan's effort to include homosexuality as queer baiting has been criticized by many film enthusiasts and LGBTQ activists. Other critics point out that the climactic plot twist could have been prevented because it seemed unnecessary. If the homosexual relationship that Jyoti Lakshmi and Penelope (her friend) disclosed was real and wasn't made up to protect

their friend, the movie would've been inculcating multiple intersectional discriminations.

Director Goutam Vasudev Menon's film *Vaanmagal*, roughly translated as "Daughter of the skies," addresses the issues of rape, honour, and related crimes. One of the many causes for a middle-class family to feel ashamed and perpetrate honour killing is examined in the movie. Simran plays the mother, while the filmmaker performs the role of a middle-class parent of three kids. The movie examines the pain and difficulties an orthodox family faces after their daughter, Ponnuthayi, 12, was tragically sexually assaulted. With this incident, Ponnuthayi, a young woman full of aspirations and a wish to soar high and grasp the sky, is abruptly forced into adulthood. While the entire family attempted to cover up what had occurred, she had lost her innocence from childhood. Sexual assault is depicted as a strange rite of passage into adulthood. Her mother Mathi is an example of a traditional lady raised in a patriarchal society. During her puberty celebration, she tells her second child, Vydehi, that she is now a woman and must learn how to stand, sit, walk, and act like a woman. Her words support the renowned French author Simone de Beauvoir's claim that "one is not born but rather becomes a woman" in her 1949 book *The Second Sex*. Despite her best efforts, Mathi is unable to remove the stain of the crime from Ponnuthayi's body because it will never leave her consciousness. The humiliation that Ponnuthayi had brought home hurts her conservative mind and the orthodox family's display of pride. After a series of unfortunate events, she comes to the conclusion that killing her daughter is preferable to letting her live and having to live with the humiliation she will always bear.

An intersectional analysis shows how rape culture misconceptions, discussions, and practices uphold male control over all heteropatriarchal subordinates

by expanding to include any group that poses a threat to heteropatriarchal control.

Vaanmagal is an instance of the aftermath of an assault. The story depicts how a single event resulted in the depressive state of a family, especially a victim.

Intersectionality is an idea that deals with every aspect of discrimination that intersects in someone's life. Mathi, the character played by Simran is a clear representation of conventional orthodox patriarchy. She was born and brought up in such a scenario, and thinks of ending her daughter's life rather than living the entire life in shame. Honour plays a significant role there too.

The four tales in "*Paava Kadhaigal*" reveal the uglier side of society, where rank, pride, and honour are idolized. In "Oor Iravu," a parent who is obsessed with caste and a daughter takes a decision against her father's will in the movie, the movie portrays the harsh realities of caste and honour by taking the example of a parent who goes to the lengths of killing his pregnant daughter in order to satisfy his ego. Caste plays a significant role in the Indian cultural context. Caste-based violence and heinous crimes have become a piece of routine news to Indian citizens. It's a binary that in a country like India known for its cultural diversity and secularism, most of the caste-based discriminations and struggles take place. Caste plays a significant role in the 21st century and it's considered one of the prime causes of violence and oppression.

Janakiraman, the role played by Prakash Raj is a clear example of the blindfolded unemotional nature of caste norms. He disowns her daughter for her decision of marrying a man from another caste. He even restricts her younger daughters' education on the belief that higher education was the reason for his elder daughter to leave him and the family behind, and choose a path of her own. The discrimination portrayed in the sequence is not only case-based discrimination and

oppression but also the violation of individual space and the restrictions of basic rights for example; the right to free movement and education, the younger siblings of Sumathi (Sai Pallavi) lack that. The importance of Intersectional analysis and approach comes here. The major objective of Intersectionality is to demolish outdated systems and establish a new one, in which everyone coexists equally and without any distinctions. It's impossible in a way but can be done to a certain extent. *oor Iravu* neither portrays any physical violence nor bloodshed, but its impact is so inhuman.

Intersectionality analyses every sort of discrimination that may intersect in a person's life. And every movie of the anthology '*Paava Kadhaigal*' speaks of various types of discrimination. Analysing the movie through an intersectionality lens, in deep down, it's a compilation of various discriminations faced by various groups of people. In brief, the effects of various types of discrimination merge overlap, or intersect. Discrimination doesn't live in a bubble. There are many various aspects of a person that must be taken into account when examining them in order to comprehend their position, power, or privilege. The problems female encounters might not just be related to their gender. When you delve deeper into her experience, you might discover that she might be a trans or lesbian who struggles to be herself in a society that doesn't support the LGBTQ community and same-gender relations, or that she is a black, Dalit, or girl from an ethnic group who must leave school early to get married. The methods of oppression are linked and intertwined.

Conclusion

Oppressions based on caste, colour, race, and gender have been there ever since the birth of man. These distinctions are widely criticized by many scholars and critics, nevertheless, it is continuing with all the might and potential even today. The LGBTQ community is a great example of modern-day discrimination. It's quite disturbing to see how the people of this community are neglected and denied their basic rights, most of the time. Even though the provisions for the upliftment of marginalized people are implemented all through the nation, the people of the transgender community are often sidelined. And caste-based condemnation is another prevalent phenomenon usually seen in the 21st century. Caste carves men's brains and forces them to commit monstrous crimes to safeguard their caste honour, and the honour killings that took place all over India is the aftermath of caste-based violence. *Paava Kadhaigal*, the anthology directed by four prominent directors of Indian cinema, is a reflection of those discriminations and a representation of the pathetic stature of the nation in its moral and intellectual well-being. *Paava Kadhaigal*, the title can be also said to as "stories of sin" as it condemns various forms of discrimination, all of which end up either suicide or honour killing.

Discrimination is a broad term that inculcates many elements or contains a vast amount of varieties within it. For example, the problems faced by a White woman are entirely different from the ones that are suffered by a black woman. The intensity of the discrimination is often varied from colour to colour and race to race. And the role of Intersectionality, the term coined by the famous critic and writer Kimberle Krenshaw comes there. Intersectionality demonstrates how social identities operate on several levels, resulting in various possibilities, challenges, and

experiences for every individual. Because each oppression depends on and influences the other, it is impossible to reduce oppression to just one aspect of identity. So thus the glimpses of Intersectionality are highly evident in the Anthology and it managed to represent modern-day discrimination through four unique storylines. And the importance of intersectionality in contemporary times and its influence on society and its necessity in the future are discussed in the dissertation. It also discusses how intersectionality shapes or moulds an entirely new world where there is no discriminating distinctions.

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DON BOSCO ARTS AND SCIENCE COLLEGE
ANGADIKKADAVU

Geopardizing the system of education through Deconstruction in
Super 30

A Project Submitted to Kannur University in Partial Fulfillment
of the Requirement for the Award of Bachelor of Degree

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Register No: DB20AEGR037

DEPARTMENT OF ENGLISH

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March 2023

KANNUR UNIVERSITY

Bonafide Certificate

This is to certify that this project report entitled “**Geopardizing the system of education through Deconstruction in *Super 30***” is a bonafide work of **Alinta Sebastian**, who carried out the project work under my supervision. This project has not been published or submitted either in part or in whole, for any other degree.

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Declaration

I, **Alinta Sebastian**, hereby declare that the project work entitled “**Geopardizing the system of education through Deconstruction in *Super 30***” has been prepared by me and submitted to Kannur University in partial fulfillment of the requirement for the award of Bachelor of Arts in English is a record of original work done by me under the supervision of **Mrs. Steffy Mathew** Thomas of the department of English of Don Bosco Arts and Science College.

I also declare that this project work has not been submitted by me fully or partly for the award of any degree, title or recognition before any authority.

Angadikadavu

31-03-2023

Alinta Sebastian

DB20AEGR037

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Alinta Sebastian

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Introduction

This project aims to analyze the deconstruction of education system in the movie *super 30*. Vikas Bhal's movie *super 30* focuses on the need to change in the education system and centered on the themes like denial of education to backward section and the less quality education providing in India. The struggle for education and personal harassment that a teacher had to face for educating the poor are some of the visible factors appeared in the movie. How money can influence even basic education and the necessity to replace the present education system with more appropriate system of having more practical skills are key points discovering through this project.

Some problematic elements of education system can be identified with this movie. The system that we have now showing various limitations to the development of a person mentally. Students are only able to by heart those things which is provided inside the texts more than the skilled individuals are not been crafted through the system. There we need to alter the method which we are using. The bravest mind is dusted without proper critical thinking mind. Here in this movie the mathematician named Anand kumar reveals the truth that the demerit of system and reconstruction of the system. Here by Using the theory of Deconstruction which breakdowns the present education system and replacing the system with another system.

Anand kumar is not at all providing an education based on books, he is a man with potential and making his 30 students to achieve success and uphold their dreams. In this fragmented society divisions based on class, caste and gender are remaining as issues of debates. For good education those belongs to poor economic background need to sacrifice their wills. Social restrictions are causing them a barrier before their education

and even among the higher sections also the need of quality in education is not at all provided. This project analysing the merits and demerits of education system and reconstruction of a new one instead of the present one.

The movie can be analyzed from various aspects like opportunity for basic rights and mainly the change ought to bring in the education system and through that one a generation with creative minds can be created. The courage to overcome problems and face them are less concerned factors for new generation. A system should enrich the minds with creative problem-solving skill. The first chapter speaks about Deconstruction theory and breakdown of the present education system through that. Second chapter depicting the struggles taken by Anand kumar, the protagonist of this movie to teach his thirty students from lower economic background and the third chapter is about the methods implemented for change the present education system.

Chapter One

Breakdown of a System in Deconstruction Theory

This popularization of the term 'de constructions' was been matched by the celebrity of Derrida himself. Although the French philosopher Jacques Derrida did not invent the term 'deconstruction' he found it in a dictionary it was an obsolete and archaic word when he first started to use it in the 1960's. Deconstruction resists easy summary. This is partly because of the breadth of Derrida's interests, and partly because Derrida's philosophical inspirations come from a traditional and idiom alien to most academic philosophers in Britain and the United States. However there is a more significant reason why deconstruction proves hard to define, as numerous sympathetic commentators, and Derrida himself, have taken great pains to remark. In his letter to a Japanese friend Derrida himself commends that he is unhappy with the privilege attached to 'deconstruction', which is only one of a series of keywords in his writing, but which has come to be taken as a label or summary of what he does. In 'In the Name of the Subject', he notes that 'deconstruction loses nothing from admitting that it is impossible.

Deconstruction troubles the notion of definition because of its intense concern with singularity, it makes more sense to think of deconstructions in the plural: a series of responses which seek to be as faithful as possible to their various objects, whether a particular text, author or historical event. This is why deconstruction cannot be a method, which would imply subordinating its objects, regardless of their variety and singularity, to some kind of mechanical operation. It also entails a suspicion of theory which necessarily involves a step back from the messy variety of the world towards some kinds

of underlying structure. In its concern for singularity, deconstruction might appear to be virgin on empiricism: the doctrine that thought should begin from individuated facts of the world as it is. yet Derrida is equally suspicious of empiricism: because it takes for granted something as apparently self-evident as the existence of the world, and the differentiation of facts and objects in the world, empiricism cannot raise important questions about its own methodological assumptions(Derrida.2021).

Deconstruction, it should already be clear, is awkwardly suspicious of the theoretical reduction of the world, and pre-eminently wary of the traditional philosophical interest in essences, ideals, and abstractlogics, it also recognizes the necessity of asking the kinds of questions which can only be posed philosophically. Its most characteristic form is of a movement through or not to the limits of philosophy: accepting the force of philosophy's quest for clarity, distinction, for fundamental questions, yet showing over and over again such a trajectory must stall at crucial points. So, one side of deconstruction in this critical questioning of philosophical assumptions, which are also the assumptions which underline the way we think all the time. As documented in an interview in 1968, "everyday language" is not innocent or neutral. It is the language of western metaphysics. it carries with it not only a considerable number of presuppositions of all types, but also presuppositions inseparable from metaphysics. Philosophy which has always sought to clarify and systemize the concepts on which we depend in making sense of the world everyday, is the best starting -point for deconstruction, which does nit entail a rejection of philosophy or of the commitment to clarity, truth, or reason. But deconstruction comes unstuck from philosophy when it reveals that these ideals cannot be rigorously secured or achieved. Because what philosophy comes up against is something

like a resistance to definition, a point at which it is impossible to say, for example, whether something is or is not. This resistance is what makes philosophy both possible and necessary: but it is also what ruins philosophy's attempt to answer such questions, once and for all. Hence Derrida's interest in ghosts: they have no material existence, but they do exist (even if as ideas, fantasies, hallucinations)

The word 'deconstruction' does not point to a single, fixed, definite meaning which stands behind and apart from all its uses; 'deconstruction' is one of a potentially infinite series of uses of the same word, in different contexts, to communicate different meanings. Its ideality is inseparable from this repeatability in new contexts, which also means that we can never fully pin down or exhaust its meanings. Which does not mean that it is useless to attempt to define things, just that we must acknowledge that definitions will always be poor imitations of the complexity of reality. This is deconstruction's affirmative side, a confirmation of something like a principle of resistance to definition which will always have preceded the philosophical or theoretical attempt to reduce it: which is why deconstruction can afford to admit its own impossibility. So, although most people who use the word will probably never have read a word of Derrida, the fate of deconstruction is instructive. If deconstruction can be the name of a record label known for putting out chart-friendly dance music in the late 1980s, of a dreary 1999 album by earnest singer-songwriter Meredith Brooks, and if a series of skate-punk rock festivals in 2002 and 2003, it has become an excellent example of Derrida's point that what makes communication possible is 'iterability', or to decode his term, the sense that to be a word means something like this possibility of being carried into ever changing contexts and put to ever different uses (Derrida. 2021).

Iterability entails what Derrida calls “Destinerrance”, a going astray (erring) of a message which is dissociable from its progress towards its intended destination for example, the possible confusion which might arise when someone replies to a question about their taste in music that they really enjoyed ‘deconstruction’, leaving us none the wiser. If defining deconstruction is difficult, this is not because of anything inherently special or mysterious about it, but because it is a word like any other. Asked ‘what is deconstruction?’ we might say that it is first and foremost a suspicion of the question ‘what is’ or, as Derrida comments: ‘All sentences of the type “deconstruction is X” or “deconstruction is not X” a priori miss the point.’

Deconstruction and post-structuralism

Because it refuses not only philosophical but historical determination, it also hard to define deconstruction by its origins or influences as by what ‘its is’ or ‘is not’. As an interminable process of rereading, deconstruction can, in principle, take any kind of text or event as its object, and in the process affirm that deconstruction, in the sense of iterability or resistance, is at work there. The way we organize our experience of temporality in terms of past, present, and future is a major target of deconstruction, so to approach Derrida's work in terms of its precursors will always be somewhat misleading. Thus, can be helpfully demonstrated with respect to the two most common strategies for appropriating deconstruction by tying it to a particular set of influences: specifically, as the successor of structuralism and in broader sense as one of the modernist critics of the enlightenment.

Ground zero for the theory invasion in American literary criticism was the 1966 conference entitled ‘The Languages of Criticism and the science of man’, held at Johns

Hopkins university in Baltimore. Papers from the conference were published under that title in 1968, although by the 1970 edition the book's subtitle had taken precedence: The structuralist controversy. The origins of many misunderstandings about deconstruction lie the fact that Derrida's work was firstly widely publicized via his participation in the conference and the presence of his essay 'structure, sign and play in the discourse of the human sciences' in the book. Ignorant for the philosophical precedents for Derrida's work, and of his extensive earlier work on the phenomenologist Edmund Husserl, literary critics saw Derrida's paper, which contains penetrating and severe criticisms of structuralism as marking a step beyond it, the implication being that deconstruction had developed out of insights originally made by structuralists. The label 'post-structuralist' is often applied to Derrida as a result, despite the fact that -unlike others to whom the term is regularly applied, such as the critic Roland Barthes and the historian Michel Foucault - Derrida had never proclaimed any allegiance to 'structuralism'(Derrida.2021).

Derrida's use of the word 'deconstruction' stems from a search for a more affirmative alternative to Heidegger's 'deconstruction of metaphysics. This is why there is a curious affinity between Derrida's work and some contemporary experimental architects such as Daniel Libeskind, designer of the monumental museum and Holocaust memorial in Berlin. An architecture of pure deconstruction, an erasure of structure and form, or a radical rejection of previous conventions and traditions, would not be deconstruction. So deconstruction is not nihilism. It is way of thinking which takes concepts and ideas which we have taken for granted, and reorganized them, upsetting the relationship between them. It strips concepts of their customary authority, not to dismiss them, but to do something different with them. It is a rebuilding of the architecture of the

intellectual currents in which we dwell but also a process in which we find that dwelling never seems too simple or straightforward again. If deconstruction has proved equally troubling to those who see themselves as the defenders of tradition and to self-proclaimed radicals, this may well be because it undercuts the certainty of the opposition between them.

Deconstruction, history and politics.

Derrida's emphasis on the concept of 'writing' has often misled impatient readers. Critics such as Edward Said and Terry Eagleton have accused Derrida of turning away from the world, of paying more attention to texts than to social or historical reality, and ultimately of substituting reading for political action. Some have gone so far as to accuse Derrida of a post modernist denial of the existence of reality, on the evidence of his infamous remark that 'there is nothing outside the text'. Yet all the complaints rest on a misunderstanding of deconstruction; moreover, they fail to acknowledge that deconstruction is concerned with history in more profound ways than its critics, and which they are forced to overlook.

Contemporary politics is dominated by ideologies which are all more or less covertly theories of history: neo liberal economics believes in the iron laws of the free market; nationalism on aligning current political boundaries with historical borders; any politics predicated on identity or belonging must seek to freeze the always mobile and dynamic developments of cultural or ethnic groups in particular situations.

Deconstruction's insistence that identity is always fractured, never complete, and that history always represses and suffocates when it claims to liberate seems increasingly needful, yet increasingly untimely. It makes some sense to describe the politics of

deconstruction as anarchist-not in the traditional sense of the term, which entails a whole set of assumptions about human nature, and how we might behave if unfettered by the state, but in the sense that to try to think without any transcendental point of origin, any final court of appeal, is to think the possibility of being without law. By refusing to identify an alternative, deconstruction accepts the violence of the law as a necessary wrong, but retains the right to continually contest its authority(Hawthorn.2021).

The existence of European liberal democracies such as France or Britain is, for Derrida, a fortunate historical accident. Such polities enshrine some of the principles of democratic justice, but must also betray them. In his work on immigration: Derrida stresses that there can be no justification for restrictions on immigration: there is nothing which 'belongs' to the citizens of a country from which they have any neutral right to exclude others. Yet without borders, without a set of prescriptions governing who is and who is not a citizen, there would be no state. We can accept the later point without giving up our right to continually challenge the restrictions of political justice -for example, in attacking unjust and racist laws on migration and asylum. By showing g law to be a restriction of justice rather than its enactment, Derrida establishes justice as an excessive and transgressive force which disturbs all settled authority. Anarchy becomes not something which we can Oppose to the law or to the state, but the principle through which all law operates: an argument which insists on the permanent possibility of change for the better which prevents even the worst political crimes from being absolute catastrophes or disasters.

Deconstruction, literature and philosophy

Having briefly characterized deconstruction as this unsettling combination of critical and affirmative strategies, we are in a better position to examine the significance of deconstruction for literary studies. There are two issues here, and both involves philosophy again. First literary theory and criticism which, like all our systems of interpretation and understanding, depend on philosophical or metaphysical assumptions, are vulnerable to deconstruction's affirmative disruption of philosophy. Derrida insists that the deconstruction of metaphysics begin by passing through philosophy, but that deconstruction is more like a patient tracing of the limits of philosophy: those things which philosophy cannot or will not tell us and the problems it encounters when it tries to tell us everything. Because deconstruction tries to expose the blind spots of philosophy, it can't simply be philosophy. If it were, Derrida would be condemned to re-enact the positions of the philosophers whom he studies, and his readings would run up against the same barriers. Derrida sets out to frustrate just this way if looking at the relationship between the two disciplines (Dooley and Kavanagh.2014).

Theorists of literature have tended to take the definition of their object of study from philosophers. Those same philosophers have tended to view literature as inessential: because they are interested primarily in ideas, in the fundamental structures which govern the way the world works, or the way we think about the way the world works, or the way language structures the way we think the world works, they are always keen to look beyond the surface, past mere externals, to what lies beneath. Literary study has been valued s rhetoric, the analysis of the way in which language can best be used to express

our ideas clearly or persuasively, but dismissed when it tries to account for the pleasure of literature or explore the realms of the imagination which literary works summon up.

Deconstruction has been condemned by the German philosopher Jurgen Habermas for seeking to reduce philosophy to literature: by denying there is such a thing as truth, all philosophy becomes, like literature a mere word-game. The American philosopher Richard Rorty says something similar, but he sees this as the strength of deconstruction, rather than its weakness: deconstruction has given up on the outmoded dream of philosophy as a way of knowing the world! But if deconstruction questions the terms within which these philosophers have tried to understand it, it is clear that their arguments can be directed only at a caricature. Similarly, if deconstruction seeks to suspend the philosophical way of defining literature, it cannot be 'literature' in the conventional sense either.

Deconstruction and interpretation

Deconstruction has been accused of being nihilistic, in apparently claiming that there is no such thing as truth, and of being sceptical—a philosophical complaint which denounces a theory whose premises appear to be in contradictions with its conclusions. Or in other words, the accusation of deconstruction is sceptical or nihilistic is not only false but falls into the trap for which it denounces deconstruction. Deconstruction's two strategies are clearly at work here: the critical dismantling of decisions which we have taken for granted and the affirmation of a prior excess or incoherence which frustrates the philosophical determination of the problem. What Derrida calls difference is closely linked to what we earlier called iterability, the ghostliness of ideality, or just resistance:

the continuous process of the differentiation of identities which disperses them across time and space, which ruins any final determination of identity.

So contrary to popular belief, deconstruction does not hold that texts mean whatever their readers think they mean. In fact, the opposite: deconstruction calls for as rigorous a reconstruction of what a text says at face value, alongside a compendium of its rhetorical and logical strategies for reinforcing its points. Nor can these strategies be said to 'undermine' the text's argument, except perhaps in those cases where a text claims to have laid aside such techniques and to speak the plain truth. What disrupts the meaning of a text is not the excess of figural language, the endless and indefinite associations which a particular word or image may conjure up in the reader's mind. Rather, for deconstruction, interpretation is a patient and almost tediously slow process of showing how a text is attached to the networks of metaphysical concepts which precede it, and underlining the points at which those networks are themselves exposed to disruption and resistance (Hawthorn, 1998).

There are also signs of continuing and productive interest in the links between deconstruction and literature. In ways which are apparently opposed but secretly conjoined, historicism and formalism, by insisting on literature's determination from without, or on its internal self-sufficiency, conspire to despise the 'literary': that which exceeds closure and resists thematic or philosophic determination. There are literary critics who sought to understand deconstruction as a theory of Avant-garde, or modernist literature: a way of reading and accounting for what specific experimental literary works seek to achieve. But this neutralizes the most disturbing side of deconstruction, that it must be at work even in the most apparently banal or old-fashioned literary text, and

beyond literature, not only in every text but in reality, itself, the opposition between them no longer being absolutely determinable. What needs to be remembered is that deconstruction is interested in literature as a specific example of that general structure which Derrida calls writing.

Target of deconstructive thinking today.

Deconstruction has another meaning, to resituate. Once you understand the power in the text then it is possible to resituate, and provide a way to move in some direction. That is deconstruction is about finding a new perspective, one that resituates the story beyond its dualisms, or singular view point, etc. However, despite the lack of unitary and systematic definition of deconstruction, this theory has had great influence on the humanities and social sciences, among others it has influenced architecture, music and art criticism. Deconstruction has become a way of giving things a new twist or new bent. It is looking to opening and loosening things up, essentially to anti-essential and highly unconventional, not to let its eyes wax over at the thought of either unchanging essences or ageless traditions, but rather to advocate anew step, to stay constantly on the lookout for something unforeseeable, something new.

With deconstruction, all the structures and institutions can be taken down to their foundations, and then be put together in some new way, being reconstructed and restored. In this logic, deconstruction is not to destroy the systems or structures. Rather, it implies reconstituting things according to the conditions (previously hidden) within their institutions. Rather than simply destroying, deconstruction attempts to understand how an “ensemble” or structure was once constituted and then it reconstructs it to this end more authentically. As the word deconstruction does not only bear the prefix “de” indicating

separation, but also its opposite “con” indicating union, “every gesture of deconstruction, as it brings apart some discourse or structure, must also at the same time bring it together in some new configuration.” In that way, deconstruction is not the closing down of one institution or discourse in order to set up another in its place. But, it is the persistent opening up of institutions and discourses to their own more authentic alterity (Derrida.2006).

Chapter Two

Role of Education for the Better Nation

The movie *super 30* talks about the need of quality education to be presented. This movie is directed by Vikas Bahl. In the movie the protagonist, a person named Anand kumar is a mathematician from Patna and showing the efforts that he had taken to raise thirty students and the problems that he had to face for giving better education to them. They were neglected from the upward section of the society. The role of Anand kumar is being done by Hrithik Roshan. The movie centering on various themes like poverty, right to get education, struggles of a teacher to provide education to poor students those who are from slums. Anand kumar found some difficulty in meeting the expenses needed for the coaching center was a kind of problem for Anand kumar to teach the thirty backward students. This is a real-life story based on the life of a mathematician named Anand kumar. Anand kumar had an ambition to study abroad but the financial crisis didn't allow him that he get such help from government. The wound that he had inside his mind was one of the reasons for him to start a coaching center for underprivileged students. There also rivalries from other persons raised.

Fugga kumar is one of the students of Anand kumar recollecting his teachers life as a successful Person in London. Anand kumar was really good at studies. The local prime minister shriram singh promised him that he will provide whatever help needed to Anand kumar for his studies. Anand was a visitor of Banaras hindu university's library and he referred foreign journal. The library supervisor caught him and ordered him to get out from there. If his article published in the foreign journal then he could get the lifelong

subscription of it. He found a solution for a difficult maths problem and later his article published in the foreign journal. He got an admission at Cambridge university but financial problems caused a barrier to that. Finally, Anand met Lallan Singh and he provided a job as a teacher in his institution but that couldn't satisfy Anand Kumar and he resigned the job and started a new coaching center with thirty students from poor economic background. Lallan Singh always wanted to defeat Anand Kumar for that he challenged Anand Kumar for a competition of exam conducting to both coaching centers and the center with the least marks will be closed. Anand and his students failed the exam, the papers signed by Anand Kumar were hidden by Supriya the lover of Anand and later became the wife of an IAS officer. Because of that Anand denied the claims of Lallan Singh. Lallan Singh tried to kill Anand Kumar and by that Anand's student will not be able to get admission in IIT. Anand was attacked brutally by the goons sent by Lallan and his students used their knowledge as a weapon to defeat the goons. Later the students got admission in IIT. Anand treated and returned back to health.

The movie 'Super 30' not only focusing on the merits and demerits of education system instead of that which pointing towards the other problems existing in the society. Liberalism is another theory which applicable in the movie. Individual right to get good education and denial of rights are some of the areas which are highly portrayed in the movie. Students from slums or lower caste were not allowed for proper education and one of the ways for the betterment of life. Values of life like discipline, unity, hard work, helping mentality are key factors for that and also the hungry that one should have to succeed in life. In the movie Anand Kumar facing various troubles and traumas for teaching those thirty students from underprivileged section. He was focused towards his

target and the words that 'A king's son will be a son' said by a cycle rickshaw driver irritated him. To handle the pressure of certain situations also another lesson taught from the movie. Negative situations may discourage people to withdraw from their venture but here Anand kumar didn't quit back from the step that he had taken. The oppositions that he had taken from the enemies never let him to go down. Education was seen as a business by the upward and ruling sections of the society and also the false promises provided by them were not at all complied with. A perfect example for that is what Anand kumar had a brilliant future to study abroad but that was denied by the government officials. They supposed to provide loan and other facilities needed for those who needed it but they were trying to subdue the downtrodden and money was quality for them to get good education. The idea that education system designed by white people and the system considered as highly efficient but the system which we are following is mostly theoretical, there is no more practical methods provided. Those who have power always taking control over the poor. Apart from that the film contains large insights towards the hardships faced by poor students and powerful people like government officials are able to provide educational loan and support to those students from backward section. Rights should be provided to everyone equally and the stereotyped notion that powerful people making rules and trying to oppress others.

Anand kumar is the one who really knows the value of education and all steps taken by him were the result of the thirst that he had in his mind as a part of his wound formed in him when he lost his opportunity and hope to move forward after the financial crisis happened for getting an admission at Cambridge university. Anand kumar's dependence on foreign journals indicating that there is a need to lean up on these journals

instead of referring Indian journals is a kind of demerit shown in our education system. There is a question which is possible from that why do we are always searching for foreign books and journals for higher education or acquisition of knowledge. In India we have many reputed institutions like IIT and IIM. Even though the basic education that we are providing is less quality one. The secret behind the success of thirty students of Anand kumar is that they learned not only to present it on a paper but instead of that to practically use their knowledge. Knowledge doesn't have boundaries. But the society made restrictions to some of the sections for acquiring knowledge. The life of Anand kumar teaches us a lesson that whatever the adverse conditions facing in our life should not step us down. First of all, the courage to overcome the troubles and challenges is the basic principle of life behind success. The truth and knowledge encourage us to face difficulties and achieve life goal.

Anand kumar had to forget about his lover to sacrifice his love for his goal. More than that he had given priority to those thirty students from slums and spend his life for them and the only wish that he had was that to help and support them to crack NEET. The way for the victory had its own bitterness but that paved a new life for the thirty students and the adverse conditions, rivalries were never stuck him. He taught his students the life lessons which are not included in the text books. Each and every part of the movie speaks many morals and life lessons and conveying basic needs of liberty and equality. When Anand kumar tried to teach his thirty student's opposition from Lallan singh is an example of that. Lallan singh is an embodiment of a real business person who doesn't care about others but always wanted to make profit by the coaching center. Where as like any other movies there is a hero and a villain. More than that Anand kumar

is a real-life hero who never concerned about himself. The thirst for knowledge paved or opened a way before him to win the snake and ladder game there he had failed in some of the steps but at last the victory was tasted or his super 30 became a role model for the entire society.

The education should be in a way that not only comprised with theories where a person should know to apply that in his or her life. Education is not for rich and not to learn and write on paper but also to solve the problems intellectually and here at last part Anand Kumar's students found a way to save themselves from the hooligans with their knowledge. The film *Super 30* makes it clear that receiving an education is a privilege reserved for those with access and financial means. Although for many it is still only a faraway fantasy, if given the opportunities everyone has the potential to shine just as brightly. Several scenes in the film make emotional attachment and Anand struggles to survive his super 30 lessons and the pupils are frequently left with nothing to eat. But their true hunger is for a better life and education. How a society can be enlightened with their knowledge has shown or proven by Anand Kumar's super 30 students. From hunger and poverty, they learned that to fill the stomach needs knowledge and the knowledge can bring a good job and lifestyle. Those with ability to study just neglected because of financial background. At first *super 30* is interesting. Nevertheless, in the second half, Bahl shifts to Bollywood melodrama in the style of 1980s. Lallan changes into a scowling villain, working with the state's corrupt education minister (Ram Singh), and is enraged by Anand's choice to donate his skills rather than allow Lallan to continue earning a fortune from them. Instead of telling the true story, which involves Anand's attempts to get these thirty pupils across the border, the film concentrates on their clash.

One lives in a period when politicians' ignorance of the subject is used to mock people who are making an effort to break the stereotype by going to school. Individuals are questioned about why it is taking so long to earn a proper degree when, in reality they have long since given up on developing good mental discipline. Instead of encouraging young people to stand up for themselves and work towards a sustainable way of life, the smell of easy money is used to entice them into "IT cells." And it is because of extremely difficult circumstances that Hrithik Roshan's "super 30" is one of the most timely films to have appeared in recent memory.

The class division is a major problem is being discussed in the movie Anand kumar belongs to a lower class as because of that he had faced discriminations in various situations. The library supervisor restricted him because of that the access of which was not the right of a person from lower caste. Knowledge actually doesn't have limits but the people who made these rules creating burdens for other lower class people that they would be able to change their social status by getting education. The higher class always wants the lower sections under their feet and for that they will form boundaries and never let lower section to cross it. The movie begins with a political speech delivered by ram Singh. (politician). Where he is providing various false promises to the villagers as like a politician with tactics those promises are not going to practical. Which are just for pleasing the people and getting the votes for the next election. The socio-economic condition of Bihar is comparatively really low and some of the upward sections could attend classes and the others were not even able to fill their stomach. There the officials kept silent before them when Hrithik Roshan reached the officials they simply gave excuses and denied the need. Opportunities are not provided to lower class. Vikas Bahl

portrays a period of time that may have been simply depicted without becoming all rustic. The use of props and colour corruption is insufficient to capture the atmosphere of 1990s. Vikas frequently passes up possibilities to several scenes due to the poor art direction. He also directs some excellent emotional scenes but also something is missing there. When the surrounding brings challenges to us the spirit of our mind and effort to overcome it is evident through the character Anand kumar.

The film was motivational and closely followed the current trend of elevating India's lowest castes. Casteism illustrated as a dogma in the movie. Anand Kumar's lover Spuria kumar Singh belongs to a higher caste and she never wanted that Anand kumar providing free coaching to those students from the slums. The film is intense and transports viewers on Anand Kumar's life's roller coaster. Hrithiks portrayal if a Bihari villager is praised, as is the plot and direction. The movie appears to have been well made overall and should be worth your time and money. Behind the face of education some of the Lallan Singh and minister shriram Singh intending to become rich behind that. They planned to use Anand kumar as an instrument for their use. His knowledge was their equipment to inspire other rich students to take an admission there and on the poster for advertisement which was manipulating the people like "education is the road to success". The poster conveys various meanings, education as a business paved the way to success of some greedy people. Education has two sides. If one use education for the betterment of life and acquisition of knowledge and along with that should create a unity among people. If it is a business there should not be any such values implemented to the education system. Why should we follow an education system which doesn't bring about a change to the society. Here Anand kumar's style of education is not to acquire

knowledge but to use that for practical reasoning and Anand's students were excellent in study also to critical analysis of topics. They were not just learning things by heart they were struggling to improve their lives and unity for finding out solutions were some of the good qualities of Anand's students. The vikas Bahl directed movie significantly struggles with mathematical accuracy, which leads to an overdone, shoddy, excessively drawn-out drama that, despite its topicality never gets its math right. That is not unexpected. Mumbai's mainstream filmmakers struggles to capture the subtleties of the character who still live, breath and work among us because they are entangled in a web of antiquated customs and outdated concepts of commercial viability. The selfless service done by Anand kumar is a manifestation of real persons with a purpose in their life.

The direction by vikas Bahl is mediocre and could have been better. He controls everything in the first half but in the second half he starts to show signs of fraying. There are many unanswered questions such as what about the super 30 coaching class so incensed Lallan and the minister that they even planned to kill Anand. The amusing thing is that vikas made a passing reference to the overall school scam. Yet he needs to have explored a little bit more for a stronger impact. It appears rather shallow without the details. Second, some characters just start showing up. There is a technique of introducing key characters. There is no question that Hrithik Roshan owns Super 30. Despite problems in the second half, he is the heart and soul of the movie and he flawlessly pulls off the role of a Bihari, down to body language, make up, attire and accent. He once again demonstrates why he is one of the most successful celebrities! Mrunal Thakur plays the role of Rashmi, is a good fit for the role. While playing a relatively little part, it is important to the plot. A wonderful job playing the bad guy,a

relatively little part, it is important to the plot. Pankaj Tripathi is over the top. That works in some scenes but only occasionally does it come over as intended.

The movie talks about the role of each teacher in the society how a teacher can build a nation with the most powerful minds. A teacher should not be a device for providing necessary information. But there they have to contribute their more effort to make the brilliant future of a student and has to enrich a person with good personality and character. Learning is not at all a process of acquisition but also a process of creating a unity with the others around us and to nurture a harmony of life. Life is always with problems. Here Anand Kumar is pouring his knowledge with experiences to his thirty students. The destiny of our nation is within the hands of the teachers also.

Chapter Three

Need of Quality Education in the Present Era

Indian education system mainly focuses on theoretical education. Students are highly focused on books rather than that the outside observation beyond books and to critically analyze a problem and finding solution for that. Knowledge provided inside the books is not at all necessary for creating a future generation with a quality of knowledge and handle a situation Anand kumar uses sports analogies to teach his students that you can master a craft through consistent practice and hard work. He also encourages them to think beyond numbers in the classroom. In the sport of boxing a competent boxer focuses on one strike and practices it 100,000 times rather than learning or practicing 100 different punch types. When the time comes, he will be able to win the game with just one punch since it will become unstoppable. Practical education emphasizes hands-on learning over a complete reliance on textbooks and theory. Experiential learning and practical learning are synonymous terms. It speaks of “learning through doing. Practical knowledge provides many benefits, even though theoretical knowledge is also important.

The education system in India has improved or diversified to a great extent. In India school education comprising with theories. But the students are unable to understand that where to use these theories properly. Anything which a person studied should be applicable in the life. Creating a generation without injecting the courage to solve problems logically and analyze the cause of everything is like saying something to a died one. What is the need of practical education and why is it so important and some areas which one has to identify? First, the need that to provide a skill-based education. Although theoretical education will mould one’s thinking, it will never be sufficient to

mould the talents that reality demands. For example, theories can introduce a strategy. It will provide minute data but to apply those data needs special additional skills. The relevance of practical knowledge is comparable to that of academic knowledge. Realities that are changing call for immediate attention to the need for Indian students to be equipped with knowledge that extends beyond textbooks. It is critical that children comprehend the importance of errors, corrections and discoveries. Having real-world experience will inspire people who are naturally sceptical but sufficiently intrigued. It will inform individuals who have been enclosing themselves in an arrogant manner, believing they are experts. Students will undoubtedly be prepared for this employment-focused period through this application and exposure. A lack of emphasis on actual experience has forced many smart people of the country, though not always voluntarily. Indian system has somehow failed to provide them with a solid base that may encourage them to immediately fly back. Also, some experts have linked this method of instruction, used by a select few elite universities, to the failure of starts-ups in India.

Acquiring skill is a crucial component of practical knowledge. The nation continues to rely primary on workers with informal training and their experience in trades like metal works and carpentry. The nation will be able to create graduates with these skills if schools, and particularly colleges, intentional offers practical subjects. The economy would benefit from practical experience and the added academic knowledge, expanding the prospects open to the students. Socially it appears that at some point throughout the rise of Indian civilization, the respect and esteem accorded to artisanal borers has decreased. At its most basic level this condition can be handled. Lack of practical education is one of the reasons why a person is unable to understand his or her

job. A medical college will provide students for getting practical training, but in the case of a management study there is no companies available nearer to the college. They are given only theories when it comes to a profession there a lack of efficiency should originate.

The majority of Indian education System consists of boring lectures and periods. The curriculum is mostly designed for theoretical and that there is a very little room for practical application. The curriculum is not often experimented with significantly in the education system. Studies and research from the past are frequently replicated. There is no room for novel invention and there is no recurrent modification with a pattern change. It has a British system foundation. They supplied clerical- type schooling because they needed clerks for their system. Indian system largely dependent on the memorizing capacity. A student writes what he learned and after the exam which is considering as useless one. The system should not be a mixed one. Both theoretical and practical education joined together that will create a generation of students with professional skill. Due to the lack of resources-facilities, media and money-that are frequently disregarded by the government, Indian education is unable to offer the students the opportunity for research-based knowledge work. The likelihood of successful research efforts is increased by the fact that many international institutions receive funding for research education from sources other than just the government, such as Microsoft, google and other major global corporations. Students are well aware about the socio-political issues. But they are not at all able to handle or to solve the situation. In the movie 'super 30' vikas Bahl portrays that an education system should not be theoretical. When the hooligans tried to attack the students and they overcome the situation with maths. Maths

was not only confined in the textbooks. Anand kumar taught them that how to solve a problem. The way that one should think to solve it is important in education. Not only about the answers but also the way we found the solution is necessary.

Indian education system from school system onwards needed a change. Making posters on environmental day and learning that the need to protect nature should not be the initial step which has to be taken for the implementation of what we learned. Awareness about the society and the social problems through needed and books are not going to make any implementation of that. How can change the situation and things needed to change the situation should have to arise from the minds if the youth. Just learning something or remembering it can be done by everyone. That doesn't need more skill. But skill-based education has to focus on practicality. A country like India more prioritizing to theoretical education. Where the teacher providing materials students are merely listening it without any critical thinking. In Europe there is more opportunity provided for renaissance and scientific education. The experience gained via regular employment is referred to as hands-on knowledge. If we put it another way, it is primarily based on real life endeavors and duties and can be obtained by performing things regularly. It is useful in mastering specific strategies that serve as a weapon for teaching one's objectives. There are some activities that can only be recognized by engaging in them and accumulating expertise. Conversely, theoretical knowledge is acquired by deductive reasoning and related implementation strategies. It informs us of the motivating element. It helps in determining why one's method succeeds on the subject while another fails. It educated by drawing on the experience of various individuals.

The increase of skill and ability as well as the development of competency are the two goals of practical education. The educational system builds competency and comprehension by focusing on these two facets of practical education. It takes both real-world experience and the application of ideas to enhance the skill and ability. One can build on their theoretical knowledge and this with the practical experience with the aid of practical education. A person can become aware of what they already know, what they need to learn more about, and what they need to do right away to achieve their goals by developing their theoretical knowledge. An individual can use what they already know in their daily lives by receiving practical education. After completing their graduation when they enter into a professional field the lack of experience creating a barrier to them. The unawareness that where to apply the knowledge or theory correctly is a question mark. Some students are really efficient in their studies but that us only bookish knowledge. They will write what they learner on paper. Instead of that the need that to make it understandable that as per the situation how to handle a problem with the most effective manner is not being provided in the syllabus.

The banking concept of education by Paulo Freire stating that in which students are depositories and teacher is the depositor the creative thinking ability is suppressed in such a system. Problem-posing system needed for the advanced education. Where the teacher ask questions and the students need to answer it. That answering process needs the discussion procedure. Where they will start to analyze the problem and their minds work together and the solution can be identified by that. But in the case of a normal Indian classroom there the teacher is the all-knowing person and the students are mere listeners. Some of the minds in the class room will work. Each and every student has

some innate abilities but their minds are dusted without working. A teacher should create curiosity among the students to question something, to reason something and also to analyze something. The mind has to free without restrictions. When the teacher provides the stuff within the syllabus and the students completely rely on that never makes a better economic nation. More than educated people the nation needs people with abilities. The percentage or grade of subjects never matters the success of a person. But he or she should think separately or should start to find something remarkable. Those who have the ability to go beyond the borders will achieve their goals. A nation's economic development is based on the brains of the future generation. Life experience is the greatest lesson. Real life examples should be there for better understanding. Problem-posing education questions this banking concept. In which a student learns and teacher also learns through the proper interaction within the classroom. Mostly in the present education system student's brains become storehouses. Obviously, they are having the capacity to memorize and learn by heart, other than that there is no creative thinking in them. Recent mathematics education research has given problem posing a lot of attention. Problem presenting is a proven method for teaching and learning mathematics, according to researches in the field.

The movie 'Suprer30' illustrating the impact of practical knowledge-based education. Anand kumar has always emphasized in his presentations that there are numerous approaches to solve an issue. This is a wise piece of advice that allies to all aspects of life, not just arithmetic. Anand kumar's Super 30 students depicted the amazing fact that how the knowledge can be used to overcome struggles. Each challenging circumstances required careful planning and treatment. Those thirty students

got inspired by the words of Anand kumar. He had thrown some problems to his students and allowed them to critically think about that and at last to find out a solution for that. Schooling has been taken over by numerous coaching schools in India, creating an incredibly pricey system of education for the typical Indian. Even worse years are wasted discovering shortcuts and strategies for passing entrance exams. The method of teaching should be changed. The style implemented by Hrithik Roshan in the movie 'Super 30' is a role model for other teachers also. The old age curriculum is an outdated one. That should have a complete change in the present education system other than certain developments. The system should be education centered, not only student or teacher centered.

Conclusion

This research has been analyzed the film *Super 30* directed by Vikas Bahl. The research examines the deconstruction of present education system and replacing it with another system. The central character Anand Kumar and the method adopted by him to teach his students from downtrodden throws its light into the nurturing of unseen abilities hidden in the students. The role of a teacher to build a nation. The present education system is theory based by that one no one will be able to attain their true potential. Doing things at right time on the right way should be taught. Real education is not about getting good marks on papers but one has to develop his innate abilities and problem-solving skill. Anand kumar, the protagonist of the movie *super 30* is an embodiment of struggles on the way to goal and the courage taken by him in order to protest against the concept of considering education as a business. The present education system can't build a strong nation with qualified persons. Success always demands failures. Those failures are steps towards success. Students need to learn from failures. Educational system should develop the character of a person. The demerit of our education system is that which doesn't mould the critical thinking of a person. Anand kumar Depending up on the foreign journals alluding that Indian journal are not much valuable than foreign journals. Through Deconstruction the present education system replaced with quality education providing practical system. Then only the real education can be provided to the students. The existing traditional system is outdated. Proper educational methods are not available at the present time in India. The quality of education meet be ensured. Then comes to the conclusion that the need of practical education is necessary advantage of a better nation where the minds of the students will start to work. The creative minds are taking a great

part for the economic development of the nation. Book worms can't be an active part of that. The nation needs the minds of students. The ability to apply theory they learned in proper situations ought to be taught from an education.

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DON BOSCO ARTS AND SCIENCE COLLEGE
ANGADIKADAVU

***GET OUT : THE REPRESENTATION OF RACISM THROUGH A
BLACK MAN'S EYES***

A Project Submitted to Kannur University in Partial Fulfilment of the
Requirement for the Award of Bachelor of Degree

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DEPARTMENT OF ENGLISH
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KANNUR UNIVERSITY

Bonafide Certificate

This is to certify that this project report entitled “*Get Out : The Representation of Racism through a Black man’s eyes*” is a bonafide work of Anamika Ramesh, who carried out the project work under my supervision. This project has not been published or submitted either in part or in whole, for any other degree.

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Declaration

I, **Anamika Ramesh**, hereby declare that the project work entitled “***Get Out : The Representation of Racism through a Black man’s eyes***” , has been prepared by me and submitted to Kannur University in partial fulfilment of the requirement for the award of Bachelor of Arts in English is a record of original work done by me under the supervision of Mrs. Jesna Kuriakose of the department of English of Don Bosco Arts and Science College.

I also declare that this project work has not been submitted by me fully or partly for the award of any degree, title or recognition before any authority.

Angadikadavu

Anamika Ramesh

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Introduction

Racism is often defined as individual prejudice, but racism is also systemic, existing in the advantages and disadvantages imprinted in cultural artefacts, ideological discourse, and institutional realities that work together with individual biases. Conventional understandings of racism typically locate the driving force in the attitudes, beliefs, and behaviours of biased and prejudiced individuals. Theory and research highlight the need to examine racism not only “in the head” but also “in the world.” Discussing racism beyond the individual may be particularly challenging to conventional understandings because one cannot easily dismiss racism as due to “a few bad apples” or as a problem relegated to the past.

Decreases in overt expressions of racial bias might suggest that racial prejudice (and therefore racism) is less extreme in society ; however, many psychologists suggest that racial bias has gone underground, and they have mounted substantial evidence that it instead thrives in subtle form. Racism is now a complex issue that has gone from just being a term to a major problem suffered by the black race. The problem of racism comes in different forms, but they express the same thing. The common forms of racism include Everyday Racism and Institutional Racism.

Everyday racism has to do with the small discriminations suffered by people of colour in their relationship with the dominant white group. This is seen mostly in speeches, glances, and physical movement or restrictions. Institutional racism involves discrimination in different institutions’ policies, practices, and processes. It comes in the denials of access to certain life areas such as education, housing, and on.

The present paper is an attempt to examine the racist experiences that the main character Chris goes through in the movie *Get Out*. Covert forms of racial discrimination is the most prevalent form in society today and the study examines the same. *Get Out* is a horror film directed by Jordan Peele and released in 2017 . The movie has often been described as an attack on white liberal elitism and an honest portrayal of the ways in which black people experience racism everyday. The film uncovers the attitudes of white liberals towards black people in order to reinforce this race relationship in modern times where many of these people convince themselves that they have “moved beyond racism”.

The project is divided into three chapters. The first chapter deals with postcolonial theory and its major elements. It marks the milestones in the development of postcolonial theory and establishes its connection with literature. To effectively trace the scope and scale of postcolonial theory in the literary context, the project will be employing the ideas of racism as a significant element of postcolonial theory as well as the ideas of eminent thinkers and critics like W. E. B. Du Bois, Frantz Fanon, Micheal Banton and others.

The second chapter discusses the film *Get Out* by director Jordan Peele. In the movie, the central character Chris, an African-American man, faces different shades of racial discrimination and unsettling experiences on a weekend trip to his white girlfriend's estate. The chapter follows the major elements of the story by focusing on the black man's experience in a predominantly white society like America, and other critical evaluations of the film.

The third chapter studies the movie from the perspective of postcolonial theory as well as the theory of double consciousness. The chapter proves how the experience of the protagonist is a common experience faced by coloured people all

over the world, especially black people in countries like America where racism seems to have mutated and exists in various ways, both overt and covert. Institutional racism and everyday racism are both a significant part of African-Americans living in America where police shootings and deaths of black people increased tremendously in a short span of time.

Chapter One

Racism : An Overview

Postcolonial theory is a literary theory or a critical approach that deals with literature produced in countries that were once, or still are, colonies of other countries. It may also deal with literature in or by citizens of colonising countries that take colonies or its people as its subject matter. Postcolonialism focuses on analysing the metaphysical, ethical and political concerns about cultural identity, gender, nationality, race, ethnicity, subjectivity, language and power.

Postcolonialism also often involves the discussion of experiences such as slavery , migration, suppression and resistance, difference, race, gender and place as well as responses to the discourses of imperial Europe such as history, philosophy, anthropology and linguistics. Postcolonialism signals a possible future of overcoming colonialism, yet new forms of domination or subordination can come in the wake of such changes, including new forms of global empire. Postcolonialism should not be confused with the claim that the world we live in now is actually devoid of colonialism.

Broadly a study of the effects of colonialism on cultures and societies, postcolonialism is concerned with both how European nations conquered and controlled 'Third World' cultures and how these groups have since responded to and resisted those encroachments. Some of the best known names in Postcolonial literature and theory are those of Chinua Achebe, Homi Bhabha, Edward Said, Buchi Emecheta, Frantz Fanon, Jamaica Kincaid, Salman Rushdie, Wole Soyinka, and Gayatri Chakravorty Spivak. Influenced by the poststructuralist and postmodern idea of decentering, postcolonial literary criticism undermines the universalist claims of

literature, identifies colonial sympathies in the canon, and replaces the colonial metanarratives with counter-narratives of resistance. They rewrite history and assert cultural identities, through strategies such as separatism, nativism, cultural syncretism, hybridity, mimicry, active participation and assimilation.

Backed by an anti-essentialist notion of identity and culture, it critiques cultural hierarchies and the Eurocentrism of modernity. The major theoretical works in postcolonial theory included - *The Wretched Of The Earth* (1961) by Franz Fanon, *Orientalism* (1978) by Edward Said, *In Other Worlds* (1987) by Gayatri Spivak, *The Empire Writes Back* (1989) by Bill Ashcroft et al, *Nation and Narration* (1990) by Homi K Bhabha, and *Culture and Imperialism* (1993) by Edward Said.

In literature, indigenous people from previously colonised countries have increasingly found their voices, attempting to assert their own visions, tell their own stories and reclaim their experiences and histories.

Postcolonial theorists contend that oppression and racism are reproduced by social structures and cultural meanings that are bigger than one individual and outlast any one historical period. While one might often think of race in terms of individual bodies and racism as purely about individual prejudices, postcolonial scholars and critical race theorists help show that race and racism are intricate parts of social history and the larger social order. Even when individual prejudices wane, racial inequality can perpetuate itself through larger social systems like education, healthcare, housing and wealth/income.

Thus, racism is an important element of postcolonial theory, especially related to today's social and political scenario. Racism is essentially, the belief that humans may be divided into separate and exclusive biological entities called 'races', that there

is a causal link between inherited physical traits and traits of personality, and that some races are inherently superior to others .

It has also been described as the belief that race is the primary determinant of human traits and capacities and that racial differences produce an inherent superiority of a particular race. The term is also widely applied to political, economic, or legal institutions and systems that engage in or perpetuate discrimination on the basis of race or otherwise reinforce racial inequalities.

Structural, institutional or systemic racism became a particular focus of scholarly investigation in the 1980s with the emergence of critical race theory. Since the late 20th century the notion of biological race has been recognized as a cultural invention, entirely without scientific basis.

Some of the key concepts of post colonialism are - Othering: Othering involves two concepts — the 'Exotic Other' and the 'Demonic Other'. The Exotic Other represents a fascination with the inherent dignity and beauty of the primitive/undeveloped other, as delineated in Yeats Byzantium poems; while the Demonic Other is represented as inferior, negative, savage and evil as is described in novels like *Heart of Darkness* and *A Passage to India*.

Diaspora: Diaspora refers to people who have been displaced or dispersed from their homelands, and who possess and share a collective memory and myth, and the nostalgic reminiscence of 'home' ('imaginary homelands,' to use Rushdie's term) or an inherited ideology of 'home' becomes a personal identity as well as a collective identity of members of a particular community.

Hybridity/ Syncretism: The Schizophrenic state of the migrant as she attempts to combine the culture of origin with that of the host country, without abandoning either

is called 'Hybridity' or 'Syncretism'. The central theme in postcolonial diasporic literature is the negotiation of two identities — the split consciousness of being both, yet neither completely; the multiple identities or solidarities; or in extreme cases, reassertion of native cultural identity as manifest in cultural fundamentalism.

Race: According to Michael Banton, " race is a concept that has been the basis of discrimination and disempowerment." (Banton,Michael.Race Relations). Race has become a central category in social, political and cultural theory. Critical race studies, which includes studies of race in literature and culture, ethnicity studies, studies of minority literatures, and specific traditions in literature and philosophy, explicitly addresses questions of race and racial discrimination. Issues of race and ethnicity lead to collective, communal identities and have a larger political and social significance.

The political reading / critical practice of racial studies have had significant impact within Cultural Studies, Media Studies, Black British Studies, Asian American Studies etc. The race turn has also been instrumental in the development of cultural movements like Black Arts and Harlem Renaissance. W.E.B, Du Bois in his writings like *The Souls of Black Folk* criticises scientific racism — Eugenics, Social Darwinism and Nazism — which gives rise to 'biological discrimination'. He also argued that "Racism was socially constructed, that it emerged through social discourses and practices and was not scientifically demonstrable."

Double Consciousness : A major concept formulated by W.E.B.Du Bois, double consciousness echoes Frantz Fanon's contention of the divided self in *Black Skin, White Masks* that the black always sees himself through the eyes of the white . It is the internal conflict experienced by subordinated or colonised groups in an oppressive society.

It is also described as the individual sensation of feeling as though your identity is divided into several parts, making it difficult or impossible to have a unified identity. It is the sense of always looking at one's self through the eyes of others; feeling a sense of two-ness. Du Bois described double consciousness as "two souls, two thoughts. in one dark body ", which Meena Alexander later altered as "many souls, many thoughts ...in one dark body" - pointing to the migrant's experience in multiple subject positions - a recurrent theme in the writings of Ben Okri, Amitav Ghosh, Derek Walcott, Salman Rushdie, Caryl Phillips and others.

Fanonism, a term used often in discussions concerned with race and racism, is mostly used for the anti-colonial liberationist critique formulated by Martiniquian psychiatrist Frantz Fanon. In his texts - *Black Skin White Masks* and *The Wretched Of The Earth*, Fanon brought together the insights he derived from his clinical study of the effects of colonial domination on the psyche of the colonised and derived analysis of social and economic control. In studies such as *The Fact Of Blackness* (1952) he addressed the importance of the visible signs of racial difference in constructing a discourse of prejudice, and the powerful and defining psychological effects of this on the self-construction of black peoples.

In *Black Skin White Masks*, Fanon psychoanalyses the oppressed Black person who is perceived as a lesser creature in the White world that they live in, and studies how they navigate the world through a performance of White-ness.

Fanon perceived colonialism as a form of domination whose necessary goal for success was the reordering of the world of indigenous ('native') peoples. He saw violence as the defining characteristic of colonialism. Frantz Fanon was a psychoanalyst who used both his clinical research and his lived experience of being a black man in a racist world to analyse the effects of racism on individuals -

particularly people of colour - and of the economic and psychological impacts of imperialism.

In, Chapter 1 of *Black Skin ,White Masks* titled 'The Negro and Language', Fanon discusses how coloured people were perceived by the whites .He said “ the black man has two dimensions : one with his fellows, the other with the white man. A black person behaves differently with a white man than with another black person.”(Fanon, Frantz *Black Skins White Masks*) Fanon claimed that this self-division is a direct result of colonialist subjugation.

In Chapter 6 of *Black Skins, White Masks* entitled 'The Negro and Psychopathology', Fanon discussed how being Black can and does affect one's psyche. He makes it clear that the treatment of Black people in the predominantly White society causes emotional trauma.

Critical Race Theory, another element involved in the postcolonial discourses especially in recent times, evolved in response to racism and racial conditions in the United states. The major aim of the theory is to uncover and critique racially oppressive social structures, meanings, and ideas for the purposes of combating racism. Critical Race theorists have criticised understandings of racism that simply see it as a result of individual prejudices and hateful acts. They have developed a much more structural and systemic understanding of racism - often termed as 'institutionalised racism' - that theorises racism as embedded not only in individual minds but also in social relationships, practices and institutions. These social structures and relationships shape individual minds and identities, and allocate economic, political, and social resources in racially unequal ways.

Racism as a concept has been portrayed aptly by the 2017 horror movie *Get Out*, which focuses on the experiences of African Americans in today's seemingly liberal

and progressive society. The movie sheds light on the covert ways in which racial discrimination occurs in society through the main character Chris. The film is regarded as one of the best examples of modern day racism that coloured people, especially African Americans face.

Chapter Two

***Get Out* : A Sociopolitical Horror**

Get out (2017) is an American horror film written, produced and directed by Jordan Peele in his directorial debut. Starring Daniel Kaluuya and Allison Williams in the lead roles, it follows a young African-American man who visits his white girlfriend's family estate, where his simmering uneasiness about their reception of him eventually reaches a boiling point. The movie won an Oscar for Best Original Screenplay and was nominated for several categories like Best Motion Picture of the Year, Best Performance by an actor in a leading role and for Best Achievement in Directing. It was also nominated for BAFTA Film Awards for Best Screenplay and Best Leading Actor and several others. Peele also became the first Black screenwriter to win an Academy Award for Best Original Screenplay.

Jordan Peele borrows tones and archetypes from horror movies and thrillers, using them as a framework for the most personal of experiences and ideas for a black person living in the current society. The story follows Chris and his girlfriend Rose Armitage who goes upstate to visit her parents for the weekend. At first, Chris reads the family's overly accommodating behaviour as nervous attempts to deal with their daughter's interracial relationship. But as the weekend progresses, tensions rise and Chris finds himself in very unsettling situations. What initially seemed like trivial racial and cultural differences, start to seem more sinister and Chris decides to get out. Already worried that the parents might be racist, Chris is disturbed to find that the seemingly liberal family has a number of black 'servants' who behave like zombies. He is further unsettled by the, mostly white, visitors to the house, who make gauche, racially-charged and fetishising comments.

The theme of racism comes to light from the very beginning of the movie itself, when the police officer treats Chris differently and demands his driver's licence, even though Rose was the one at the wheel. Rose speaks up against the police officer's attitude and the viewers get a glimpse of the kind of minute ways in which black people deal with racism everyday. From the minute that Chris and Rose arrive at her parent's house, an unsettling atmosphere descends. Rose's parents, a neuroscientist and a hypnotherapist, seem friendly enough, oftentimes a bit too much. The presence of the black housekeeper Georgina and groundskeeper Walter who seem oddly distant, however, is unnerving to say the least. But instead of being oblivious to the fact that they own black 'servants', Rose's parents comment on it remarking about how it might look to an outsider and claim that the help are like a part of their family and thus it was hard to let go of them. Owing to the fact that they pointed it out and mentioned it, Chris, just like the viewers, brushes it off. Rose's father praises Jesse Owens in the 1936 Olympics and says that he would've voted for Barack Obama a third time, all comments that seem familiar from a white person trying their hardest to declare themselves as anti-racist and liberal minded. Chris's quiet acceptance of all these everyday comments and situations, conveys how recurrent these kinds of situations have become for him as a black person.

Horror is an inherently potent genre for dramatising social issues of the day. Horror movies build our intangible fears into physical, exaggerated monsters. Comedy likewise, can exorcise our demons by talking about what is taboo in society. *Get Out* doesn't just draw from both genres, but effectively interweaves them- even its horror aspects have darkly comic, absurdist inflections. Much of *Get Out*'s explicit humour comes through Chris's best friend Rod. He serves as the traditional 'comic

relief' - yet he is also the movie's heart, as the only person who believes Chris. The scene in which the police laugh at his fear has a melancholy echo with the reality that black missing person cases are statistically far likely to go unsolved. Even his funny references to the TSA are built on a joking assumption that the police won't care about helping Chris.

Coming in the wake of a slew of slavery-themed dramas such as *Roots*, *Underground* and *Twelve Years A Slave*, *Get Out* is a transparent nod to the genre. The slavery subtext is hinted numerous times - The Armitages owning a huge estate and having black servants working for them, Rose's liberal, professional mother going by the name - 'Missy' : a common title for the Mistress of a slave - holding, their casual racial comments that are supposed to be compliments and so on.

Yet the film's subtle genius lies in its ability to trace almost invisible, yet persistent lines of continuity from the centuries-long slavery period to the present day. What Peele's film forces viewers to consider is whether such underlying power relations and warped desires still exist in our modern society. Jordan Peele's *Get Out* presents the notion of racism and injustice through the guise of a horror movie. While elements of horror such as gore and fear are included and the movie leaves us on edge throughout, Peele uses satire to highlight racial tension and anxiety in society.

Chris's fears, the audience realise, are not unnecessary paranoid thoughts as they turn out to become true. The Armitage family turns out not just to be racist, but also negrophils who have developed a horrifying system of abducting, brainwashing and ultimately brain-swapping black people. Rose's hypnotherapist mother hypnotises Chris into believing that he is trapped at the bottom of a deep pit or 'The Sunken Place'. While Chris tries to figure out how to escape without appearing

rude, Rose's neurosurgeon father auctions him off -to be stripped of his brain -to a blind art critic who wants nothing less than to "see through his eyes".

The film uncovers the attitudes of white liberals towards black people in order to reinforce this race relationship in modern times where many of these people convince themselves that they have 'moved beyond racism'. The movie does this by showcasing the fascination of the liberal, white, Armitage family with black culture through their interaction with the film's black protagonist, Chris before revealing their twisted motives to acquire favourable black characteristics. In doing so, it portrays the romanticization of blackness by white people as an object to be accumulated instead of a cultural identity to be understood. Although the film illustrates this negrophilia as a fantasization of blackness, it also reinforces the psychological struggle of black people trying to navigate through a larger racial dynamic where the white perspective either lionises or demonises black people, dictating the perception of black identity. The film also draws interesting parallels between what seem like the elements of a typical horror movie to real life events in order to reemphasize these ideas.

With every interaction that Chris experiences, a sense of unease and discomfort is experienced by him and the audience, which showcases the ignorance of whites in comprehending the black experience. They over perform their acceptance of black culture, which further alienates black people by cementing the differences between the two races rather than making them feel welcomed. The protagonist is consistently reminded that he is 'black' in a series of awkward conversations and microaggressions that follow. The film illustrates how the ignorance and racist stereotypes and micro-aggression are enacted to not only create uncomfortable racist situations, but help further the idea of the narrow characterization of black people.

Thus, through Chris's interactions the audience see how black people can be denied basic human normality when they are treated as objects of desire.

Viewers realise they can't expect a standard resolution to the film as with survival-horror films of these types. In most horror films the 'the black guy dies first' is a trope that has been ridiculed for as long as it has existed. And Facebook's Lives seem to show that this seems to apply to the real world as well. Recalling the other classic horror movie that features a black male protagonist, George Romero's 1968 film *Night Of The Living Dead*, one sees how the hero gets all the way to the end of the film, only to be shot dead by authorities. Thus, when the police car arrived at the end of the movie, drenching the driveway in its rotator beacon lights and the siren, the audiences were gripped with fear anticipating the worst. When Rose cries for help on seeing the police car, the audience knows what's about to come next if a white police officer steps out of the car - exactly what Rose is counting on.

Jordan Peele said that he originally did intend on the bleaker ending, to remind people who voted for Obama that they weren't living in a post-racial world. However Peele decided to change the initial ending which showed Chris being visited in prison by his friend, Rod. He realised that although that ending seemed to be the reality of black people in America and most countries, he wanted to change the narrative and let the protagonist escape the horrifying events that occurred to him and be able to tell his story. He said that the outrage over police shootings of Black men convinced him that the movie needed to counter public anger and pain with an ending that "gives us a hero, that gives us an escape, gives us a positive feeling when we leave this movie".

Get Out has been often described as a horror film about benevolent racism. Unlike most movies that deal with racism, Jordan Peele did not cast his story as a comedy or drama but as a horror film. While racism is a scary reality especially in countries like America, *Get Out* isn't about the blatantly obvious kind of racism – shootings, lynchings and snarling hate. Instead it goes on to show how racist behaviour that tries to aggressively be nice and unscary is just as terrifying, if not more, and makes the audience feel that horror, in a viscerally, bodily manner. *Get Out* takes a topic that is often approached cerebrally -casual racism- and turns it into something you feel in your tummy. And it does it with a wicked sense of humour. *Get Out* essentially draws on the visceral experience of being objectified or colonised by another consciousness.

Get Out seems to be the spiritual descendent of two other more-than-horror classics, 1968's *Rosemary's Baby* and 1975's *Stepford Wives*. While those films used frightening analogies to dramatise women's issues, *Get Out* cleverly addresses the current social climate concerning race.

The movie is filled with symbols and imagery, the deer incident being the first among many signs that seem to say that things are going to go awry. The gentle deer could be linked to the protagonist and the accident - an omen of what's to come - the innocent creature's sacrifice. The omen is later fulfilled when, after he is tied up, Chris sees the head of the deer mounted to the wall, the dead trophy that Rose's family would like to make of him as well. The deer lying on the side of the road, almost dead, is also a symbol of Chris's mother who died in a hit and run.

When Rose's mother Missy hypnotises Chris, she uses a teacup as her weapon - the dainty cup and the spoon act as symbols of civility, revealed to be hostile and

aggressive. She uses a silver spoon to control Chris and her subjects, which is often used as a synonym for privilege. There are multiple symbols in the film which illustrate the prevalence of historical race relations (between black people and white people) in present time. This is particularly true for two scenes: the bingo game, and Chris picking cotton out of his chair. Both these scenes allude to imagery from the slave era as they are synonymous with racial practices of the time. The bingo scene, which is also the climax of the movie, is a big revelation to the audience as it is actually an auction for Chris' body. This establishes the racist motives of the Armitage family, who literally want to colonise the bodies of Black people.

Here, Jordan Peele utilises the conventions of the horror genre with an unorthodox approach. The terror isn't some usual monster, ghost or other menace, but people and benevolent racism. As elements that actually exist in today's society, it serves as a better source of terror for the viewers. This device is very effective as it is twofold. On one hand, it introduces the object to be feared by the protagonist while on the other hand, this again reminds the viewers that the claims of white liberals that they are 'not racist' does not hold any credibility as their envy for certain Black characteristics still feeds into systematic racism. This is best illustrated through the dialogue between Chris and the artist, Jim Hudson who reveals to Chris that he "doesn't care" what colour Chris is because he is only concerned with what he wants- Chris' eyes. The idea that Hudson sees a brain transplant as a normal act is horrific to the audience due to its deranged nature. At the same time, it emphasises "horror" as systematic racism. Despite Hudson's claim that he is not racist, it is difficult to believe him because he is partaking in the same racist mind transplant operation.

Similarly, the cotton picking scene represents the horrific racial practice of the past. Interestingly, however; the action is juxtaposed with the slave era as it is this very action that enables Chris to survive and escape. This is ironic since the action is heroic, and in complete contrast to its slave era counterpart, suggesting a remodelling of a practice that used to be the symbol of oppression. A few other symbolic items that Chris makes use of for his escape include the Bocce ball and the deer trophy. Chris repurposes these seemingly white objects as murder weapons against white people. Not only does this signify a symbolic resentment of black people against their white counterparts, but it also shows that they have to resort to the very things that oppressed them in order to survive modern day racism. This two faced presentation of horror connects very well with the audience as it utilises a familiar genre to illustrate a real world problem which is as horrific in society as it is portrayed in a horror movie. This duality of horror is central to the film unpacking the complex nature of race relations in America, and is also a recurring theme in the movie.

The idea of duality, allows insight into race relations in post racial America and helps frame it as a psychological maze for black people to traverse. From the onset of the film, the protagonist faces the dilemma of two conflicting identities: A black man and Rose's boyfriend. He is a character, who's striving to preserve his own individuality, while also trying his best to intermingle with Rose's white family. What remains constant however, is the fact that our protagonist's fears can very much be realised in real life as they were dramatised in a horror movie.

On the first night of their visit, Missy offers to help Chris with his cigarette addiction, through hypnosis. What seems to be a harmless approach, albeit a little intrusive, sets the stage for Chris's descent into the Sunken Place. Under the hypnosis,

he not only develops a distaste for smoking, which could symbolise a loss of his agency/desire and being replaced with the desires of the whites, but he also enters 'The Sunken Place'. The imagery of the feeling of falling that Chris experiences due to the hypnosis suggests the ulterior motive of the family to push him down and suppress his will. Jordan Peele had said that "The Sunken Place means we are marginalised. No matter how hard we scream, the system silences us." The Sunken Place, within the plot is a visceral state of dimmed consciousness, it is a visually striking Craven-like dreamscape depicting the deep, dark recesses of the unconscious. Along with his descent into the Sunken Place, Chris begins to question the strange behaviours of the black maid and groundskeeper. The 'Sunken Place' is a dislodging of the mind from the body. The mind is suspended in a 'wasteland' and the body becomes privy to the control of the whites. Perhaps the sunken place is the best metaphor to describe the sense of duality and double representation of black people, as it illustrates the marginalisation of black people in America. Chris' helplessness in the sunken place symbolises how black voices are silenced in modern day America, and white people (Rose's mother) suppress the undesired traits (smoking) of black people -pretending as if they never existed. One reaches a shocking conclusion when he/she realises the similarities between film and real life, and how black people are the victims in both scenarios.

Escaping from the Sunken Place reveals racialized fear as a palpable reality in two different ways. On one hand, racialised fear implies the invasion of Black Bodies; on the other hand, there is the fear of living in the Black body, both within the Sunken Place and outside it- for structural racism is a reality in today's society. The film however, does not reveal its intentions and that is what makes the possibility of being

trapped in the Sunken Place so unsettling. *Get Out* does not attempt to trivialise racialised fear, the audience are in fact made privy to Chris's experiences of racialised fear at the Armitage Mansion. In *Get Out*, the psychological dilemma is a literal one, where Chris surviving is just one instance of a black person walking away with his identity. At its core, it is a great story telling technique to illustrate a sociological issue through the very familiar horror genre.

The movie, *Get Out*, is thus one of the best portrayals of the African American experience. Focusing on the experience of the black man, it gives the audience a personal and insightful perspective into the kind of racial behaviour that black people face in their lives. People often forget the effect of certain glances and comments at making people uncomfortable especially when it comes to issues like racism. Most of the time such comments are trivialised and not taken seriously, even by black people. But the fear and tension that grips them at the chance of a racist attack on them is aptly shown through the film. In fact on closer examination one can see clear indications of postcolonial themes such as double consciousness and relationship between the coloniser and the colonised.

Chapter Three

An Analytical Study Of Racism In *Get Out*

Although the threat of a secretive cult that is run by upper-class white people that focuses on kidnapping and hypnotising Black people in order to control their minds and bodies might not be a truly legitimate threat, the film *Get Out* proves to be a hauntingly realistic portrayal of the experiences of African Americans even today . *Get Out* is very much about the African-American experience, however, it draws upon and highlights the coloniser/colonised relationship reflecting on the racism exhibited even today in society. *Get Out* is a movie about double consciousness and it pulls off its goal with skill. In the film's final act, the racism subtext becomes the major text, which reveals what *Get Out* was after all along. One could say that the film taps into the phenomenon of Double consciousness, which W.E.B. Du Bois wrote in an essay that appeared in his 1903 book *The Souls Of Black Folk*.

In the essay, Du Bois identified the feeling of having an identity that's splintered into several parts - of always looking at one's self through the eyes of others, of measuring one's soul by the tale of a world that looks on in amused contempt and pity. He continues that One ever feels his two-ness – an American, a Negro, two souls, two thoughts, two unreconciled strivings, two warring ideals in one dark body, whose dogged strength alone keeps it from being torn asunder. Since Du Bois, the idea has been adapted by women, especially black feminists writing about living in patriarchal societies. Chris's experience embodies a 2017 version of Du Bois's, both in how he experiences his two-ness among the folk upstate and how he relates to Walter and Georgina.

Frantz Fanon looks at the concept of alienation within the ‘psychological relationship of the coloniser and the colonised’ believing that racism works at a psychological level rooted as a part of culture and society. This internalisation of racism means it is always there but people are often unaware of its presence. Racism working at this psychological level has masked the subjection of the black man to the white man and his culture. Similar to how Fanon discusses the alienation of the consciousness of the black man which relates to how the black man assumes the mindset of the white man, he loses his own culture, his own language and himself. He sets his black self aside and he slips on a ‘white mask’.

What Peele’s film forces people to consider is whether such underlying power relations and warped desires remain wholly intact in our modern society. What has often been missed in the discourse around slavery, and the persistence of post-slavery power relations, is the strategic and enduring psychology of slavery. It is this elusive quality that Peele’s film manages to capture. The institution of slavery necessitated not just sailing and ironmongery skills, but a systematic regime- embedded in law, and lasting for centuries - of unrelenting terror, torture and dehumanisation resulting in absolute control over a cowed and docile workforce. Peele’s film parodies this on a micro-level. Rose’s family mentally breaks their victims using a multi-stage process that begins with hypnosis and ends with lobotomy. It is no accident that Mr and Mrs Armitage are professional brain specialists.

Many reviews describe *Get Out* exclusively as a satire on white liberal elitism, one which asks (white) viewers to ‘check their privilege’. But they are, perhaps, reading it from a privileged perspective. In doing so, they unwittingly repeat the dynamics parodied in the film to an extent, invalidating the black experience and ignoring the possibility that the film might not be primarily about the experience of

whiteness , nor created specifically for the edification of white audiences . But the effectiveness of Peele’s film plays on the very fear that behind every throwaway racial remark lies something of an entirely more sinister magnitude. This is to say, each of these uncomfortable moments threaten to reveal a deeply-entrenched racial ideology that some would say has both underpinned and facilitated the cultural and economic development of Europe and America during the past 400 years.

Get Out is loaded with symbols and imagery that remind us of the history of slavery and the Old South-starting with the plantation-like Armitage estate with black servants and the older looking costumes. The echoes visually remind us that our society’s past is ever interwoven into our present. The movie makes it clear about the presence of racist mentality in people which is still prevalent years later, however harmless or ignorant it may seem.

As Du Bois notes, African Americans are coerced to see themselves through the multiple and contradictory projections of whites. Tommy Curry’s recent text, *The Man-not : Race, Class, Genre and the Dilemmas of Black Manhood* (2017) focuses on black male embodiment, sexual victimisation, and racial appropriation. Black bodies are valued “only in terms of how white gazes value” them. Black bodies, especially Black male bodies, are denied complexity and humanity. Black men are *only* bodies, problematic bodies to be tamed and controlled. Given the racialising, sexualising, and criminalising of black male bodies within the white racial imagination, Curry notes that black men exist only as negations. In the movie *Get Out*, the black male body as *only body* enables the continuation and safeguarding of white interests and futurity. There is a long historical precedent of black men and women being hypersexualised as objects of desire, possession, and want which goes on to show another feature of

black male experience that is under-examined that involves the reality of sexual victimisation of black men and boys.

Matthew Syed explains in his book *Bounce*, that Black athleticism was seen as evidence of racial primitiveness. If Black athletes proved superior at sport they could be quickly cut down to size as beast-like. He writes that the notion of the Black brute - strong, athletic, but mentally dull - provided moral cover for the use of Blacks in the cotton fields of the rural American South.

Chris' early experiences in the movie vividly represent double consciousness, as he sees himself as how others see him, and his lack of true self-consciousness is a lack of true agency and autonomy. From the beginning itself Chris seems apprehensive about going to stay at his white girlfriend's house. He asks her if her parents know that her boyfriend is black, worried about how they would see him and perceive him, and if they would be accepting of him. When Rose makes a remark later about how her family seems to be acting strange around him, he comments about how he expected this kind of a reaction. Rose's parents seem to represent a type of stereotypical progressive white liberals who try to show superficial solidarity with Chris. Rose's father addresses Chris with a "Sup, my man?" and refers to their relationship as "this thang" - all of which are clearly seen as attempts to establish rapport through forced use of slang. The father considers this appropriation of what he imagines as - 'code-switching' as an authentic gesture as a sort of connection and cements his credibility as a 'good/liberal' white man.

Superiority towards the colonised is shown throughout the film specifically when the white people are auctioning Chris without his knowledge, again showing themes of slavery. It is also shown when Rose 'lurs' the black people in, becomes

their girlfriend and brings them back to her family home, where her family kidnap them to sell and use. Chris is interrogated by Rose's father and he asks "do you find being African-American a disadvantage or an advantage?" Comments like these from the Armitage family show the sense of superiority they feel over African Americans despite the fact that they outwardly show themselves as progressive and liberal-minded. This could also be related to Albert Memmi's theory of the coloniser and the colonised.

While racism underpins much of the movie, there is one particular aspect of racism that drives the plot : the fetishisation of Black bodies, especially through attitudes about athletic and sexual prowess . This includes Dean's thoughts on Jesse Owens, and Jeremy's loaded questions about martial arts. And of course, it is the reason why the Armitage family hunts Black people for their cult in the first place. Rose's brother, Jeremy, channels a racist trope linked to slavery when he suggests that Chris is bred to fight , once again reducing him to his body. Shortly after meeting Chris, Jeremy initiates a conversation about mixed martial arts during which Chris admits that he finds the sport "too brutal". Jeremy laments this response noting, "Cause with your frame and your genetic makeup, if you really pushed your body...you'd be a fucking beast"(24:51). Jeremy's choice of words illustrates how black bodies are constructed within the white racial imagination. Here, black bodies are animalistic, solely suited for hyper- aggression. As Fanon explained, racism is now institutionalised and is part of culture and society and this seems to be shown evidently through the film with hints of 'accidental' racism.

When Rose's parents host a party, the guests observe Chris as if he is an exotic animal, while offering racially toned commentary. They compliment Chris by using inherently racist remarks like "Black is in fashion" and how they are "stronger, faster,

cooler “. This showed the dehumanisation of black people and how white people see them as an accessory and as inferior to them. They treat Chris as what bell hooks calls the ‘native informant’. They force Chris to be a spokesperson of the black race, which they presume is monolithic. The manner in which they press Chris to account for and represent blackness takes on an insidious note. For example, they take sexual accessibility for Chris’s body for granted. An older female guest gropes Chris’s arms, demonstrating what is described as ‘ontological expansiveness’, a racial privilege enabling free access to space and place. There is no space she is not entitled to occupy, including Chris’s body. She also demonstrates degraded value for black bodies that purposed for white interests. In referencing sex with Chris, the woman asks Rose: “Is it true? Is it ...better?” She defines Chris by his body, with regard to her sexualised gaze. This scene reflects one of the under-discussed mechanisms of black male vulnerability: the sexual victimisation of black male bodies. Chris is reduced to the mythic black phallus, implicating and reestablishing a racial legacy that frames black men as both hypersexual and as perpetual rapists, but at the same time still subject to being preyed on by white men and women. As Tommy Curry notes, Black men are largely reducible to only bodies - prey to white men’s and women’s control.

Chris’s experience at the Armitage estate is both familiar and strange. The strangeness of the party sets the tone for the film's transition from a mere clash of cultures to outright horror. He is accustomed to the micro aggressions and both the overt and thinly veiled racism under the guise of racial admiration. Chris, like so many black Americans, has to distinguish between the comments of well-meaning,

ignorant white people, the more nefarious intentions of others, and the ways the former can devolve into the latter.

The abnormality of the Armitage home includes the two black servants Walter and Georgina, the groundskeeper and the maid. Both appear lifeless and unfeeling and they plod through the estate in quiet resignation. A third guest, a young black man, whose dress and speech patterns mimic those of an older, white man seems to be in the same lifeless trance as the servants. His black body, it is later revealed, enfolded a white persona, and his wife is a much older, white woman. Disconnected from black culture, he grasps, with an open hand, Chris's attempt at a fist-bump. Here one can draw relations to Franz Fanon's idea that a black man has two dimensions and acts differently with black people than he would with white people. These instances also relate to the 'Black Skin White Mask' theory as Chris puts his 'Black self' aside whilst talking to the white people. One could also say that throughout the film Chris seems to search for other black people to make him feel more comfortable.

When Chris attempts to click a picture of the black guest, he wakes up for a moment from the 'sunken place' - a psychic prison housing a sliver of the formerly intact consciousness of the black host. Rose's mother Missy, deprives Chris his full consciousness through hypnosis - prompting his immersion into the sunken place. In doing so, she literally administers the process of subordinating Chris's consciousness to white control. As the art dealer Jim, says to Chris before the operation: "...you won't be gone, not completely....your existence will be a passenger ...I'll control the motor function". Regarding the situation of the colonised, Chris is dispossessed of everything important. He keeps his body, but his mind is pushed into the sunken place, which is a place he resides to in his mind after being hypnotised by the mother

of the family, he's physically silenced in his own mind, and had the procedure where Jim's mind was put into Chris's body gone ahead, Jim would be in the superior position, in control. Chris, from the outside, would lose his culture and his fashion, but from the inside, he would be forced into the colonised position and forced to be silent.

Color Blindness, another aspect that can be seen in the movie, can be described as the belief or attitude that denying the existence of race will miraculously cure racism and achieve racial equality. Colorblind ideology engages in discourse from white people saying things like 'I don't see colour' in order to be absolved from accusations of being racist. This concept has faith in institutions seeking to achieve this racial equality while ignoring the historical and systemic discrimination within institutions that perpetuates racist practices. Colorblindness or colorblind racism rests on the belief that the creation of race-neutral language in laws and policies along with the absence of explicitly bigoted language enforces this idea that race is no longer an issue in America. In the movie, Jim claims that he doesn't care that Chris is black, and that he just wants his eyes. This is a clear example of how people, often white people, claim not to see colour in order to not be seen as racist.

As a realistic depiction of the larger struggle on black identity, embodiment, and personhood, *Get Out* provides a useful lens to explore how black people, especially in this context, black men navigate the complex webs of meaning attached to their bodies. The Armitages and the guests viewed Chris with both exoticism and amusement. According to Du Bois's analysis, it would be with "amused contempt and pity". They collectively engaged in gross reductionism-in those moments, 'Chris' ceased to be. He became the collective compilation of their desires, gazes and

curiosities linked to his body. The double consciousness operative in Chris's character shows that underneath the thin pleasantries of white liberal progressivism one finds a sexual fetishising of the black male body, at the same time it also indicates the outright disposability of black male bodies without consequences should those bodies escape white, administrative control. *Get Out* uncovers some disturbing but realistic truths about the realities of black male embodiment in American culture.

Conclusion

Movies and television are often an escape from and a reflection of life unfolding. They can also play an enormous role in shaping and reinforcing cultural beliefs and attitudes about race in both the United States and internationally. The film *Get Out* by Jordan Peele gives us a unique insight into the horror of racism for black people in America. His thriller, although a little dramatised, shows how real and scary it is to be a person of colour even in the 21st century. The film really makes the viewer look at the lives of African-Americans from a new perspective.

In conclusion, through this project, one can clearly see the way racism and other major elements of postcolonialism like W.E.B. Du Bois's concept of Double Consciousness, Fanonism and so on are portrayed through the movie. Other major themes like racialisation, fetishisation of black people, coloniser-colonised relationships have also been clearly depicted in the film through its clever symbolism and portrayal of racism through an intimate perspective of the protagonist. The movie is thus, an apt representation of racism and colonial attitude in people even in societies that claim to be liberal minded and progressive. It attempts to take the issue of modern day racism and present it from an interesting and thoughtful perspective. The movie has often been described as a realistic depiction of the larger struggle on black identity, embodiment, and personhood. *Get Out* provides a useful lens to explore how black people, especially in this context, black men navigate the complex webs of meaning attached to their bodies.

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DON BOSCO ARTS AND SCIENCE COLLEGE
ANGADIKKADAVU

**Guilt of Nora Seed in *The Midnight Library*:
*A Reflection***

A Project Submitted to Kannur University in Partial Fulfillment of the
Requirement for the Award of Bachelor of Degree

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March 2023

KANNUR UNIVERSITY

Bonafide Certificate

This is to certify that this project report entitled “Guilt of Nora Seed in *The Midnight Library: a Reflection*” is a bonafide work of Dilna Mariya Johnson, who carried out the project work under my supervision. This project has not been published or submitted either in part or in whole, for any other degree.

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Declaration

I, **Dilna Mariya Johnson**, hereby declare that the project work entitled " Guilt of Nora Seed in *The Midnight Library: a Reflection*" has been prepared by me and submitted to Kannur University in partial fulfillment of the requirement for the award of Bachelor of Arts in English is a record of original work done by me under the supervision of Ms. Soniya Sherin Sebastian of the department of English of Don Bosco Arts and Science College.

I also declare that this project work has not been submitted by me fully or partly for the award of any degree, title or recognition before any authority.

Angadikadavu

31-03-2023

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Introduction

Psychoanalytic theory, developed by the 19th century intellect Sigmund Freud, concentrated on the workings of mind, the instincts and sexuality. It mainly focused on the unconscious mind of man where traumatic experiences, emotions, unadmitted desires, fears, sexual drives, unresolved conflicts, etc. are concentrated. The relationship between psychoanalysis and literary criticism started with Freud's analysis of the literary text as a "symptom of the artist", where the relationship between the author and the text is similar to dreamers and their dreams. Psychoanalytic criticism focused on the author (and the character he created), the reader, and the text to unravel the 'literary unconscious'.

The objective of the thesis is to analyse the guilty feeling of the character Nora Seed from the novel *The Midnight Library* by Matt Haig. Matt Haig is an English author and journalist. He has written both fiction and nonfiction books often in the speculative fiction genre. His most notable works are *The Midnight Library*, *Reasons to Stay Alive*, *How to Stop Time*, *A Boy Called Christmas* and so on.

According to Freud, guilt evolved as the outcome of mental experience in which one's innate drives for pleasure, aggression, and tension relief came into conflict with moral principles drawn from cultural and religious values, family, teachers and mentors and society. Guilt is mainly generated in the part of the mind Freud called the "superego". When primitive states and desires – what Freud called "id" – arise, they come into contact with superego restrictions. This mental conflict between id and superego results in guilt. The thesis intends to analyse this characteristic of the character Nora Seed's psyche.

The project is divided into three chapters excluding the introduction and conclusion chapters. The first chapter deals with the literary theory and will further

discuss the psychoanalytic theory used in this project. In this chapter we will analyse the different theories based on psychoanalysis from Freudian psychoanalytic theory to Lacan psychoanalysis. It also discusses guilt on the basis of Freud's theory about id, ego and superego.

The second chapter deals with the novel *The Midnight Library* by Matt Haig. It gives a brief introduction about the author, a small summary of the novel and does a character analysis of the protagonist of the novel, Nora Seed.

The third chapter analyses the protagonist Nora's guilty feeling based on Freud's psychoanalytic theory. The chapter studies Nora's neurotic behaviour and subjective guilt that causes her guilty feeling. In the conclusion chapter a conclusion is derived based on the study carried out in the application chapter.

Chapter One

Deep Psychology : An Overview

The early 20th century marked the beginning of modern psychology and thus gradually the psychological analysis of literary text evolved. Psychoanalytic literary criticism is a way of analyzing and interpreting literary works that relies on psychoanalytic theory. Psychoanalytic theory was first developed as a method of therapy for neurosis by Sigmund Freud to explain the workings of the human mind. In this field of literary criticism, the major concepts of psychoanalytic theory, such as the idea of an unconscious and conscious mind, the divisions of the id, ego, and superego, and the Oedipus complex, are applied to literature to gain a deeper understanding of that work.

Through his invention of psychoanalysis Sigmund Freud deeply altered how western culture thought about itself. Freud, greatly influenced by the psychiatrists Jean-Martin Charcot and Joseph Breuer, introduced his theoretical masterpiece, the notion of the unconscious mind.

“The interpretation of dreams is the royal road to a knowledge of the unconscious activities of the mind.”(Freud Sigmund. *The Interpretation of Dreams*. 7.6.42)

This theory was greatly advertised through his significant works like *The Ego and the Id*, *Beyond the Pleasure Principle*, *The Interpretation of Dreams*, *Totem and Taboo* etc. The relationship between psychoanalysis and literary criticism is fundamentally related to the expression of sexuality in language. The three main aspects where the “literary unconscious” can be used are on the author (and its corollary character), on the reader and on the text. It started with Freud’s analysis of the literary text as a “symptom of the artist”, where the relationship between the author and

the text is similar to dreamers and their dreams.

If we look at the history of psychology we will find that psychoanalysis emerged from the medical profession. Later it spread into other fields of studies and eventually influenced literary studies as one of the different methods to approach literature. The idea of psychoanalysis revolves around the concept that people's actions are determined by their prestored ideas of recurrent events. Carl Gustav Jung, a student of Freudian psychology, redirects his view to suit his own social environment on the basis of psychoanalysis. It was Jung who saw the basic human behaviors in myths and legends. Thus we can begin to see that there is a mutual fascination between psychoanalysis and literature.

Psychoanalytic therapy is the re-narratization of a person's life. It has given much importance on the significance between the unconscious and thought processes. They believed that an awareness of this is therapeutic and vital to a healthy mind. Psychoanalysis emphasized on motives, it focused on hidden or disguised motives which helps to clarify literature on two levels, the level of writing itself and the level of character action within the text. Psychoanalysis gives emphasis on the subject and tries to explain what the relationship of meaning and identity are to the psychic and cultural forces. Psychoanalysis has a great importance in contemporary understandings on reading, meaning and the relation between literature and culture.

Psychoanalysis has been seen as a form of therapy which aims to cure mental disorders 'by investigating the interaction of conscious and unconscious elements in the minds'. Psychoanalysis examines the articulation of our most private anxieties and meanings to culture and gives us a perspective on them as cultural formations. The modern theory that is used in literature has two accepted meanings. Firstly, it means a method of treating mentally disordered people. Secondly, it also means the theories on

the human mind and its various complexities.

Freud suggested that our mind has three distinct regions. His first discoveries concern the psychology of psychoneurosis, dreams, jokes and what he called the psychopathology of everyday life, such as slips of the tongue, of the pens. The second is a system of preconscious and a third a system of consciousness.

His ideas were first presented in *The interpretation of Dreams* (1900). It has often been assumed that the evidential basis for these theories came from his study of dreams. It is the mind in which all our pleasant and unpleasant experiences are accumulated, synthesized and organized. (Das, Ritamain, pp.13-18)

There are different theories relating to psychoanalysis. The main theories that are related to psychoanalysis are Freudian theory, Lacanian theory and object related theory.

1. Freudian Theory

Psychoanalysis is a psychological theory developed in the late 19th and early 20th centuries by Austrian Neurologist Sigmund Freud and others.

Freud's psychoanalytic theory, coming as it did at the turn of the century, provided a radically new approach to the analysis and treatment of 'abnormal' adult behavior. Earlier views tended to ignore this behavior and look for a physiological explanation of 'abnormality'.

The novelty of Freud's approach was in recognizing that neurotic behavior is not random or meaningless but goal-directed.

i. The Pre-Oedipal Stage

Freud claimed that all human beings are born with certain instincts, i.e with a natural tendency to satisfy their biologically determined needs for food, shelter and warmth. The satisfaction of these needs is both practical and a source of pleasure which

Freud refers to as 'sexual'. Freud divides this stage into three stages: the oral stage, the anal stage and the phallic stage.

ii. The Oedipus complex

Sigmund Freud introduced the term 'Oedipus complex' in his *Interpretation of Dreams* (1899).

According to him, the concept is a desire for sexual involvement with the parent of the opposite sex, which produces a sense of competition with the parent of the same sex and a crucial stage in the normal developmental process (Freud, 1913). The term Oedipus complex was indeed named after the name of a Greek mythical figure.

Oedipus who was the son of king Lias and queen Jocasta of Thebes, and finally killed his father and married his mother unconsciously which according to the belief of the writer and people of that time, was designed by fate. (Safra, 1768).

But, according to Sigmund Freud, the accidents or incidents in the life of Oedipus happened because of sexual complexity between Oedipus and his mother.

And on the basis of this story he invented the concept Oedipus complex which he attributed to children of about the age of three to five. He views that all human behavior is motivated by sex or by instincts, which in his opinion are the neurological representations of physical needs. He firstly referred to those as the life instincts which perpetuate the life of the individual, initially by motivating him or her to seek food and water and secondly by motivating him or her to have sex. Freud's clinical experience led him to view sex as much more important in the dynamics of the psyche than other needs.

iii. The unconscious

The unconscious is that part of the mind that lies outside the somewhat vague and porous boundaries of consciousness and is constructed in part by the repression of that

which is too painful to remain in consciousness. Freud distinguishes repression from sublimation –the rechanneling of drives that cannot be given an acceptable outlet. The unconsciousness also contains what Freud calls Laws of transformation. These are the principles that govern the process of repression and sublimation. In general we can say that the unconscious serves the theoretical function of making the relation between childhood experience and adult behavior intelligible.

Iv .Ego, Id and Super-Ego

"The Ego is not a master of its own house."(Freud Sigmund, 1917b, p. 285)

Freud proposed three structures of the psyche or personality. Id, Ego and Superego. Id refers to a selfish, primitive, childish pleasure –oriented part of the personality with no ability to delay gratification. Super-Ego refers to internalized societal and parental standards of ‘good’ and ‘bad’, ‘right’ and ‘wrong’ behavior. Ego refers to the moderator between the Id and Superego which seeks compromises to pacify both. It can be viewed as our ‘sense of time and place’.

v. Problems

Some of the problems raised in response to education theory are;

Freud’s hypotheses are neither verifiable nor falsifiable. It is not clear what would count as evidence sufficient to confirm or refute theoretical claims.

The theory is based on an inadequate conceptualization of the experience of women.

The theory overemphasizes the role of sexuality in human psychological development and experience.

2. Lacanian Theory

French psychoanalyst Jacques Lacan has reinterpreted Freud in structuralist terms, bringing the theory into the second half of the Twentieth century. Like Freud,

Lacan discusses the importance of the pre-Oedipal stage in the child's life when it makes no clear distinction between itself and the external world; when it harbors no definite sense of self and lives symbiotically with the mother's body. Lacan refers to this stage as the Imaginary.

i. The Mirror stage

Lacan characterizes the period when the child begins to draw rudimentary distinctions between self and other as the mirror stage. This is the period when the child's sense of self and the first steps in the acquisition of language emerge. The 'I' finds an image of itself reflected in a 'mirror'.

3) Object Relations Theory

Another adaptation of psychoanalytic theory known as 'object relations theory' starts from the assumption that the psychological life of human beings is created in and through relations with other human beings. Thus, the object relations theorist distinguishes between the physical and psychological birth of the individual. While the physical birth is a process that occurs over a specific and easily observable period of time, the psychological birth is typically extended over the first three years of life and can occur only in and through social relations. During this time, certain 'innate potentials and character traits' are allowed to develop in the presence of 'good object relations'. The quality of these relations affects the quality of one's linguistic and motor skills. The quality of these relations affects the quality of one's linguistic and motor skills. The first years of life are characterized by the establishment of a close relationship to the primary caretaker and the subsequent dissolution of that relationship through separation and individuation. This psychological development of the child is a part of the reciprocal process of adjustment between child and caretaker- both must learn to be responsive to the needs and interests of the other.

There are two important aspects of child development: self-identity and gender identity. In the context of the nuclear family, the child must move away from the mother in order to achieve autonomy, the father offers an alternative with which to identify. Thus, the boy tends to develop strong self-identity but weak gender identity.

Literature and Psychoanalysis

Psychoanalysis is not simply a branch of medicine or psychology; it helps understand philosophy, culture, religion and first and foremost literature.

In developing his theory of psychoanalysis Sigmund Freud has often related it to art in general and to literature in particular.

In *'The Interpretation of Dreams'*, Freud analyzed Sophocles' Oedipus Rex and Shakespeare's *Hamlet* for their Oedipal elements and for the effects the plays had on their audience. In his *'Creative writers and Day-dreaming'*, Freud further expanded the connection between literature and psychoanalysis. He compared fantasy, play, dreams and the work of art in order to understand creativity. In *'creative writers and Day-dreaming'* Freud first presented his theory on the structure of the literary work and made a psychoanalytic inquiry into the nature of literature. For Freud, a literary work is analogous to a daydream. Like a daydream, the literary work contains in its fantasy the fulfillment of an unsatisfied wish and thus improves on an unsatisfactory reality.

Psychoanalytic literary criticism can focus on one or more of the following:

- I. The author: The theory is used to analyze the author and his/her life and the literary work.
- II. The characters: This theory is used to analyze one or more of the characters, the psychological theory becomes a tool to explain the characters' behavior and motivations.

III. The audience: The theory is used to explain the appeal of the work for those who read it.

IV. The text: The theory is used to analyze the role of language and symbolism in the work.

The authors and writers are influenced by the psychoanalytic concepts which are reflected in the characters of their works and also in their mind.

Guilt

Guilt is one of the most common emotional experiences addressed by psychotherapy patients. Guilt is commonly viewed as a feeling that emerges when you have done something wrong, when you have made a mistake or not acted as you would have hoped or when you violate your own moral values. But this perspective of guilt only covers a limited amount of the actual experience.

According to Freud, guilt evolved and emerged as the outcome of mental experience in which our innate drives for pleasure, aggression, and tension relief came into conflict with moral principles drawn from cultural and religious values; one's family of origin, teachers and mentors; and the social mores of the time. Guilt is mainly generated in the part of the mind Freud called the "superego." When primitive states and desires — what Freud called the "id" and subsequently the "id derivatives" — arise, they come into contact with superego restrictions. Mental conflict involves the ongoing oppositional dynamics between id and superego, between desire and moral/religious restriction, between the devil and the angel.

When guilt occurs it rarely generates the appropriate amount of guilt for the situation at hand. For most people their superego is either not intense enough or too intense.

In the first instance, not enough guilt is generated for what a situation warrants.

The lack or unusually low level of guilt is a core feature of sociopaths and many persons with narcissistic personality tendencies. For these individuals, the superego is under-developed or may not even exist at all. This is the reason why sociopaths experience very little, if any, remorse for the victims of their crimes; it is also linked to sociopaths' notable lack of physiological reactivity when in situations that would be profoundly stressful and traumatic for the average person.

In the second category, guilt generated by the superego about a particular situation is greater than that which the situation reasonably warrants; there is too much of a feeling of wrongness. For these individuals, their superegos, often based on experiences in early childhood, have been overly developed. Consequently, guilt is generated to an intensity that far surpasses what is reasonable to expect or emerges in situations for which a person may not even be accountable. In fact, individuals like this often take on the guilt that others should feel. This is a very common phenomenon among victims of child abuse and other forms of trauma in which the victim may harbor profound guilt due to the belief that, in one way or another, they were responsible for prompting their perpetrator to act.

For individuals whose superegos are primed to generate guilt in excess and/or at times when it is not warranted, life can be very painful. The ongoing experience of guilt can activate numerous psychiatric conditions including anxiety and depression, as well as disturbances in self-esteem.

There are many different forms of guilt that can contribute to a guilt complex. Some of these include:

Natural guilt: If you genuinely committed a wrong and feel bad for what you have done, guilt is a normal response. This type of guilt can be adaptive and can motivate you to take action or make changes in ways that are beneficial in the future.

Maladaptive guilt: Sometimes people feel guilty about things that weren't within their control. For example, they may feel guilty that they didn't take action to prevent something that they had no way of predicting. Even though there was truly nothing they could do, they still feel strong feelings of regret, shame, and guilt.

Guilty thoughts: Everyone has negative or inappropriate thoughts from time to time, yet sometimes people develop feelings of guilt for having such thoughts. Even though they may not act on them, they may fear that it means that they will or fear that others will find out about their "bad" thoughts.

Existential guilt: This type of guilt can be complicated and often centered on things like guilt over injustices or guilt about not living according to one's principles. One type of existential guilt is known as survivor's guilt. Sometimes people will experience a guilt complex because they are doing well when others they care about are not. This can emerge when someone survives some time of accident or disaster in which others are harmed, but it can also occur when other people experience misfortune when you don't.

The degree of guilt varies according to one's character. For instance in the novel *The Midnight Library* by Matt Haig, the protagonist Nora Seed is a selfless character who feels guilty for everything that happens around her even though it is never really her mistake. Here, we analyze the guilt of Nora Seed who had lived all her life trying not to disappoint others.

Chapter Two

A Library to Live

The Midnight Night Library is a fantasy novel written by Matt Haig. The protagonist of the book is a British woman in her mid-thirties who is at a crossroads in life and is given the opportunity to experience the various lives she might have had if she had made different decisions. The novel, published in the year 2020, won the Goodreads Choice Award for Fiction in the same year. The novel was also named a bestseller by The New York Times Bestseller, The Boston Globe and The Washington Post.

Matt Haig, an aspiring English author and journalist, has authored both fiction and non-fiction books for children and adults, often in the speculative fiction genre. His autobiography *Reasons to Stay Alive* was the top-selling book in Britain for 46 weeks. More than 40 languages have versions of his children's novel *A Boy Called Christmas*. It is being adapted into a movie starring Jim Broadbent, Maggie Smith, and Sally Hawkins, and The Guardian dubbed it an "instant classic." His adult books for readers include *The Radleys*, *The Humans*, and the number one hit *The Midnight Library* in addition to the *How to Stop Time*, which won an award.

The novel ponders over the infinite possibilities of life. It follows the life of Nora Seed, the protagonist who is thoroughly disappointed and depressed about how her life had turned out. After a long day full of rejections, she ponders over her lost job in the music shop, her missing her music class with her only student, her lost relationship with her only brother and as a last blow, the death of her cat which was her only friend. This leads Nora, who was already suffering from depression to believe that there was nothing worth to live for anymore. Thus with a heart full of regrets she decides to end her disappointing life. When she opens her eyes after overdosing she

find herself in a strange but familiar place. The place where she was at was the library from her old school days in Bedford. During her school days this library was her sanctuary and the lunches spent with the librarian Mrs. Elm by playing chess was her comfort. The library reminded her of the dreadful day when she received the news of her father's death while discussing chess moves with Mrs. Elm. Utterly confused by the turn of events she wanders further inside and meets Mrs. Elm who explains to her that this library which was at a standstill at the 0 hour was really a place between her life and death. And since she had decided to quit living she was given a chance to change her opinion about life.

The Library contained an infinite amount of books which were really her alternative lives that would have been her own if only she had made different decisions. Mrs. Elm shows her another book named 'book of regrets' which contained all her regrets. Nora, after reading the book collapses because of the weight of her regrets. The librarian further explains that Nora could select any of these books based on her past regrets and she will be transferred to that life to see how it would have turned out if she had made a different decision. She would return to the library if she is to feel disappointed in the life she is in. She can continue choosing different lives until she finds the one she wants to live out. Exposed to a wide variety of chances Nora feels a flicker of excitement within her. And thus starts her journey to find her perfect life.

Nora experiences and flits through many lives. In one of them she is married to her ex-fiancé Dan but to her disappointment it was nothing like what she had expected. She even finds out that Dan had an affair. There was also a life where her cat didn't meet with an accident but it was already about to die due to its physical condition. In another life she was a member of a famous band and dating a celebrity but she returns to the library after learning about her brother's death. There was a life where she was

an Olympic medal winner in swimming and gave an entire talk to a hall full of people. Her dad was still alive and she had a good relationship with her brother in this life but she finds out that she was still stressed and depressed. In another life she was a glaciologist and researching in the arctic. This life was a turning point to her where she meets another 'slider' Hugo who, just like her slides between lives. She finds out from him that there were many others like them and that the settings of the place differ for everyone. For Hugo it was a video store with his dead uncle as the helper. He tells her that they were an interpretation where the settings is always a place with emotional connection and there would be only one other person as a guide to help them through this process of sliding through lives. It was also in this life that she found out about her desire to live through an incident with a polar bear. With that her approach to life began to change. There was also another life where she owned a vineyard with her Italian husband. There were also times when she wanted the process to just stop after realising her brother was dead in one of those lives, because it was too painful.

There was also a life that was almost perfect where she had married her sweet neighbour Ash and had a daughter named Molly. She was content to learn that here she was leading a healthy and happy life and was even professionally fulfilled after writing a book on her favourite philosopher. By far it was the longest she had stayed in any life and she believed that she could be happy here. It was in this life she found out the problem of her root life, it was the lack of love. After the fallout with her brother and the death of her cat, she loved no one and no one loved her back. After coincidentally witnessing her music student in her root life being arrested for stealing and knowing that if he had music he wouldn't have turned out like this, she returns back to the library. The last life made her realise that she didn't just want to live a marginally better life that was someone else's rather wanted to build her own memories in her root life

which she could call her own. With the help of Mrs. Elm, she returns back to her root life and seeks the help of her neighbour before collapsing. Gradually she builds up her life by reuniting with her brother and restarting her music lessons with Leo.

Haig discusses many serious subjects through the protagonist Nora seed. The novel introduces Nora as a 35 year old lonely woman who is depressed and without a reason to live on for. Even though she was a genius who had a lot of opportunities in her life like high-level competitive swimming, a pending marriage, a record deal, a move to Australia, she always refrained from taking the last step. And it became her greatest regret that she couldn't make good choices. In the end the weight of her regrets pushed her to end her life. The novel in itself revolves around choice and regrets. When she is given an opportunity to live her alternative lives based on her regrets, she decides to find out the outcome of the choices she might have made and what she found was not very pleasant. In the life where she chose to continue with her marriage with Dan, she was shocked to find their relationship in shambles and Dan's extramarital affair made her feel disgusted and at the same time relieved that she broke up with him. When she entered the life as a famous band member she was eager to look for her brother to see whether they had a good relationship only to be devastated by the news about his death. And in the life as an Olympic medal winner swimmer she is happy to find her father alive and healthy but later finds out she is not as happy as it seems in this life but depressed and lonely. Gradually going through each lives she learns that not every good choice will have a good outcome and overcomes her regrets one by one.

Nora spends her life seeking the approval of her family and friends, but often feels disappointed in their behaviour towards her. In essence, she tends to victimise herself. Above all, Nora fears change and disappointing others. Nora has never left

Bedford in all her life, until she steps into the magical world of the midnight library. She discovers that all the dreams she thought she lost out on were really other people's dreams. Before the midnight library, she never took the time to evaluate what she really wants or needs to be happy. Through her adventure, Nora discovers that endless possibilities exist for her root-life.

Throughout the novel we can see Nora contemplating the meaning of life in terms that are often influenced by major figures in western philosophy. These figures appear as both brief references and conspicuous plot points: her cat is named "Voltaire"; and in one life, a favourite line from Thoreau is tattooed on her forearm. Ultimately, with the help of Hugo Lefèvre, Nora comes to believe that the Midnight Library is a philosophical construct by which her brain can make sense of the presence of parallel universes. Hugo references Schrödinger's Cat, a well-known thought experiment that exists at the intersection of physics and philosophy. In the life with her as a glaciologist, we can see her contemplating over the fragility of life after a near death experience with a polar bear, where her survival instincts made her realise that she wanted to live. In the end, even though she never really understood the meaning of life, she does come to appreciate its value.

Nora's various and diverse experiences in the novel stresses the importance of relationship and forgiveness in life. Throughout the novel, Nora's relationships with those around her fluctuate as she shifts from life to life. These relationship changes are often the best indicator of a given life's suitability—in lives where she is still close to Joe and Izzy, in particular, she feels a sense of relief that a universal wrong has been righted. There are also lives in which Joe and Izzy are dead and their death can be indirectly traced to the presence and absence of Nora in their lives. While sliding through lives Nora finds out that she is happier in the lives where her friends and family

are still there to support her. As Nora watches the lives of those around her change shape in accordance with the fluctuating circumstances of reality, she comes to realise that the motivations of those around her are as genuine and complex as her own. This allows her to develop a sense of peace and forgiveness that had previously eluded her, and Nora finds herself forgiving both the real and perceived transgressions of those she loves. Ultimately, she is able to extend this grace and forgiveness to herself, too.

When she finally returns to her root life she feels a sense of peace which had previously eluded her. And she realises that where she is at in her life now is the result of having done the best she could with the emotional resources she had available. She also realises that she could always make new and better choices while moving forward.

Chapter Three

Drowned to Ignited:

The Journey of Nora Seed

“There are two kinds of guilt: the kind that drowns you until you’re useless, and the kind that fires your soul to purpose.” [Tahir Sabaa. *An Ember in the Ashes*. 98].

The research paper tends to analyse the guilt of Nora Seed, the protagonist of the novel *The Midnight Library*. Nora is a 35 year old lady who is lonely, depressed and filled with regrets of her past choices. She is characterised as a selfless person who prioritises someone else than herself. She feels guilty for disappointing others and for being unable to help others. Nora also wanted to be happy, but her feeling of guilt due to neurotic behaviour clouded her judgement of being happy as the feeling of being unable to cope with life's problems and this resulted in guilt and unhappiness. During her journey in the midnight library, Nora tried to live other lives and achieve the goals others set for her, to ease her guilt for not being able to do it in her root life.

Negative or obsessive thoughts can take over your mind to the point where you are unable to perform your day to day activities. This type of behaviour is called neurotic behaviour. Neurotic thoughts and behaviours can be so extreme that it may interfere with your personal, professional and even romantic lives. Sometimes neurotic behaviours arise from neurotic personalities; it can also stem from mental health problems. A neurotic personality might make you more prone to get what researchers call 'internalising disorders' such as: Generalised anxiety disorder, Depression, Obsessive-compulsive disorder, Social phobia, Post traumatic stress disorder, Panic disorder, Antisocial personality disorder.

Nora is a perfect example for neurotic behaviour. The 35 year old woman has a negative outlook on her life and everything in it. She is depressed and blames herself

for everything happening around her. For instance when she is talking to Neil the owner of String Theory the music shop she works at, Neil tells her that she could only become successful only by undergoing some pressures. He tries to normalise her complaints about life pressures saying that everyone starts off as coals and it is the pressures they undergo that turns them into fine diamonds. But Nora's intellectual mind corrects him in silence that; "According to science, you start off as coal and you end up as coal. Maybe that was the real-life lesson." She views herself as a coal that can't be purified or turned into a diamond.

"As she stared now at the magazine cover – an image of a black hole – she realised that's what she was. A black hole. A dying star, collapsing in on itself."(*The Midnight Library*.22)

"Her whole being ached with regret, as if the despair in her mind was somehow in her torso and limbs too. As if it had colonised every part of her. It reminded her that everyone was better off without her. You get near a black hole and the gravitational pull drags you into its bleak, dark reality."(29).

We can feel the level of Nora's guilt and depression just from these lines. Her view on herself is so poor that she identifies herself with a black hole that destroys itself and everything around it. Even in her suicide note rather putting the blame on people who pressurised her ignored her isolated her she blames herself for her bad choices and driving away the people around her she ends the note blaming herself for hurting others and disappointing them.

"If I felt it was possible to stay, I would. But I don't. And so I can't. I make life worse for people."(31)

Nora always felt that she was not good at life and that she was only making it difficult for others."Maybe she was just really crap at it. At life."(27) She was confused

whether everyone else just went ahead and got what they wanted just like Thoreau said and that it was only her who didn't know how to live. She always looked out for the perfect definition or way to live a happy life and believed that she was unhappy because she just didn't know how to live.

"After the wine a realisation hit her with total clarity. She wasn't made for this life. Every move had been a mistake, every decision a disaster, every day a retreat from who she'd imagined she'd be."(30)

It is not just the negative outlook and depression but there are also instances proving her anxiety disorders, panic attacks and social phobia. One of the main reasons that made her quit the band was her panic attacks and social phobia. But even though she expresses her problem, her friend Ravi dismisses it as stage fright which led her to believe it was her fault the band was destroyed.

The death of her parents was a traumatic experience for Nora. Her whole life, it was her parents who made decisions for her and their sudden loss resulted in her poor decision making skills. Also her experiences with her mother who always found fault in her, affected her self confidence. She recounts a childhood memory when her mother thought one of her ears were protruding outwards and tried to fix the problem by taping it to her head. Such experiences resulted in her low self esteem which eventually led to her blaming herself for everything. Nora's young mind that couldn't comprehend right from wrong believed her mom and started blaming herself even for other's mistakes. There was also her trauma about her parents' disastrous marriage which later led to her fear of marriage and having children.

"She had been petrified of motherhood. The fear of a deeper depression. She couldn't look after herself, let alone anyone else."(25)

Her negative outlook on life, depression, PTSD, anxiety problems, social

phobia and other such problems proves her neurotic behaviour.

Subjective guilt is when a person feels guilty for something even though they know they did nothing wrong. It happens when it is against our morals or against something that we were taught while growing up. For instance a person who was brought up in a conservative religious family or society feels guilty after even a small rebellious behaviour even though they have technically done nothing wrong. Survivor's guilt also comes under subjective guilt. Even though one knows it is not their fault that they survived unlike others, they still feel guilty thinking they could have done something to help the others. In subjective guilt the person feels guilty for everything happening around them connecting everything to themselves even though they have no part in what happened.

In the novel *The Midnight Library*, the character Nora Seed is the type to feel guilty over everything that happens to the people around her. She is a real selfless person who feels guilty for disappointing others and lives her life to please them. When her cat Voltaire dies she feels guilty for not taking good care of him even though she was a good pet owner. She feels that she is indirectly guilty for the cat's death even though it was an accident that she couldn't have foreseen. And later in one of her lives she finds out that Voltaire was suffering from an incurable disease and finally comes to terms that it would have died anyway and that she could have done nothing to stop it which essentially relieves her of the guilt.

If we look at the case of her broken engagement, we can find her blaming herself for the decision and ruining Dan's life.

"Yet it was impossible to text anything else. Not because she didn't still feel for him, but because she did. And couldn't risk hurting him again. She'd ruined his life."

(21)

She feels guilty for forfeiting their marriage at the last minute and believes that she ruined his life and all his sufferings are caused by her decision. She met Dan while she was living with Izzy in tooting. His greatest dream was to open a pub in the countryside, a dream he wanted to share with Nora. She was caught up in his enthusiasm and ended up engaged. But when the date of marriage came closer she started second guessing. She realised she was afraid of being a mother. afraid that her marriage would be as disastrous as her parents'. While being caught up in the enthusiasm about Dan's dream she forgot to address hers. She always believed that her last minute selfishness destroyed Dan's life.

But in the life where she is still married to Dan she is shocked to find out that he cheated on her and she is tired of him. Even though they made Dan's dream true, she was tired of the pub and having to deal with Dan's insecurity about her intelligence, disappointment of Dan's infidelity and disagreement about having children. This makes her realise that maybe her decision to break off their marriage had saved her from a lifetime of disappointment. And that her cold feet might have stemmed from the uncertainty she had of him. This experience breaks her guilt and she feels relieved of her decision.

Another one of her greatest guilt is her lost relationship with her brother Joe and his best friend Ravi. The three of them used to be in a band named "The Labyrinths". And they even got a chance to go big but the increasing pressure and her fear of letting everyone down made Nora take the decision to quit the band. And since then their relationship was strained, she always felt guilty for doing that to them. But she always neglects the fact that they tried to ignore her panic attacks and anxiety problems. One should have at least an ounce of selfishness to take care of themselves or else they would just be utilised by others. She made that decision to protect herself and her

mental health but rather than acknowledging that fact she tends to blame herself for ruining their lives. In the scene where she comes across Ravi she is reminded of her guilt. The fact that her brother came to town and visited the music shop and even Ravi but failed to visit her pained her. She blamed herself for making their relationship this way. When Ravi recounts his and Joe's struggles and that he suspects Joe of being depressed, Nora feels a new wave of guilt hitting her at the thought of her brother feeling what she is feeling. And even when Ravi scoffs at her struggles and her mental health issues she is still selfless enough to feel guilty of her "selfish" thoughts.

"Nora hated herself for silently correcting the 'our' to 'my' ."(23)

Even when Ravi is technically talking about the songs that she wrote and composed she still feels guilty for claiming it as hers. In the life where the Labyrinths is famous and she is a famous singer, she is devastated to find that her brother died due to overdose in that life and the grief floors her and that Ravi still blames her for various things. She is relieved by the decision she made. She had always believed that it was her decision to quit the band that caused the fallout with her brother. But later when she returns to her root life and wakes up in the hospital her brother is with her and they talk freely after a long time. He apologises for going incognito on her and tells her that it was not because of Labyrinth like Ravi said and that he doesn't even think about it anymore. He tells her about his sexuality and explains that he was in a dark place after his break up with his boyfriend and was on the way to becoming an alcoholic and he didn't really want to talk to her or anyone about it. He tells her she is the only family he has left and never to leave him. Once again Nora is relieved of her greatest guilt.

Another one of Nora's greatest guilt was not going to Australia with her best friend Izzy. Nora believes that due to this decision of hers Izzy is angry with her and that is why they have lost contact. Just before her suicide attempt she texts Izzy as a last

attempt to reach out but is further depressed to see no reply. But if she had just waited a few more she could have relieved this misunderstanding after reading Izzy's reply which she failed to see. She blamed herself for losing their relationship after her selfish decision. But in one of her lives she finds out about how Izzy died in an accident even after going to Australia together. It was only after she returned to her root life she saw Izzy's reply to her message and was relieved to see their friendship intact.

In her almost perfect life with Ash as her husband she coincidentally comes across Leo, her ex- music student in her root life. She is shocked to see Leo being arrested for theft and feels guilty that it was because he had no music to care for that he turned out like this in this life. She fears that the Leo in her root life will also turn out like this now that their lessons are cancelled. This incident really haunts her that when she receives a call from his mother to restart their classes after her return to the root life she is really happy and is relieved of her guilt.

All these incidents prove Nora's subjective guilt, where it stems from not her mistakes or crimes but from her fear of letting down people. She shies away from various opportunities in fear of letting people down and ends up feeling guilty for hurting or disappointing them. It is only after going through her various lives in the midnight library she comes to the conclusion that all the choices she had forsaken were never her choices to begin with. After all her experiences in the midnight library, she comes to term with her guilt and regains her self confidence bit by bit. In the end she is content with the knowledge that she could never make the best choices all the time but could just make a new choice when one of it turns out wrong.

Conclusion

The Midnight Library by Matt Haig is a novel that follows the life of Nora Seed, a depressed, lonely, 35 year old English lady, who after her attempt at suicide ends up in the midnight library where she then explores her different alternative lives that she could have had if she had chosen differently. The objective of the research paper was to analyse guilt through the character Nora Seed. After the analysis we come to the conclusion that Nora's guilty feeling is from her neurotic behavior, subjective guilt and her wish to do something differently.

Nora Seed is a real selfless person, someone who wants to do their best for others. It is not entirely a bad thing, but Nora pushed herself to live the life laid out by others so as not to disappoint them and make them happy, that she forgot how to be happy by being herself. From this story, we also learn that some things that we believe are real may not be real at all, like how Nora presumes her brother still hates her for quitting the band and decides to avoid her or how her best friend Izzy, forgets about her because they are now countries apart. Nora feels guilty for not being a competitive swimmer like her father wants her to, but it leads up to her mother's death from drinking too much and his father's affair. Being in the band professionally also leads to her brother's death because of overdose. People do not have to do something big to be accepted or to be happy. After going through various experiences in the midnight library Nora accepts the fact that she can't make everyone happy. One can never always make the correct choices. Life is all about making mistakes and learning from them. One just has to be persistent and make the better choice next time.

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