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Literary Musings

A Peer-Reviewed, Refereed Journal

Editor-in-Chief

Dr. G. Rajesh Kumar



Research
Academy

Academic Integrity

UGC parameters for peer-reviewed journals

The University Grants Commission (UGC) in India has discontinued the UGC-CARE list of journals in October 2005 and instead issued suggestive parameters for Higher Education Institutions (HEIs) to evaluate peer-reviewed journals. These new parameters focus on transparency, credibility, and ethical research practices and has been approved on 24 June 2025.

Key suggestive parameters

The UGC's framework covers multiple dimensions of a journal's operations and quality, with eight proposed criteria. Here are some of the key parameters:

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Editor's Message

Literary Musings (E-ISSN: 2584-1459) is an online Journal of English Language and Literature which is committed to academic research, welcomes scholars and students all over the world who to advance their status of academic career and society by their ideas. The journal welcomes publications of quality papers on research and other mentioned forms in English Language and Literature. It follows calendar year schedule – July and December. Research ought to be active to create a major boundary in the academic world. It must enrich the neo-theoretical frame that facilitates re-evaluation and enhancement of existing practices and thoughts. Eventually, this will effect in a primary discovery and lean-to the knowledge acquired. Research is to establish, confirm facts, reiterate previous works ant to solve issues. An active endeavor to endow rational approach to these types for educational reformations through academic research has become the focal intention of the journal. I thank to the paper contributors from various institutions and the anonymous reviewers who reviewed the papers. Now, I feel very proud to bring the present issue contributed by the Academicians and research Scholars of the literary field.

Dr. G. Rajesh Kumar

Editor-in-Chief

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The Essential Conflict in Michael Madhusudan's Thought

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Research Article

Abstract

*The main objective of the paper is to look at the essential dilemma, the conflict working at a deeper psychological level in Michael Madhusudan Dutta, regarding the influence of English literature, culture, and the literary authors. It is an obvious fact that while studying at Hindu college, Michael tutelage under a westernized curriculum, and became impacted by the western style, habits, and, manners so much that he formed an antipathy to his own culture, and, yearned to be integrated into the European culture. That resulted also in his getting converted into Christianity at the Old Mission Church on 9th February, 1843; despite vehement protests from his parents and relatives. In spite of getting influenced so much by the western culture and the tide of Anglicization (which caused him being disinherited by his father, and face various family tensions and economic hardship), did Michael somewhere suffer from a dilemma, an inner anguish to not love his mother tongue, literature and culture? Was he truly abhorrent of his own literature and mother-tongue as is generally known? Or, was there an inner flow of love lurking in him for his mother-tongue, and, literature? Though a thorough explication of the several letters written to his friends (like Gour Das Bysack), and, contemporaries (like Rajnarayan Basu) at different points of time; and, essays like *The Anglo-Saxon and the Hindu*, the present paper would like to unearth whether there was this curious psychological dilemma/tension working on him, and, if so, then to what extent. As it will be shown through the analysis, that the psychological dilemma/tension of getting anglicized and leaving the roots (which probably pained him deeply and made him talk about his mother-tongue, literature again and again at a later stage) is quite evident in almost all of his critical writings, which got carried to his creative writings as well.*

Keywords: Essential Dilemma, Psychological, Anglicization, Christianity, Mother-tongue.

Introduction

The endeavour of the present paper is to look at the curious fact whether, in spite of Michael's general predilection/penchant for western education, culture, literature and civilization (which he manifested quite explicitly, and, gave vent to, on numerous occasions), somewhere in the need to fall back on some indigenous ethos, a native influence somewhere? While seeking the help of the foreign Muses continuously to endow him with literary creativity, name, fame, recognition as an English writer; was he somewhere direly in search of some nativity/native essence/influence, and an indigenous Muse, to provide him with the necessary inspiration? Did he somewhere get tired of practising foreign languages, literatures to understand the true value of his own literature, and culture at last, and be enthusiastic about them? Or, did he actually believe in and talk about promoting simultaneity, co-existence of different languages and cultures, which he practised in his personal life as well; thereby earning him the status of a world poet somehow? Did he actually overlook the immense potential and richness that his own language and literature possess to pay homage blindly to other languages, literatures, as is manifested in his numerous letters? Did he somewhere get carried away by the western tide and showed disrespect to his



own literature and mother-tongue, or, were there other sides to it? A conflictual mind in both personal as well as literary inclinations, Michael is indeed a curious and contradictory case in many aspects. From his conscious decision to become converted to Christianity by Mr. Thomas Dealtry, the archdeacon of Calcutta, and yet remaining in touch with his father to come back home and live with/near him, his penchant to fly away to England leaving everything and have his life fulfilled (“Depend upon it—in the course of a year or two more—I must either be in England or cease ‘to be’ at all;—one of these must be done!”), and his simultaneous passion, love and even fear of losing touch of his own mother-tongue, his profound knowledge of the Sanskrit and an abhorrence of the same school, Michael’s contradictions never seem to cease.

Essential Conflict in the thoughts of Michael Madhusudan

If Michael’s decision to get baptized (by Mr. Dealtry) was his own conscious decision, even then it was not his decision to leave his father, and go to England against his wish; as is mentioned in a letter written to his friend Gourdas Basak somewhere in April, 1843:

I won’t go to England till December next. I am now about to come and live with or rather near to my father. I am not going to England with Mr. Dealtry; my father won’t allow that. (Murshid, The Heart of a Rebel Poet, 37)

But the tone of this letter gets sharply contrasted when we read another letter written on 26th November, 1842 to the same friend. This change of tone is quite baffling indeed:

I am now plotting against my own parents. (I won’t explain this, understand it yourself.) By the bye, last evening you had impudence to tell me (at M.P.’s) that you will inform my father about my intention of running away to England and thereby prevent me from doing so! If these are what really you think, you are no friend of mine, I can assure you. If these are your sentiments, you would be damned! Perhaps, you think I am very cruel, because I want to leave my parents. Ah! My dear! I know that, and I feel for it. But ‘to follow poetry,’ (says A. Pope) ‘one must leave father and mother.’ (Murshid, The Heart of a Rebel Poet, 30)

Again, one wonders whether this is the same Michael from the last letter (who was planning to go to England by leaving behind his parents); is vigorously, frantically trying to search and clutch his Bengali roots (because he felt losing touch with his Bengali) in another letter written to Gourdas Basak on 18th February, 1849:

I say, old Gour Dass Bysack! Can’t you send me a copy of the Bengali translation of the Mahabharat by Casidoss as well as a ditto of the Ramayana—Serampore edition. I am losing my Bengali faster than I can mention. Won’t you oblige me, old friend, eh, old Gour Dass Bysack?

As an equivalent, end the following to Bp’s College, you will get all the books I have left behind me. Cut off the above and send it in a cover. Now, don’t disappoint. You can easily ship the books or get them sent to the care of some house of agency here. (Murshid, The Heart of a Rebel Poet, 63)

So, we can see that there is an essential conflict in Michael Madhusudan Dutta which never really allowed him to stay quiet, and, rather let him to be the just the opposite; contradictory, turbulent. There is a strange unease always working on him, probably stemming from his conflict-ridden personal life and unconventional rebellious temper, which also had its corresponding effect on his literary career and thinking as well. As is usual with him, we can trace Michael’s conflict/dilemma regarding the status of the then Bengali language and literature in his various critical writings. As a person whose mother-tongue is Bengali, he saw many lacunas in the concerned language and literature, but at other times he viewed abundant possibilities in the same. A letter written to Mr. Gangooly in August, 1860, shows Michael lamenting the



shortcomings of Bengali drama, as compared to the great Shakespearean plays:

Look at the splendid Shakespearean Drama. If you leave out *A Midsummer Night's Dream*, *Romeo and Juliet* and perhaps one or two more, what play would deserve the name of *Romantic*? Romantic in the sense in which Sacoontala is Romantic? In the great European Drama you have the stern realities of life, lofty passion and heroism of sentiment. With us it is all softness, all romance. We forget the world of reality and dream of fairylands. The genius of the Drama has not yet received even a moderate degree of development in this country. (Murshid, *The Heart of a Rebel Poet*, 139)

But another lengthy letter written by Michael to Raj Narain Basu on 15th of May, 1860, shows him talking about the immense literary possibility that his country can offer and simultaneously his urge/keenness to do something good for own countrymen. Also it shows the nice blend of Christianity and Indian mythology working on Michael Madhusudan:

....I am going on with *Meghanad* by fits and starts. Perhaps the poem will be finished by the end of the year. I am glad you like the opening lines. I must tell you, my dear fellow, that though as a jolly Christian youth I don't care a pin's head for Hinduism, I love the grand mythology of our ancestors. It is full of poetry. A fellow with an inventive head can manufacture the most beautiful things out of it. When you get your copy of *Tilottoma* you must send me a regular Aristotelian letter about the fable, the characters, the sentiments and the language. You must also review it in such a way (publicly) as to initiate our countrymen into the mysteries of a just and enlightened criticism. What a vast field does our country now present for literary enterprise! I wish to God, I had time. Poetry, the Drama, Criticism, Romance—a man would leave a name behind him, 'above all Greek, above all Roman fame.' (Murshid, *The Heart of a Rebel Poet*, 122)

At times we find him conscious of the fact that Bengali language is somewhere suffering from an inner lack/deficiency, and, it requires a 'jolly lift' from elsewhere; as becomes manifest in a letter written to Keshab Chandra Ganguli in April, 1860:

Take my word for it, that Blank verse will do splendidly in Bengali and that in course of time, like the modern Europeans, we too shall equal, if not surpass, our classic writers. What we want at present are men of zeal, of diligence, of energy, of enthusiasm, of liberal views to give our language a jolly lift. If we have no 'genius' among ourselves, let us prepare the way for future ones. Have you ever heard of Sackville—Lord Buckhurst, born in 1527? This nobleman's play, called 'Gorboduc' first introduced to Englishmen the form of verse in which William Shakespeare wrote. My motto is, 'Fire away, my boys!' (Murshid, *The Heart of a Rebel Poet*, 115)

But elsewhere, in a letter written to Raj Narain Bose by the end of May, 1861, we find Michael appreciating the abundance of material that Bengali language offered to him while writing the second part of the *Meghanad*:

I believe you will like the second part of *Meghanad* still better, at least I have been finishing it with more care. I shall not conceal from you that some parts of it fill my heart with adulation. I had no idea, my dear fellow, that our mother tongue, would place at my disposal such exhaustless materials, and you know I am not a good scholar. (Murshid, *The Heart of a Rebel Poet*, 165)

And, this contradictory spirit seemed to torment him through and through, in various other



activities of life, and in mentality. In a letter written to Gour Das Bysack from Malta on 11th July, 1862, Madhusudan laments the lack of his own countrymen in an alien/foreign land; probably disturbed by the presence (or, attitude) of the white fellow passengers on board:

...I am at this moment floating down the famous Mediterranean Sea with the rocky coast of North Africa in view! Yesterday we were at Malta, last Sunday at Alexandria. In a few days more, I hope, we shall be in England. Just 32 days ago, I was in Calcutta! Is not this travelling with wonderful rapidity? But the journey has its dark side also. Patience, my friend, and you will hear everything. I intend drawing up a long account of the trip for the 'Indian Field' and asking the editor to send you a copy of his paper, in case you are no subscriber to it. What are doing with yourself, old fellow? I wish I had half a dozen of our countrymen on board. We would form a party by ourselves. (Murshid, *The Heart of a Rebel Poet*, 183)

Much astonished at Madhusudan's desire of having a dozen countrymen on the steamship 'Ceylon' when he was on voyage to different places of Europe, we can only wonder whether the 'dark side' of his journey and the reason of missing his countrymen abroad was the not so cordial (and, may be racist, in worst case) attitude of the white fellow passengers while travelling. But, then how came the same Michael express his willingness to stay in Europe 'a little longer', in a letter written to Gourdas Basak on 26th October, 1864? Is it also a result of his essentially contradictory spirit?:

I have neglected some terms, and will have to remain in Europe a little longer, but that is not to be regretted at all. I wish I could live here all the days of my life, with means to take occasional runs to India, to see my friends; but I am too poor for that, though you needn't have very large fortune to do all that. This is unquestionably the best quarter of the globe....This is the 'Amaravati' of our ancestral creed. Come here and you will soon forget that you spring from a degraded and subject race. (Murshid, *The Heart of a Rebel Poet*, 223)

Or, how could he talk about sending the son of Gour to Europe to train him in European education, if his own experience of staying in Europe was not so pleasant, as seems manifest in the earlier letter, dated 11th July, 1862? Is it a result of his conflicting mindset too?:

I am glad to hear that your son is getting on well. I wish to God, Gour, you would send him to Europe for his education. It would cost you about 2000 Rs a year or less. The lad is sure to get into the service under similar circumstances. If you want your boy to get in, send him here while he is young enough to be Europeanised. (Murshid, *The Heart of a Rebel Poet*, 224)

As a matter of fact, Michael's lecture *The Anglo-Saxon and the Hindu* (published in 1854) probably shows the culmination of the essential conflict in him where he seems to be fully aware of the true power-mongering nature of the Anglo-Saxons on one hand, and, yet considers them indispensable to regenerate, renovate the Hindu race. This lecture shows that Michael was deeply conscious of the exploitative nature of the white colonizers:

Well, methinks, may she ask—who is this fair-haired stranger that has, in the course of a solitary century reared among us a fabric of power, the most wonderous and glorious? Who is the stranger that is lord of our sunny fields, of our shady groves, of our woody hills, of our wells of crystal water, of our mossy fountains, of our bowers of roses? Who is this stranger, for whom the most radiant diamonds are sought from the sunless depths of our mines; for whom the gold and silver, hidden in our treasure-caves, are brought forth to blush in the light of



the sun? Who is this stranger that has bound us, as it were, with chains of adamant, and whose bright sword gleams before our eyes like a fiery meteor—terrifying us into submission and humbling us to the dust? “Who is this stranger that has come to our dwelling?”—Well, methinks may she ask and wonder! (Gupta, Madhusudan Rachanabali: *Engrezi-Soho Samagra Rachana Ekkhande*, 596)

In this lecture, we find Michael opining about the dominating nature of the British Anglo-Saxon people who has captivated/conquered/subjugated India and humiliated her spirit:

I need not, I repeat, waste your time with a lengthened narrative of the advent of the Anglo-Saxon to this broad, this magnificent land of the sun; nor need I dwell on his brilliant career, his wonderous achievements, his proud triumphs. Behold him here, sceptered and crowned—with his feet on the jewelled neck of fallen Hindustan! Verily the destiny of this stranger that has come to our dwelling—is a mysterious destiny! (Gupta, Madhusudan Rachanabali: *Engrezi-Soho Samagra Rachana Ekkhande*, 599)

Also, the vivid description of the heavy chariot-wheels of the Anglo-Saxon white colonizers marching on to the glorious path of victory over the hapless colonized people in an unimpeded, unobstructed way, becomes quite captivating in the sonorous language of Madhusudan:

I need not dwell on the career of Clive, that basest, that grandest of Indian Statesman, how he went forth making the path straight, levelling and beating down inequalities, that the chariot-wheels of Victory and of conquest might roll on unimpeded: I need not call to your mind the brilliant triumphs, the wonderous achievements which annihilated the turbulent and restless Maharatta, paled the bloodred glare of the tremendous Crescent, humbling the soaring pride of the Rajpoot, drove the wild and wily Goorka to the solitude of his mountain-girt home, razed to the ground the structure which the Lion of the North—prophetically named—when an helpless infant in his nurse’s arms—“the Victorious in war.” (Gupta, Madhusudan Rachanabali: *Engrezi-Soho Samagra Rachana Ekkhande*, 598-599)

But still, according to Michael Madhusudan, we need the aid of the British people, the Anglo-Saxons, because we have become fallen beings; once majestic, but now disgraced, due to ‘centuries of servitude and oppression’, predominance of superstition, and, ‘the furious waves of fanaticism. And we, as a race inevitably need regeneration. And, this regeneration, renovation can only happen through the Anglo-Saxon race:

It is the mission, and mark my words, ye manly sons and ye fair daughters of the Anglo-Saxon, it is the glorious mission of the Anglo-Saxon to regenerate, to renovate the Hindu race! The trumpet-call of the Anglo-Saxon, is destined to rouse from his grave the Hindu, to a brighter, a fairer existence; the mystic wand of the Anglo-Saxon, is destined to break the dreamless slumber which now curtains him round....I say, it is the mission of the Anglo-Saxon race to renovate, to regenerate the Hindu. (Gupta, Madhusudan Rachanabali: *Engrezi-Soho Samagra Rachana Ekkhande*, 605)

While communicating with an old friend through an exchange of letters, written from Madras (dated 19 March 1849), we find Madhusudan becoming satiric, referring to the oddity of being clad in European dress:

As for me, I am a poor ‘usher’ in a poor school—viz. ‘the Madras Male Asylum’ for the children of Europeans and their descendents’;--all my pupils are



Europeans and East Indians. I dress like them, both on account of my good lady, and the situation I hold. Did you ever see me in my European clothes? I make a passable 'Tash feringee'. (Murshid, The Heart of a Rebel Poet, 65)

Also, regarding the extent of English influence on him, Michael shows his limitations/reservations in a letter written to Gour around Mid-July, 1858:

In matters literary, old boy, I am too proud to stand before the world, in borrowed clothes. I may borrow a necktie, or even a waist coat, but not the whole suit. (Murshid, The Heart of a Rebel Poet, 107)

But the same letter written by Michael shows him inclining towards the western ideas and modes of thinking:

I am aware, my dear fellow, that there will, in all likelihood, be something of a foreign air about my drama; but if the language be not ungrammatical, if the thoughts be just and glowing, the plot interesting, the characters well maintained, what care you if there be a foreign air about the thing? Do you dislike Moore's poetry because it is full of orientalism? Byron's poetry for its Asiatic air? Carlyle's prose for its Germanism? Besides, remember that I am writing for that portion of my countrymen who think as I think, whose minds have been more or less imbued with western ideas and modes of thinking; and that it is my intention to throw off the fetters forged for us by a servile admiration of everything Sanscrit. (Murshid, The Heart of a Rebel Poet, 107)

Again a letter written to Gourdas on 26th January, 1865, shows him as a devotee/votary of the mother-tongue, engaged in the mission of enriching it:

....I have had strength of mind and resolution to make the very best use of my misfortune in learning the three great continental languages, viz., Italian, German and French languages, which are well worth knowing for their literary wealth. You know my Gour, that the knowledge of a great European language is like the acquisition of a vast and well cultivated estate—intellectual of course. Should I live to return, I hope to familiarize my educated friends with these languages through the medium of our own. After all, there is nothing like cultivating and enriching our own tongue. Do you think England, or France, or Germany or Italy want poets or Essayists? I pray God, that the noble ambition of Milton to do something for his mother-tongue and his native land may animate all men of talent among us. I there be anyone among us anxious to leave a name behind him and not pass away into oblivion like a brute, let him devote himself to his mother-tongue. (Murshid, The Heart of a Rebel Poet, 240)

So, we find Michael continually torn between conflicting emotions. His mind continually reached out to Europe, the western countries and their different languages for the sake of enrichment/betterment may be; but at heart he was never really able to forget his mother-tongue, and cut off his roots from her. The same duality is also manifest in his going to pursue a law course in England, while having a penchant/passion/inclination for literary activity, which can be seen reaching its height in a letter written around February, 1862 to Raj Narayan Basu:

But I suppose, my poetical career is drawing to a close. I am making arrangements to go to England to study for the Bar and must bid adieu to the Muse! (Murshid, The Heart of a Rebel Poet, 178)

Probably, this very conflict/tension/dilemma of Madhusudan also got reflected manifestly in his various literary works too; i.e., in sonnets like 'Bangabhasha' ('The Language of the Bengal'), or, lyrics like 'Bangabhumir Proti' ('To My Native Land'), or, Bengali farce writings like 'Ekei Ki



Bole Savyata' ('Is this called Civilization?'), 'Buro Shaliker Ghare Row' ('Ro on the Old Man's Neck'), and even in some of his English poems. Did Michael manifest his predisposition for England explicitly in his English poem, 'Poem no: 08'? :

I

I sigh for Albion's distant shore,
Its valleys green, its mountains high;
Tho' friends, relations, I have none
In that far clime, yet, oh! ...

II

My father, mother, sister, all
Do love me and I love them too,
Yet oft the tear-drops rush and fall
From sad eyes like winter's dew.
And, oh! I sigh for Albion's stand

As if she were my native-land! (Michael Madhusudan Dutt's English Poems)

And, if he manifested his predisposition for England in 'Poem no: 08', then, in 'King Porus', we find the same Michael lamenting the lack of a spirited King Porus to fight for India's freedom from British oppression in his time:

But where, oh! Where is Porus now?
And where the noble hearts that bled
For Freedom—with the heroic glow
In patriot-bosoms nourish'd—
Hearts, eagle-like that recked not Death,
But shrank before foul Thralldom's breath?
And where art thou—fair Freedom!—thou—
Once goddess of Ind's sunny clime! (Gupta, Madhusudan Rachanabali: Engrezi-Soho Samagra Rachana Ekkhande, 446)

Probably, it is his contradictory spirit which is at work when he tried to portray two opposing viewpoints in two Bengali farces; namely *Buro Shaliker Ghare Ro* (published in 1859) and *Ekei ki Bale Savyata* (published in 1862). While *Buro Shaliker Ghare Ro* castigates the hypocrisies and sanctimonies of a conservative religious rural Bengali society, caught in the web of caste, old belief systems with an antipathy for the cultural change brought by the English education (well portrayed through the protagonist Bhaktaprasad Babu, who despite his old age is severely addicted to women, especially the young and beautiful ones, irrespective of religion or class); *Ekei Ki Bole Savyata* lambasts the evil sides of the English education among the urban youth (portrayed through the character of Naba Babu who has imbibed all the bad things of English education and gulped them down to his throat with facility; like boozing, carousal, going to the prostitutes etc in the name of liberalization), both of which are extreme and bad. Madhusudan, through these two farces actually tried to make us aware of the two extremes and wanted us to maintain a balance. We do not want the pretences of a hypocritical follower of Vishnu like Bhaktaprasad Babu, who tells his beads and eats only boiled sunned rice and ghee every Monday to internally covet, buy and possess a woman some other time:

Bhakta: (soliloquy) Ha! It seems that the day would not end today. (yawning)
God! All is your wish. Puti says that it is very difficult to get that lass Panchi, what a sad thing indeed! Eh! I could not manage such a golden-lotus. After conquering the entire world inclusive of the oceans, Arjuna ultimately got defeated by Pramila! Whatever, now that I have possessed



the wife of Haneef, that too is a thing to celebrate and enjoy. That lass is not bad looking, of a tender age, and, gets tottered and unbalanced every now and then, as it were, by the sheer weight of the newly fermented wine of youth. The Hindu scripture tells that even if you get a bitch in youth-time, you'll consider yourself lucky! (Dutta, *Buro Shaliker Ghare Row: A Farce*, 9, translation mine)

Neither do we want a social reformist like Naba Babu from *Ekei Ki Bale Savyata*, who only knows carousal 'enjoyment' as the key to freedom, and drinking as way to true liberation:

Naba: Gentlemen, the name of this meeting is Gyantarangini Sabha—we all are members of it—we meet here with a view to gaining knowledge—and we are jolly good fellows.

Everyone: Hear, hear, we are jolly good fellows.

Naba: Gentlemen, all of us are born in Hindu families, but we have become free by unfettering ourselves from superstition by virtue of our knowledge; we refuse to bow down to idolatry, the darkness of our ignorance has been removed by the lamp of knowledge; now I only pray that you people try for the social reformation of this country by collecting your head and mind together.

Everyone: Hear, hear.

Naba: Gentlemen, educate your daughters—give them freedom—differentiate according to caste—and get the widows remarried—then, and only then, our beloved nation of India shall be able to compete with civilized countries like England—otherwise not!

Everyone: Hear, hear.

Naba: But gentlemen, now this country is a vast jail for us; only this house is our liberty hall or our building of freedom; here all of you do whatever you feel like. Gentlemen, in the name of freedom, let us enjoy ourselves. (Sits)

Everyone: Hear, hear,--hip hip hurray, hu-rray; liberty hall—be free—let us enjoy ourselves.

Naba: Hey Balai, serve once to all.

Balai: Ok, come all (everyone drinks).

Naba: Then, the dancing should commence. Come; open the ball, my beauties. (Dutta, Michael Madhusudan, *Ekei Ki Bale Savyata*, 24, translation mine)

Madhusudan, in spite of his Christianization could not bear the profligacy and debauchery that the westernized urban people of his time (like Naba Babu) did plunge into, which can only come from a superficial/cheap imitation of the West:

Naba: (soliloquy) Damn your master—how long will the old fool survive? As long as I am alive, I would not let this committee to abolish. Let the old fellow die, then who the hell can say anything to me? Ha, ha, ha, wont I enjoy myself? (loudly) bring—bring drinks. (Dutta, Michael Madhusudan, *Ekei Ki Bale Savyata*, 31, translation mine)

So, we have the warning sounded by Madhusudan at the end of the farce:

Harakamini: The shameless fellows moreover dare to say, that we have become civilized like the sahibs. Oh my ill-fate! Can one be civilized by indulging in scandalous things by eating meat and drinking?—Is this called civilization? (Dutta, Michael Madhusudan, *Ekei Ki Bale Savyata*, Translation mine, 34)



Conclusion

Michael Madhusudan Dutta's life and works reveal a profound psychological conflict between his Anglicized identity and his deep, unresolved connection to his native roots. This duality permeates his creative works, where themes of cultural dislocation and identity crisis recur. Finally, Madhusudan's legacy is not just that of a Westernized poet but of a tormented visionary caught between two worlds; one he embraced outwardly and another he could never fully abandon inwardly. His life exemplifies the enduring struggle of colonial intellectuals torn between assimilation and belonging.

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Farewell to the Myth of Unitary Human: The Figurative Cyborg on Stage

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Research Article

Abstract

This study seeks to carry out a boundary-spanning investigation of Samuel Beckett's Krapp's Last Tape (1958), a compelling and boundary-bending play that has been commonly studied as a significant offspring of the Theatre of the Absurd. By keeping its close-knit ties with the Absurd in mind, this paper seeks to go beyond and bring to light a paradigm-shifting dialogic bridge that the play in question builds with the concept of the cyborg, blossoming this norm-defying piece into the scope of Cyborg Theatre. Such fertile pollination into brand new avenues proliferates then-new perspectives on the fictitiousness of the long-established, allegedly impenetrable boundaries between the human and the nonhuman, the biological and the technological. In this vein, Krapp, who has been commonly repetitively addressed as an absurd human subject whose life is reigned by inner turmoil coupled with verbal and nonverbal absurd repetitions, exemplifying the absurdity of the human condition and existence in an indifferent universe, is aimed in this study to be examined as a posthuman subject, specifically a cyborg, to bring to light the ways in which Krapp's cyborgization via nonliteral prostheses calls into question what counts as a human and what counts as a nonhuman and calls for the long-dismissed but much-needed reconfiguration of both in the posthuman era of the absurd universe.

Keywords: Posthumanism, Cyborg, Theatre of the Absurd, Cyborg Theatre.

The Theatre of the Absurd, as its name lucidly suggests, is a norm-defying movement in theatre which emerged in the aftermath of the Second World War. Considering its dawn in the wake of unspeakably catastrophic and despair-inducing events across the globe, its radical unsubscription to conventional theatre and its long-established traditions is by no means surprising. To clarify its uniqueness, in *The Theatre of the Absurd* (1961), Martin Esslin, who was credited for his coinage of the very term "theatre of the absurd," puts emphasis on the discrepancy between the general usage of the word absurd which is "ridiculous" and the way in which it is employed in drama as follows: "Absurd is that which is devoid of purpose" (37). As opposed to traditional theatre of the pre-war era which can be said to have certain elements in harmony, Esslin's newly-theorized dramatic genre of his time taking over the stage during the post-war years and mirroring the absurdness of life and existence, and frivolousness of humans who lost their hope and faith in any sorts of longstanding values and institutions, including religion, sought to accommodate no harmony, meaning, purpose or rationality in it. As elucidated by Esslin, such plays consist of nonsensical monologues and/or dialogues filled with repetitions and pauses, "have no story or plot . . . are often without recognizable characters . . . have neither a beginning nor an end" (33). As a dramatic genre echoing the absurdity of the human condition and the nonsensicality of existence, it is no surprise at all that the Theatre of the Absurd goes hand in hand with existentialism, a twentieth-century philosophical movement, popularized in the wake of unprecedentedly nightmarish and despair-inducing events of the early and mid-twentieth century by prominent philosophers such as Kierkegaard, Sartre, and Camus.



On one hand, Sartre predicates his conception of existentialism on freeing the human subject who is “condemned to be free” of predeterminism because “we are left alone” (Kaufmann 1956, 295) and life “is [ours] to make sense of... the sense that [we] choose” (Kaufmann 1956, 309) while stressing that our liberty comes with the responsibility for our free choices and their consequences, which results in a certain anguish that does not “lead to quietism or inaction . . . [contrarily it is] the kind well known to all those who have borne responsibilities” (Kaufmann 1956, 293). On the other hand, Camus (1959) whose point of departure is the human subject’s “appetite for the absolute and for unity and the impossibility of reducing this world to a rational and reasonable principle” (51) elaborates his conception of the absurd via the story of Sisyphus and the absurdity of the human condition by pointing out that humans’ “exile [in an indifferent universe] is without remedy, since [they are] deprived of memory of a lost home or the hope of a promised land. This divorce between [humans] and [their] life, the actor and his setting, is properly known as the feeling of absurdity” (14). Significantly, what makes these forefathers (1) as well as the theatre of the absurd and existential school of thought meet on the common ground is certain emphases put on senselessness of existence, frivolousness and frustration of humans in an apathetic universe devoid of the long-sought ultimate meaning, unfavorableness of language, which can all be drawn on to investigate some of the twentieth-century playwrights such as Jean Genet, Samuel Beckett, Harold Pinter to name a few and their plays reflecting these issues while subverting the long-established traditions of the pre-war theatre. Although it is safe to state that many plays of the above-mentioned playwrights can aptly be analyzed under the light of Esslin’s discussions, it is also worth highlighting that norm-defying quality of such plays, especially that of Beckett’s in question in this study, paves the way for them to be interpreted from a variety of points of view. As Esslin stresses, it is not fruitful to interpret Beckett’s standpoint in his considerably experimental plays by confining it to a single school of thought and/or philosophy because “it is the peculiar richness [embedded in his] play[s] . . . opens vistas on so many different perspectives” and his overall out-of-the-box vision “on time, evanescence and mysteriousness of existence, the paradox of change and stability, necessity and absurdity” that leads up to various “philosophical, religious, and psychological interpretations” (81).

In this sense, the main objective of this study is to examine *Krapp’s Last Tape* (1958), a compelling and boundary-bending play by Samuel Beckett that has been commonly studied as a significant example of the Theatre of the Absurd. By keeping its certain tight-knitties with the Absurd in mind, this paper seeks to argue that this norm-defying piece can also be put under investigation in the light of Cyborg Theatre, elaborated by Jennifer Parker-Starbuck in *Cyborg Theatre: Corporeal/Technological Intersections in Multimedia Performance* (2011). To do so, Krapp, who has been commonly repetitively examined as an absurd human subject exemplifying the absurdity of the human condition and existence in an indifferent universe, is aimed in this study to be examined as a posthuman subject, particularly a cyborg, to bring to light the ways in which Krapp’s cyborgization calls into question what counts as a human and what counts as a nonhuman and calls for the long-eclipsed and long-needed reconfiguration of both in such a posthuman era.

Before delving into the ways in which Krapp lends himself to be put under investigation as a cyborg, which makes it possible for Beckett’s work to align with cyborg theatre, it is worth briefly putting spotlight on posthumanist critical theory, outlined by Donna Haraway, N. Katherine Hayles, Cary Wolfe, Rosi Braidotti to name just a few, transhumanism, and Parker-Starbuck’s understanding of cyborg theatre. In this context, rapid advancements in science and technology have been accompanied by public excitement as well as anxieties especially since the second half of the twentieth century and ethical debates regarding what it means to be human



have been reawakened. Thus, the twentieth century, which saw the emergence of the theatre of the absurd and the popularization of existentialism during the post-war years, also saw the theoretical dawn of transhumanism that advocates for technologically-altered and advanced humans free from being prisoners to restrictive human biology and nature, and posthumanism, indicating not the eradication of the human once and for all but “signal[ing] instead the end of a certain conception of the human” (Hayles 286). It is worth noting that “there is no consensus on a single definition of the ‘the posthuman condition’ [but the term refers to] an understanding of human beings as embedded in information networks rather than independent agents whose minds work in isolation” (Kiryushina et al., 7). Considering the lack of any particularly agreed-upon and consequently limiting definition of the posthuman, it is possible to highlight that it is more inclusive than exclusive in its quest oriented towards reexamining what it means to be human and reconfiguring the entangled relationship between the human and the nonhuman.

What is also quite fundamental in this study—and in the post-war scene in the shadows—is the concept of cyborg, another significant post-war emergent, which “*was created as a technological artifact and cultural icon* in the years following World War II” (Hayles 2, emphasis original) and played a crucial part in the theoretical formulation of posthumanist literary theory. Although the credit of the coinage of the notion of cyborg belongs to M. E. Clynes and N. S. Kline, both of whom pioneered it in “Cyborgs and Space” (1960), Donna Haraway’s account on cyborg, elaborated in “A Cyborg Manifesto” in 1985, has played an immense role in not only popularization of the notion of cyborg but also its widely-known configuration, which is still relevant today. According to her renowned manifesto (2016), which was initially “an effort to build an ironic political myth faithful to feminism,”(5) her conception of the cyborg as “a hybrid of machine and organism, a creature of social reality as well as a creature of fiction”(5) and her claim that in short, “we are . . . [already] cyborgs”(7) simply because of our deep interaction with technology can be viewed as a relatively blasphemous celebration of dethronement of the human constructed by deep-seated humanistic thought. Although Haraway’s manifesto does not explicitly feature the term posthuman, her radical perspective can be viewed as a celebration of the posthuman due to celebrating the annihilation of *not* the human but the long-established conception of the human that “is giving way to a different construction called the posthuman” (Hayles 2). Furthermore, Haraway’s boundary-transgressing conception of the cyborg and the cyborgization of the human via mutually transformative interactions between the human and the nonhuman – specifically technolog(ies) in the digital age – have been considerably influential and beneficial for a wide range of academic scholars such as Jennifer Parker-Starbuck in their separate but related quests to transgress further boundaries.

In her *Cyborg Theatre: Corporeal/Technological Intersections in Multimedia Performance* (2011), Parker-Starbuck draws significantly on Haraway’s conception of cyborg to elaborate her “cyborg theatre” that “emerges as a site for the examination and experimentation of the interconnected relationships between bodies and technologies forming through the cyborg poetics” (xiv). In this regard, it is possible to argue that *Krapp’s Last Tape* lends itself to be investigated not only in the light of the Theatre of the Absurd but also in the light of Cyborg Theatre. What adds explicitly flammable fuel to such an argument is the portrayal of Krapp, the natural-born human subject whose life is shaped by not only the lack of any meaningful activities and/or interactions with fellow human beings, coupled with Beckett’s meditation on technology via Krapp’s deeply developed and radically reliant interaction with the nonhuman, namely the tape recorder. Despite how simple the components of the play may seem, Beckett’s tendency to displace the human by means of the nonhuman, particularly the human subject by means of the intervention of the tape recorder, such seemingly simple but intriguing and puzzling components make it possible for the



play to stand out as “the first theatrical play to feature a technological apparatus as a central agent of the performance” (Thobois 59). Therefore, apart from its certain qualities corresponding to the theatre of the absurd such as plotlessness, the lack of a conventional plot structure (2), frivolousness of character(s) considering Krapp’s desolate life in his enclosed space seems to be free of any sensible purposes, urges or aspirations but full of verbal/nonverbal repetitions and senseless routines, (3), just like the nonsensicalness of life itself, fragmentariness, (4), and ineffective language-ness, Beckett’s play is full of verbal repetitions (5), silences, and pauses, (6) all of which, coupled with even the opening of the play with “A late evening in the future”(Beckett 1), make it possible to argue that the play lends itself for a cyborgian investigation.

At this point, it is worth noting that what makes Parker-Starbuck’s approach, which highly focuses on the intersection between technologies and the categories of abject, object, and subject(41-51), quite grounded in this study is that her boundary-blurring cyborg theatre “is processual, ‘becoming’ through its integrations; it illuminates and projects bodies as [. . .] potential entities that combat and highlight fixed notions of what ‘human’ can mean in relationship to embodied technology”(39). Thus, it can be said that what situates *Krapp’s Last Tape* in parallel with cyborg theatre is the emphasis put by the latter on “becoming [via complex interactions]” since the former’s portrayal of Krapp, in a similar fashion, signals “becoming-cyborg”(Parker-Starbuck xv) of the natural-born human as a result of complex and mutually transformative interactions between the human and the nonhuman, so to speak, technolog(ies). In this vein, it is worth underscoring what Jennifer Gonzalez, the author of “Envisioning Cyborg Bodies” stresses: “One can consider anybody a cyborg body that is both its own agent and subject to the power of other agencies” (xii).

In a similar vein, Krapp, the natural-born human with a human body (7) can be argued to come to serve as a cyborg, a hybrid entity composed by both the organic and the inorganic due to his being figuratively glued to the tape recorder through which the sixty-nine-year-old Krapp records and listens to the tapes recorded by his younger selves and his memory being technologically assisted. Thus, it is possible to underscore that the way he behaves in his present is “in a mechanized manner” and the lines between “his live embodiment and the avatars of his past selves created by the tape recorder is blurred [resulting in] a strange proximity, a symbiosis, or, rather, an interoperability between human and machine” (Kiryushina et al., 5). Considering his tight-knit, deep attachment to the advancing technology of his time in the play due to his habitual tendencies for recording and listening to the tapes, it is possible for one to argue that his human existence is not shaped by his radical independency (8) but by his almost vital dependency on the nonhuman, namely the tapes, leading up to a sort of interdependency between the two. To put it differently, it is fair to assume that his entire life – or what is left of it – revolves around the tapes, the tapes seem to have come to serve as figurative prostheses clinging him to life. It is worth noting that the life he pursues ends up not being a fulfilling one because his alienation from everyone who has ever crossed his path in life, including his deceased mother, Effie, and the unnamed woman by the lake, as well as his alienation from his younger selves (9) as if they were separate characters or entities of the play fans the flames of further alienation from all of his desires and aspirations and leads up to a fully alienated, dull, stationary life filled only with meaningless routines and senseless verbal and nonverbal repetitions. However, despite the absurdity of his existence in which he is unable to pursue an independent and fulfilling life “with the fire in [him]” (Beckett 8), considering his alienated state of being, accompanied with his alienation even from his younger selves, coupled with his ongoing dependency on them, it can be argued that the tapes as figurative prostheses seem to



prevent his overall existence from becoming non-existent in certain ways. He, who seems to have managed to continue his existence and come to realize the senselessness of it all and started living equally senselessly, has ended up not being a revolting “absurd hero” in Camus’ terms, but a non-revolting, non-moving, non-speaking,⁽¹⁰⁾ non-well-functioning living creature attached with “a motionless body, glued to the machine from which a voice is speaking” (Hayles 82).

The condition of Krapp, the human, figuratively glued to the tapes, the nonhuman, underscoring some sorts of motionlessness, voicelessness, and even lifelessness can also be viewed as “a descent of subjectivity into a passivity [with] emerging (twentieth-century) media technologies involving electronic transmission” (D’arcy 212). To put it differently, his inability to exist independently from the tapes that house not only his fragmented past but also his present, ends up lending his entire being to become intertwined with the nonhuman. Such a deep intertwinement with the nonhuman, which causes “[his body] and voice [to be] broken apart and put together in new ways” (Hayles 83) makes it possible for Krapp to be rendered a cyborg, a boundary-breaching (literal or metaphorical) creature springing from a figurative (in Krapp’s case) and “complex hybridization with other . . . devices” (Haraway 61). However, it is worth noting that Beckett’s cyborg is not as hope-inducing and utopian as Haraway’s cyborg. Bearing in mind that Krapp uses his voice mostly to address to and cynically comment on the voices on the tapes throughout the play and he is even unable to record his *last* tape because the voices on the tapes seem to have had everything to say while he seems to have nothing left to say and/or recount, it is safe to state that Krapp’s not-so-literal and not-so-utopian process of cyborgization via his deep, nearly vital engagement with the nonhuman goes hand in hand with his divorce with his own voice. In this vein, it can be asserted that Krapp’s “voice is taken out of the body and displaced into the machine, leaving the body finally without the voice” (Hayles 79). He, in turn, turns into a meaningless, motionless, “voiceless body” with nothing left to add to his fragmented narrative, sitting motionlessly and wordlessly in the end, almost in a way of unforeseen physical disintegration. However, this is not as anti-utopian, or dystopian, as it seems because the answer to the question of what the so-called last tape refers to is open-ended, whether it is “the latest or the final narrative recording produced by Krapp” (D’arcy 212) and the main question can be said to be anchored by Beckett’s quizzical attention on the nature of such an intertwinement and what sorts of fruits blossom out of it.

Krapp’s cyborgization, which can be argued as conventionally not a literal one considering the non-existence of any biosurgeries operated on his natural-born human body to alter and/or enhance it or any other relevant processes, can be said to reflect the human’s intensifying, now mostly daily, interaction with the nonhuman in the digital age, which turns the former into “a contingent production, mediated by a technology that . . . can no longer meaningfully be separated from the human subject” (Hayles xii). Thus, the image of Krapp as a cyborg not only dismantles the deeply-entrenched image of unitary, fully autonomous human by bringing to light that “the human is always already evolving with, constituted by and constitutive of multiple forms of life and machines” (Nayar 4) but also blurs –and breaches– the long-established, allegedly impenetrable boundaries between the human and the nonhuman. Such a boundary-blurring outcome of Krapp’s cyborgization serves as a long-dismissed, so, much-needed invitation for reconfiguration of not just the human, whose place in the world and precariousness of existence have been among centuries-old inquiries (Kiryushina et al., 5), but also the nonhuman –specifically, the machine within the context of the play– because the new-media/digital/posthuman era signals that “the machine is not an *it* to be animated, worshipped, and dominated. The machine is us, our processes, an aspect of our embodiment” (Haraway 65, emphasis original). In this regard, just as Krapp’s separation from his younger selves and his



inseparability from the tape recorder that accommodates the voices of his younger selves put emphasis on him being a natural-born human with a body devoid of voice, such an intertwinement between the two indicates that the tape recorder without the human body houses all his voice, perhaps all his consciousness. Thus, it is safe to articulate that Krapp's figurative hybridization followed by his voicelessness and displacement of "the physical location of the voice... into the machine" (Hayles 1997, 79) reflects that "machines can become the repository of human consciousness—that machines can . . . become human beings. You are the cyborg, and the cyborg is you" (Hayles 1999, xii). This way, the image of Krapp as a cyborg deconstructs the long-entrenched conception of the human and reconstructs a posthumanist conception of the human who is always already open to fostering mutually transformative relationships with the nonhuman, particularly with ever-evolving technology within the context of the play, and co-evolving with the nonhuman in a myriad of ways.

In the argumentative light casted so far, it is safe to point out that the deep intertwinement – so to say, indivisibility – of Krapp, the human, with the tape recorder, the nonhuman, resulting in a nonliteral hybridization defying the deep-rooted conceptions of what counts as a human, what counts as a nonhuman and what counts as animate, what counts as inanimate is what aligns Beckett's play with cyborg theatre that is similarly oriented towards breaching above-mentioned boundaries by employing "existing and emerging technology not purely as a frame or aesthetic scenic backdrop for projected images, but as a mutually dependent component of a larger complex of social, political, and theatrical systems" (Parker-Starbuck 21). As she underscores, certain affiliations with traditional theatre are radically untethered in cyborg theatre where "technology as simple as a live video feed can become subject . . . as it gains agency and centrality, becoming an integral component of the work merging with bodies on stage" (Parker-Starbuck 50). Bearing in mind that the tape recorder with which Krapp is almost inseparably intertwined can be said to serve as a figurative prosthesis clinging him to life in a way, it is possible to assert that the alignment of Beckett's work with cyborg theatre is highlighted when "what has previously been considered solely tool [in traditional theatre]" (Parker-Starbuck 40) which is the tape recorder in this case, radically goes beyond serving as an unessential tool and evolves into a vitally "essential element" of the entire story in *Krapp's Last Tape*. Therefore, when Krapp, the natural-born human with a life devoid of any sorts of mobility, affinity, desires, (or any purpose for that matter) and a body devoid of voice, develops a deep interaction and then nonliteral hybridization with the tape recorder, the nonhuman that accommodates his consciousness, voice, so to speak, almost his entire being, not only the deep-seated boundaries between the human and the nonhuman are blurred but also the long-set boundaries and conventions of theatrical genres are challenged and breached. As Hayles puts it: "*Krapp's Last Tape* demonstrates how the shape of a life — and the shape of the genre — can be affected when body and voice no longer imply each other" (Hayles 1997, 85).

To conclude, Beckett in *Krapp's Last Tape* not only puts emphasis on the meaningless of existence as well as human life through the image of Krapp as a purposeless, motionless, wordless, so to say, lifeless, human being whose so-called life is shaped by meaningless routines and verbal/nonverbal repetitions, but also sets a stage for the posthuman to come to light through the image of Krapp as a cyborg whose existence is in direct relation with his mutually effective interaction with the nonhuman. Wordless Krapp's almost vital reliance on the wordful tapes that serve as figurative prostheses clinging him to life in a certain way rather than enhancing his human condition radically challenges longstanding statuses of the human and the nonhuman on stage. This way, Beckett's work, which severs ties with human-centered conventions of the conventional, pre-war theatre, as a cyborg theatre, which also clearly severs



ties with conventional theatre as elaborated by Parker-Starbuck, can be said to come to partake in a posthumanist agenda, which is to call for the much-needed reconfiguration of the human and the nonhuman, particularly the mutually transformative dialogue between the human and technology in Beckett's case. In sum, Beckett's compelling and thought-provoking piece blurs the deep-drawn lines between not only the human and the nonhuman but also theatrical genres and conventions by shedding light on both the absurdity of the human existence in an absurd/indifferent universe and the vulnerability of the human in an interdependent world. Such seeds unearthed in Beckett's account can be said to bring to light the ways in which *Krapp's Last Tape*, one of the most prominent examples of the theatre of the absurd that held the stage predominantly during the post-war era sheds also experimental light on the human condition and the fictitiousness of independently self-sufficiency of the human that is always already bound to be in reciprocally transformative relationships with the nonhuman, which makes it possible for *Krapp's Last Tape* (1958) to be settled as one of the pioneering offsprings of cyborg theatre — even before the concept of cyborg (1960) and cyborg theatre (2011) for that matter were widely introduced.

NOTES: Quotes/Ref. in brackets (..) are from notes section.

- (1) It can be noted that what makes Camus' existential philosophy less despairing than that of Sartre's is Camus' suggestion: "One must imagine Sisyphus [who revolts against the gods] happy" (189).
- (2) Considering the elderly Krapp's constant act of listening to the tapes recorded by his younger selves while cynically laughing at them, mercilessly humiliating them, reflecting upon bygone opportunities, cursing, drinking, banana eating and so on is what the story is all about on the surface at least.
- (3) A series of meaningless routines and nonverbal repetitions such as switching on and off the tapes, going backstage and coming back, drinking, banana eating, and so on. What is more, his routines are so meaningless that he even gives up on following one of his birthday routines, which is to record a tape on his sixty-ninth birthday. No purpose left.
- (4) Considering not only the story is fragmented as a result of Krapp's frequent act of switching on and off the tape recorder, fast-forwarding and rewinding it, going backstage and coming back, etc., but also Krapp's sense of self is fragmented considering his alienation from his younger selves as if what they recount was someone else's past.
- (5) e.g.: Krapp's utterance of "spool" twelve times throughout the play is one of his verbal repetitions in addition to the nonverbal repetitions of his.
- (6) The emphasis on ineffectiveness of language in the play reveals the limitedness of human-made language to reflect the absurdity of life and the human condition once again.
- (7) A human body that is already deteriorating: "very near-sighted," "hard of hearing," "cracked voice," and "laborious walk" (*Krapp's Last Tape*, 1.)
- (8) The term "independency" is loosely used here because it is already not possible for humans to fully independently exist simply considering our vital interaction with/dependance on nature to say the least. Thus, within the context of this study, "independency" is used to refer to a way of existing, independent from certain interactions with technology, which Krapp seems unable to do.
- (9) He even switches off the tape in confusion to look up the word "viduity" in the dictionary that his younger self utters on one of the tapes, which underscores his alienation even from the way his younger self speaks, even from his choice of words (*Krapp's Last Tape*, 4).



- (10) The utterance of “non-speaking” here refers to Hayles’ understanding of a voiceless body that is not beset by literal silence but mostly by inner monologues, discussed in “Voices out of Bodies and Bodies out of Voices” (1997).

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Analyzing the Role of AI in Narrative Structures in Mythological Novels

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Research Article

Abstract

In this digitalized Era everything will be attained easily with the help of Artificial Intelligence AI plays a key role in developing and transforming our lives in to new scenario. In Literature, AI reflects all the writers' imaginations, symbols, allegorical images and metaphorical images that they had used in their fictions, short stories and poems through its Machine Learning and Natural language processing method. Digital Literature is otherwise known as Electronic Literature, is a genre of writing which is characterised by its creation and experimentation in a digital platform. It flourishes as a new medium acting as an intersection between traditional way of writing and storytelling and the ever growing digital world. This paper attempts how to analyze the role of AI in narrative structures in Mythical and mythological novel in Literature. AI in storytelling stimulates the readers to delve into their past and stance their idea, thought about the story. It helps them to recreate the story with their own.

Keywords: Flourishes, Stimulates, Mythological, Scenario, Recreate, Stance.

Introduction

In this digitalized Era, everything will be attained easily with the help of Artificial Intelligence. Artificial Intelligence (AI) plays a key role in developing and transforming our lives in to new scenario. AI is used in multiple sectors for various purposes .It enhances the digital knowledge of the people. In Literature, AI reflects all the writers' imaginations, symbols, allegorical images and metaphorical images that they had used in their fictions, short stories and poems through its Machine Learning and Natural language processing method. AI advances the technology landscape in the world. It also consigns to the simulation of human intelligence in machines which is programmed to think, learn and act like humas.AI consists of machine learning, natural language processing, robotics, neural networks, deep learning and cognitive computing. AI creates the new revolutionized era in literature by both storytelling and creating the art from the past. It analyses the character's perception, notion and feelings in multiperspective way. AI improvises the method of literary analysis through the patterns, thematic aspects and stylistic approaches. This paper attempts how to analyze the role of AI in narrative structures in Mythical and mythological novel in Literature. AI in storytelling stimulates the readers to delve into their past and stance their idea, thought about the story. It helps them to recreate the story with their own.AI creates the unique story ideas, plots and characters which is fitted to the story. With the advancement of AI tools, it designs rich and immersive words to narrate the story with vividly.AI narratives in video games and apps interact the readers.AI customizes the language for narratives with cultural relevance. AI recreates the art from the past using digital restoration. With the help of its tools, one can visualize scene from history and mythology that have no visual records. AI provides the life to the story using beautiful visuals



and textual descriptions. AI helps the people to understand the artistic style of the past culture and heritage of a particular period.

Digital Literature

Digital Literature is otherwise known as Electronic Literature, is a genre of writing which is characterised by its creation and experimentation in a digital platform. It flourishes as a new medium acting as an intersection between traditional way of writing and storytelling and the ever growing digital world. Literature that incorporates digital technology includes hypertexts, multimedia tales, interactive fiction, and electronic poetry (150) (Kendall, 2017)

Digital literature typically also makes use of multimedia elements, such as audio, video, animations, and interactive graphics. According to Pressman these features enhance the tale and engage the reader's senses in a way that traditional reading does not. Because users may interact with the story in many ways—by changing its trajectory or even collaborating with the AI systems that create it— the lines between author and reader tend to blur in digital fiction (Montfort, 2003) (67).

Digital Literature enables the readers to access any forms of literary devices easily. It allows the reader for interaction and immerse in reading the text. It encompasses abundant of literary texts, poems, short stories and fiction. Digital Literature is an innovative and introspective field that emerges with advancement in technology. It provides the chances for authors and readers to outshine with stories in creative and interactive ways.

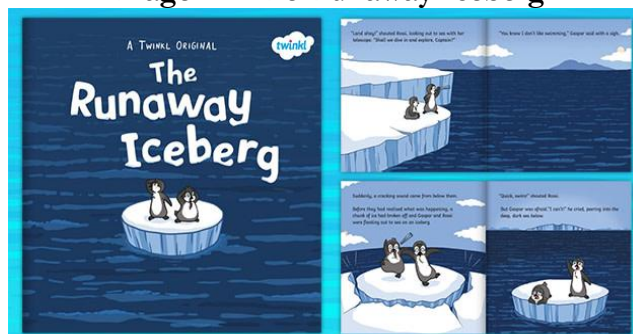
Digital Humanities and AI in Literature

AI in Literature has transformed the traditional method of literary research into digitalized method. Digital Humanities avails the literary history of research using the digital maps and social networks Martin Paul Eve delineate the new paradigm for the humanities in *The Digital Humanities and Literary Studies*. He presents a wide range of methods for analyzing literary style which is known as stylometry or digital Stylistics. This method of analyzing the literary texts makes feasible for the readers to inspect the multi- textual comparison between the author's works and its appreciation by the readers. He provides the visualization method which is used to understand textual and intertextual development changes and plot connections.

AI identifies the recurring motifs, character interactions, plot construction, thematic patterns and historical context of the novels through Natural Language Processing (NLP).

According to LeCun artificial intelligence systems have demonstrated the ability to autonomously write text, which is a remarkable simulation of human literary creativity. "AI-generated" stories, poems, and other literary compositions might be produced by authors through the use of artificial intelligence algorithms and machine learning models. These algorithms have the potential to generate fresh writing by exploring vast databases of previously written works in search of relevant patterns and insights. (112)

Image 1 – The Runaway Iceberg





This picture shows the fun story of penguins travelling in an Iceberg. It fascinates the readers to immerse in the story in an interesting way. It creates the in-depth impact on the readers to have an insight analysis of the story. "The Runaway Iceberg" is an enchanting children's story from Twinkle Originals. It reveals the adventure of two emperor penguins, Gaspar and Rossi, who find them floating away on a piece of ice after it breaks off. The plot is set in Antarctica and kindles the young readers to the region's animals and environment. It profiles a tale of bravery, teamwork, and making new friends while trying to find their way back home.

Narrative Structure

Narrative structure defines the framework of the story which provides the events, characters and themes and plot of the story. There are different types of narrative structures in storytelling. They are linear, Non- Linear, Circular, frame, Epistolary Parallel and stream of consciousness method.

AI Narratives in Mythical and Mythological novel fuses with the mythological themes with AI advanced a technology concept that creates the fusion of tradition and modernism in the story. For Example, AI analyzes and examines the mythological Protagonist or Hero's part with the ordinary world with the help of machine learning process it compares the hero with the mythical creatures using the visualization process. AI Narratives often highlights the roles of creators (gods) and disruptors (tricksters) While analyzing the mythical figures AI changes its role as acts as the god of old, has the power to recreate, destroy and reshape the world. For Example, In Greek Mythology *Talos*, was of the stock of bronze, of the men sprung from the ash-trees, was a gift from the a god Hephaestus to King Minos and *The Golem* in Jewish Folklore, a clay figure came to existence through the mystical rituals, symbolizes humanity's desire to create life artificially

AI Acts As Modern Myth

AI represents the mythological theme of omniscience, creation and ethical dilemmas AI acts as a mirror of ancient myths which reflects the gods and divine beings and the destiny of the humans. AI as a mentor it assists the protagonist on their journey. It provides the trials and tribulations faced by the protagonist in the novel. For Example, In Neil Gaiman's *The Sandman* the protagonist, Morpheus who navigates the world where ancient myths, modern technology, and dreams collide. His travel needs an understanding of both mythical lore and contemporary realities. Then this picture reveals the Greek mythological story. AI analyses the protagonist's character and visualizes the theme of myth through the picture. The story represents about the Hypnos who is the Greek god of sleep. His children are the bringers of dreams. He is one of the twin brothers of Thanatos — god of death. Greeks who believed that people could visit the realms of the dead in sleep. Hypnosis is also the way to visit the realms of the unconscious — a place where old habits, beliefs, fears, and assumptions are held that can influence everyday life. In this way clients can "visit the dead" in the sense of finding long-lost assumptions and patterns buried in themselves but still influential. In mythology, Hypnos defiled Zeus (king of the gods and weather and justice) upon a few occasions — as the unconscious and the thoughts and images of sleep have a tendency to do to the logical and conscious mind.

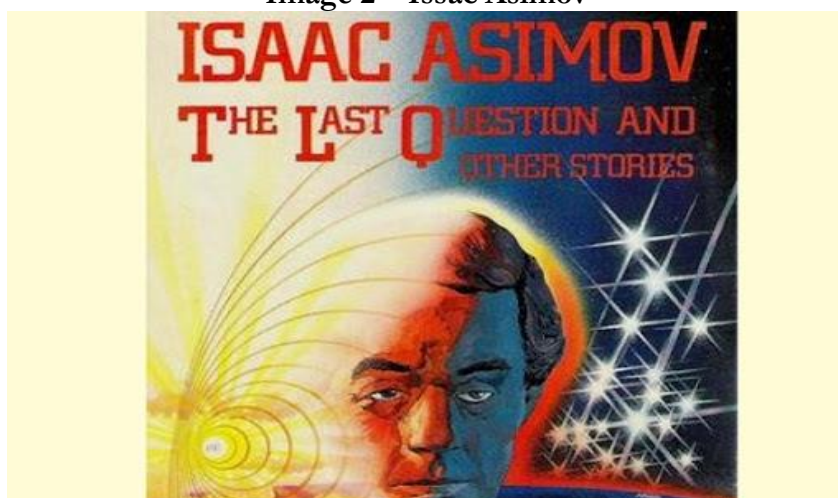
AI Shows Integrated Mythical Archetypes Characters

In narrative structure AI involves in analyzing the integrated mythical Archetype characters For example, AI acts as trickster analyzing the wit, deception and challenges faced by the protagonist and his resolve. In *The Labyrinth of Shadows* a young and clever hero named Icarus is chosen by the gods to undertake a perilous journey. He struggles to retrieve the torch of truth within the Labyrinth of Shadows, a maze guarded by legendary creatures and filled with



deceptive traps. AI roles out to find the mythical artefacts in the story without changing the originality it safeguards the figures. It figures out the originality of the story. It explores the relationship between the human nature and artificial intelligence through the traits of AI and human characters. AI creating the bridge between the mythological deities and technological advancements by depicting the omniscience or immortality characters and the divine attributes reflecting immense power. In Isaac Asimov's *The Last Question*, a supercomputer called Multivac emerges as eons becoming god like entity which achieves the omniscience, immortality and the ability to create the world reflecting the creator deities in mythology. AI explicits the technique of humanity's creations blending scientific ambition with divine mythological traits.

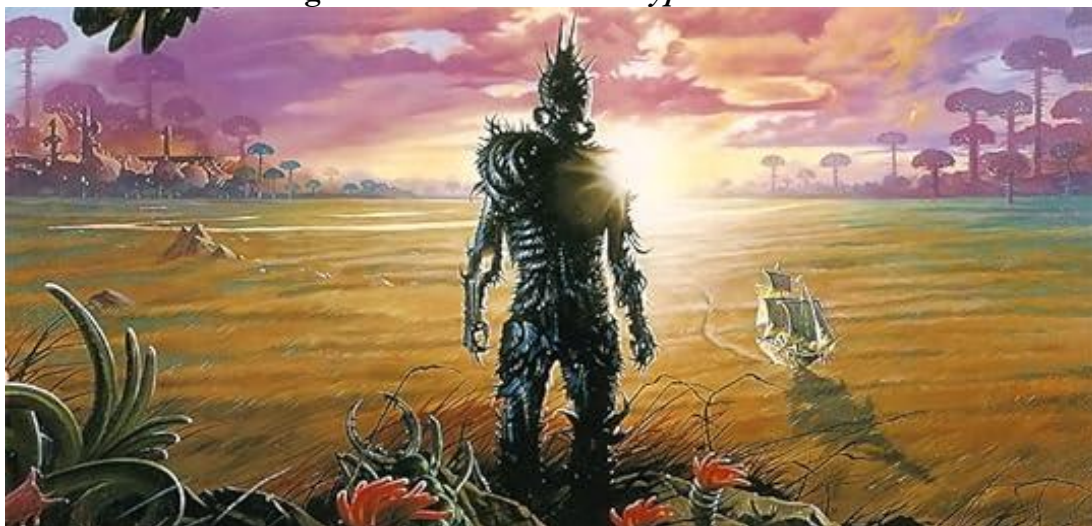
Image 2 – Issac Asimov



AI Coexists with Mythology or Mythical Settings:

AI coexists with human cultures also using the mythological themes and religious themes. The AI entity Tehnocode acts as a powerful enigmatic beings, influencing human lives in ways reminiscent of gods or oracles.

Image 3 – Dan Simmons's *Hyperion Cantos*



For Example, Dan Simmons's *Hyperion Cantos* and Neil Gaiman's *American Gods* profiles the old god vs new God AI easily imagines and presents the new pantheon to retell the story. Similarly "Age of Myth" Series by Michael J. Sullivan AI—imbued with intelligence by advanced or forgotten civilizations.



Image 4 – Frank Herbert's *Dune*



In Frank Herbert's *Dune* where advanced technology exists alongside mythological undertones, the Bene Gesserit and other factions evoke mystical archetypes.

Reimagining the stories with AI

AI is capable of predicting the catastrophic events and foretell the future of the world Using the technology for example Mythological figures like Cassandra; the cursed to foretell the future but never be believed

Conclusion

Hence, Artificial Intelligence narratives act as a part of Digital Literature and reveals the traits and technology which is used to examine the themes, symbols and characters in the novel. Using the machine learning technique, it recreates the story with unpredictable images for the story that would help to understand the novel easily in pedagogy.

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The Impact of Virtual Reality on English Language Acquisition and Immersive Environments for Speaking Skills

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Research Article

Abstract

The rapid advancement of Virtual Reality (VR) technologies has sparked significant interest in their potential applications in education, particularly in language learning. This paper explores the impact of VR on English Language Acquisition (ELA), with a particular focus on enhancing speaking skills. Traditional language learning methods often limit learners' opportunities to practice speaking in authentic, real-world contexts. VR, however, offers immersive and interactive environments that enable learners to engage in realistic simulations, thereby overcoming barriers related to location, time, and social anxiety. The paper explores current literature on the use of VR in language learning, emphasizing its effects on speaking proficiency. Studies indicate that VR enhances learners' motivation and engagement by providing a non-threatening environment for practicing speaking skills, thereby reducing anxiety and increasing confidence. The paper suggests directions for future research, including the integration of Artificial Intelligence (AI) for personalized learning experiences, the exploration of VR's role in cross-cultural communication, and the development of cost-effective VR solutions for global use.

Keywords: Virtual Reality (VR), English Language Acquisition, Speaking Skills, Immersive Learning Environments, Language Learning Technology.

Introduction

The integration of technology into language education has transformed the way English is taught and learned. One such technological advancement is Virtual Reality (VR), which has gained considerable attention in recent years as a tool for enhancing language acquisition. VR provides an immersive environment where learners can engage in realistic, context-rich scenarios that simulate real-world interactions. This paper examines the role of VR in the development of speaking skills, specifically in English language learners. As Godwin-Jones (2016) notes, "VR can provide immersive learning environments where learners are not just passive recipients of knowledge but active participants in their own language learning" (13). Traditional language learning methods often limit learners' opportunities for speaking practice, especially in non-native settings. VR bridges this gap by offering a dynamic, interactive experience that motivates learners to engage in conversation without the constraints of time, location, or social anxiety. According to Slater and Wilbur (1997), "The concept of presence, or the sense of being in a virtual environment, is fundamental to the effectiveness of VR in enhancing language skills" (607). By creating simulated environments where learners can practice speaking in various contexts, VR has the potential to significantly improve the acquisition of English language speaking skills.



The Role of Speaking Skills in English Language Acquisition

Speaking is an essential component of language acquisition. For many learners, the ability to communicate fluently and accurately in spoken English is a primary objective. The Common European Framework of Reference for Languages (CEFR) emphasizes the importance of both productive and interactive speaking skills, which are critical for effective communication in academic, social, and professional settings. However, acquiring speaking skills presents several challenges, particularly for learners who lack sufficient opportunities to practice speaking in authentic contexts. Many learners also experience anxiety when speaking a foreign language, which can hinder their ability to express themselves. This issue is compounded by the limited exposure to native speakers, especially for learners in non-English-speaking countries. As Bailenson and Blascovich (2004) argue, “The presence of virtual avatars allows learners to engage in conversation without the usual barriers of fear and embarrassment found in face-to-face interactions” (160). VR offers a unique solution to these challenges by providing learners with the chance to practice speaking in immersive, realistic settings.

Virtual Reality and Language Learning

Virtual Reality is a computer-generated environment that enables users to interact with simulated worlds, often with specialized headsets or devices. In the context of language learning, VR creates immersive experiences where learners can practice speaking, listening, and comprehension skills in dynamic environments. As Chen and Tsai (2012) explain, “Interactive VR applications create opportunities for students to practice their speaking skills in varied contexts that mirror real-world situations” (202). Several studies have explored the use of VR for language learning, particularly in enhancing speaking proficiency. For instance, VR can simulate social interactions, such as ordering food at a restaurant or attending a business meeting. These simulations allow learners to engage in authentic conversations and practice language skills in context. As Freeman and Sargeant (2017) observe, “The ability to interact with dynamic virtual environments enhances learners' engagement, providing them with realistic and meaningful opportunities to practice speaking” (54).

The Impact of Virtual Reality on Speaking Skills

Increased Motivation and Engagement

One of the major challenges in language learning is maintaining learner motivation. Traditional classroom activities, such as rote memorization or repetitive drills, often fail to engage students. As Vasiliu (2019) highlights, “VR's immersive quality allows learners to engage with the language in a way that feels more like play than work, motivating them to keep practicing” (95). In VR environments, learners can actively participate in realistic situations, which makes language practice more enjoyable and less intimidating. According to González and Marzal (2018), “By using VR simulations, learners experience the authentic use of language in situations that mirror real-world interactions, enhancing their ability to respond naturally” (14).

Authentic Speaking Practice

VR offers the opportunity to practice speaking in contexts that are difficult to simulate in traditional classroom settings. As López (2020) notes, “The virtual world serves as a secure environment where learners can make mistakes, learn from them, and gain confidence in their speaking abilities without judgment” (1220).

Overcoming Anxiety and Building Confidence

In VR, learners can engage in conversations with avatars or in simulated environments, reducing the anxiety often associated with face-to-face interactions. As Sundararajan and Pramod (2019) explain, “VR systems can be tailored to meet the specific learning needs of individual students, providing them with the appropriate level of challenge” (515).



Personalized Learning Experience

One of the significant advantages of VR in language learning is its ability to offer personalized experiences tailored to individual learners' needs. Unlike traditional methods, which often follow a one-size-fits-all approach, VR can adapt to the learner's proficiency level and learning style. Advanced learners can engage in more complex dialogues and discussions, while beginners can focus on basic vocabulary and sentence structures. VR also offers learners the opportunity to practice at their own pace, revisiting scenarios and conversations as many times as needed. This personalized approach allows learners to gain mastery over specific speaking skills, such as pronunciation, vocabulary usage, and conversational flow. As Chen and Tsai (2012) argue, "VR provides learners with a unique opportunity to explore different cultural contexts, giving them insights into how language functions in various social settings" (205).

Cultural Context and Interaction

Language is inherently tied to culture, and understanding the cultural context of a language is crucial for effective communication. VR offers learners the opportunity to engage in cultural simulations where they can practice language in diverse social and cultural settings. For instance, learners can simulate traveling to an English-speaking country, interacting with locals, and experiencing different cultural norms. As Slater and Wilbur (1997) suggest, "The immersive nature of VR environments enables learners to experience language in ways that are not possible in traditional classroom settings, offering a deeper understanding of both the language and its cultural context" (609).

Challenges in Using Virtual Reality for Speaking Skills

Despite the many benefits of VR, several challenges exist in its integration into language learning programs:

Technical Limitations and Accessibility

One of the primary challenges of using VR in language education is the cost and accessibility of VR equipment. The necessary hardware, including VR headsets and compatible devices, can be expensive, making it difficult for many institutions to provide access to this technology. Additionally, some learners may not have the technical expertise required to navigate VR systems effectively.

Limited Social Interaction

While VR can simulate many aspects of real-world communication, it still cannot fully replicate the depth of interaction found in face-to-face conversations. Virtual avatars may not always respond in the same way as human interlocutors, which can limit the authenticity of the learning experience. Moreover, VR-based interactions may lack the nuanced social cues and body language that are essential in face-to-face communication.

Teacher Training and Pedagogical Approaches

To successfully implement VR in language teaching, educators must be trained in both the technical aspects of VR and the pedagogical strategies required for effective instruction. Integrating VR into language courses requires careful planning and thoughtful design to ensure that the technology complements, rather than replaces, traditional teaching methods. According to Godwin-Jones (2016), "For VR to be effective in language teaching, it is essential that teachers understand how to incorporate these technologies in a way that enhances the learning process" (Godwin-Jones 17).

Conclusion

Virtual Reality offers significant potential for enhancing English language acquisition, especially in the development of speaking skills. By providing immersive, interactive environments, VR allows learners to practice speaking in realistic contexts, overcome anxiety,



and gain confidence in their ability to communicate. While there are challenges to overcome, including technical limitations and the need for proper teacher training, the benefits of VR in language learning are clear. As the technology continues to evolve, it is likely that VR will play an increasingly important role in the future of English language education. Educators should explore ways to integrate VR effectively into their curricula, ensuring that it complements traditional methods while providing learners with new opportunities for engagement and practice. The use of Virtual Reality (VR) in English Language Acquisition, particularly in enhancing speaking skills, is still an emerging field with significant potential for further research and development. The future scope of study in this area could focus on several key areas, each offering opportunities for deeper exploration and practical application. While current research on VR's effectiveness in language learning is promising, most studies focus on short-term results. Future studies could involve longitudinal research to measure the long-term effects of VR on English language acquisition. These studies would track learners over extended periods to assess whether VR can produce sustained improvements in speaking skills, retention of language knowledge, and overall language proficiency. Such studies could help determine whether the immersive experiences offered by VR contribute to long-lasting changes in speaking abilities.

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Navigating Oppression: An Intersectional Feminist Perspective in Kavery Nambisan's *The Hills of Angheri*

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Research Article

Abstract

This research paper explores the theme of intersectional feminism in Kavery Nambisan's novel "The Hills of Angheri", focusing on how the narrative highlights the interconnectedness of various social identities and their impact on women's life experiences. The story reveals how the protagonist encounters discrimination in her hometown due to her gender while also facing prejudices abroad because of her nationality. The oppression that Nalli undergoes is multifaceted and so she faces challenges in several dimensions. She is viewed through the lens of different identities as a girl, a daughter, a student, a medical professional, and a foreign national. With special reference to the novel The Hills of Angheri, the study aims to examine how Kavery Nambisan challenges the social power structures that marginalized women in a number of ways using the intersectional feminist method.

Keywords: Discrimination, Intersectional Feminism, Oppression, Marginalization, Social Identity.

Introduction

The practice of people treating other people unequally on the basis of their race, colour, gender, age, economic status, caste, religion, and other characteristics is known as discrimination. They are compelled by this mindset to act immorally against their cohabitants. One group of people wishes to enjoy superpowers over the other group. This kind of behaviour dates back to ancient times and continues till today.. This kind of callous mentality is very common in India. The prevailing segments of society are seriously practising it. The harsh truth is that the current generation is likewise engaging in this behaviour without realising how detrimental it is to humanity as a whole. It is pathetic to note that human faecal materials were found floating in the water tank that supplies drinking water to the residents who belong to the scheduled caste community in Vengaivayal village in Pudukottai district, Tamil Nadu, in December 2022. This kind of oppression or discrimination also exists in other dimensions like gender and religion. Women are significantly impacted by this societal mindset. Society mistreats women because of their gender. In India, conditions for women are gradually improving, but at the same time, the number of crimes against them is rapidly increasing. This circumstance has made being a woman insecure. They frequently experience sexual abuse regardless of their caste, religion, or social standing. It shows that women are women even though they have higher positions in society. Karen Horney in her *Feminine Psychology* points out that men have strong opinions about women that they are weaker innately, emotional, dependent, minimum capacity to work and masochistic (231). Anita Singh adds that women are elevated to a high position in the national imagination but not in actuality. Although Indian women are portrayed as the embodiments of a



nation, their struggles and oppression are unfortunately little noted (119). Nambisan exposes the harsh reality in the lives of women in *The Truth (Almost) About Bharat*. She says that women are called as Laxmi, Saraswathi, Chandini... and with other exotic names of Goddesses and then crush them softly under heels. (TTAB 64). Furthermore, despite having a single identity as a human being, women suffer greatly from having several identities. As a child, teenager, adult, worker, mother, daughter-in-law, and so forth. Regardless of the roles she plays, she is either mistreated or suppressed. The Supreme Court has recently expressed concern about dismissing a woman from an official position based solely on her marital status. The court considers it a “coarse case of gender discrimination and inequality” (The Hindu editorial, 2024). Ms. Selina Johna, former lieutenant in military nursing service, was removed from service in 1988 stating that she is married. The editorial also points out that the labour participation of women of all ages is only 19%, per Labour Force data in October and December 2023. Mangoli and Ganapati state that in the field of education, there is a great deal of discrimination against women, and the belief that women should be kept in only at homes. They also add that women may be the victims of any type of crime, including robbery, murder, and cheating and they are identified as ‘crimes against women.’ More recently, this year in Chennai, an outsider sexually assaulted a female student on the university campus. The public was shocked throughout the state as a result, and the institution was compelled to revise its policies for the students. After specific hours in the evening, they are not allowed to leave the hostel grounds. Similarly, a number of crimes against women go unreported. B.S. Pooja and her fellow researchers found a “notable difference in the occurrence of crimes between the years 2020 and 2022 both at the national and state levels. Specifically at the national level, in 2020, the total cognizable CAW was 371,503, whereas, in 2022, this number increased to 445,256.” An article in The Economic Times details that “In 2024, the National Commission for Women received 25,743 complaints, with 24% related to domestic violence. Complaints about the “right to live with dignity” and dowry harassment were also significant. Uttar Pradesh reported the highest number of complaints.” It is further shocking to note that women with psychological and physical disabilities are also subject to such crimes. Dipanjali Singh points out that In India, sexual violence against girls and women with physical or psychological disability is more common because of communication challenges and their reliance on careers. In this situation, well-known Indian author Kavery Nambisan tries to convey to the public about women’s empowerment and understanding of women for better living. Her writing concentrates on how society treats women in stereotypical ways based on its own interests. Women in Nambisan suffer from sexual abuse, culturally-based restrictions on their basic rights, strong adherence to family responsibilities, and other issues. The female characters in Nambisan come from a variety of social backgrounds. Through the prism of intersectional feminist viewpoints, this study examines the ways in which women face discrimination and oppression in the novel *The Hills of Angheri*.

Review of Literature

Several research works have been done by analyzing the literary works of Kavery Nambisan in several dimensions. Hemanth Kumar Mekathoti conducted research on the use of the term “feminine sensibility” in order to comprehend the opposing forces of modernity and tradition. Jenniffer L explored the satirical societal image accompanied by psychological imprints and cultural differences in the works of Kavery Nambisan in relation to satirical psychological realism and cultural authenticity. Veena Rani conducted research titled “Novel as Activism” and analysed the works of Kavery Nambisan to find out how Nambisan’s novels directly expose societal problems. Itika Dahiya in her article “Slum-Dwellers Struggling to Breathe: an Assessment of Kavery Nambisan’s *The Story That Must Not be Told*” exposed the severe



realities and outcomes of modern Indian society. Padmavathy G. made a study on, “Feministic Views-Seeking Self-Identity of the Protagonist with Reference to Kavery Nambisan’s *Mango Coloured Fish*” and gave a clear picture on women’s struggle and recommended for redemption. Rajkumar, J. in his research work entitled “Emerging women in the novels of Kavery Nambisan a study” analysed the female consciousness of Nambisan’s female characters. Rajeswari in her study entitled “Ecofeminism in the Novels of Kavery Nambisan”, detailed the oppression of women by connecting it with the oppression of nature and related them with patriarchal practices. Numerous studies that primarily focus on Nambisan as a feminist author and capture her brand of ecofeminism have been conducted. As of yet, no research has been conducted on the intersectional feminist issue in relation to Kavery Nambisan’s *The Hills of Angheri*.

Objective of the Study

The study aims to bring out:

1. **The circumstances where women face oppression within their own family and the public.**
2. **The reasons that the family and the public give for the suppression of women.**
3. **The identities exhibited by women both in the family and in the public.**
4. **How women are suppressed by intersectionality.**

Methodology

The study seeks to examine intersectional feminist themes found in Kavery Nambisan’s *The Hills of Angheri*. A comprehensive analysis of the selected work is conducted, and relevant secondary sources, such as scholarly works on the author, were gathered to provide context and depth to the investigation. In order to effectively perform a qualitative analysis of the chosen novel, this study employs systematic textual analysis.

Navigating Oppression

Nalinakshi, a girl from a strict rural community who aspires to become a doctor and open a hospital in her hamlet of Angheri, is the protagonist of the story. She is not allowed to continue her medical course due to the widespread belief that only boys are more qualified to become doctors than girls do. However, her schoolmate Jai is free to pursue a career in medicine. In spite of the opposition, Nalli is passionate about realising her dream and succeeds in becoming a surgeon. Nalli observes that in her village people who are fortunate enough to have access to clean water, air, and healthy food but are denied access to medical facilities. Nambisan states, “they live on chapattis, dal, onion and green chilli and chew a raw mooli or carrot afterwards. . . they drink tea, once a day in summer, twice in winter. They eat what they can get and they’re healthy. (THOA 357) Additionally, doctors are reluctant to practice in these remote locations, which makes medical facilities extremely inaccessible to them. She decides to become a doctor and run a hospital for her people with a service mindset. However, her people do not receive this generous attitude of Nalli positively, and they create obstacles to achieving her goal. Even her family members do not trust Nalli since they are also part and parcel of the male-dominated society that always wants women to associate themselves with household work, give birth to children, and take care of the elderly people at home. However, she is determined to achieve her goal despite the obstacles and hardships that she encounters on her journey. Rajkumar mentions in his study that a woman should possess qualities like “Determination, self-confidence, courage and introspection” that will make her more assertive.

This study tries to bring out the areas where Nalli faces oppression at different levels: as a daughter, a girl, a doctor, a student, and a foreign national through the lens of intersectional feminism. Anna Carastathis points out that that oppression is not a single process or a binary



political relation but is rather best understood as being composed of several, overlapping, or interwoven systems. She also notes that one of the pioneers of Critical Race Theory in the American legal school, Black feminist legal scholar Kimberlé Williams Crenshaw, first proposed and then developed the metaphor of overlapping categories of discrimination.

Oppression as Daughter

The first opposition to Nalli's decision to become a doctor starts with her family. They want Nalli to be a common woman by getting married and giving birth to children. But Nalli disapproves of that by saying, "I'm going to study to be a doctor first" (THOA, 7). However, her family is very much worried about her marriage. They believe that if she is well educated they may not be able to find a bridegroom for her. "Five or six years of college and then it won't be easy to find a husband." (THOA, 23). In this instance, Nalli faces gender-based discrimination from her own family. Women should sacrifice their own goals in order to marry someone, according to the strong belief held by both society and the family. Nalli is suppressed since she is a girl. Her childhood friend Jai, on the other hand, has no obstacles in his quest for education. Nalli questions, "If Jai can, why not me?" (THOA 21). Suzanne LaFollette points out the situation of a girl as "having had less freedom than the male, she has not been able to assert to the same extent her right to live for herself" (553-54).

Oppression as a Student

Nalli also faces challenges as a medical student in Madras. She is not able to go with the customs and behaviors of city boys and girls as she hails from a village background. Previously, she has experienced disturbances for being a girl and now as a rural girl. Nalli is anxious after joining medical college, as she is much worried about ragging. She is made to sit on a throne with her feet submerged in a bucket of disgusting liquids, including a mix of dead man's mouthwash and enema fluid. Nambisan exposes how a woman is treated by society in different segments of her life. Mary Wollstonecraft rightly says in her introduction of *A Vindication Of The Rights of Women* that men consider females rather as women than human creatures. (11)

Oppression as a Girl

Women are typically the targets of a lot of sexual attention from men. They constantly aim to attract women's attention in order to satisfy their erotic desires. Previously, family members had to formally engage men and women before allowing them to have sexual intercourse. In the current situation, premarital sex is rather prevalent and such formal engagements are kept at bay. Such premarital partnerships are mostly caused by medical improvements that lead to relationships that are more physical. Nalli also faces physical abuse from her cousin Vishnu, who tries to molest her once. She feels guilty and prays to god "Never again, God, never will I give in to such cheap thrills...." (THOA, 66). However, Nalli does not yield herself to the urges of Vishnu. She is highly determined and confident in her studies. Nalli is not prepared to take her focus away from her academic objectives, much like the current generation of college girls who are overly preoccupied with material pleasures, and engaging in unethical relationships. She has a strong commitment to her work. Bogle K points out this kind of sexual motivation as "Hooking up". It is sexual behaviour between two people who are not in a relationship. It includes actions like kissing to having sex. Nambisan points out the challenges that women need to face in the current scenario through Nalli.

Oppression as a Doctor

Amidst many struggles, she completes her course and returns to her village after passing her examinations. She treats a few people in the village, such as the diabetic wife of Basawappa, Nanja's chest pain, Anni's sore armpit lump, and Maregowda's wheezing attack. When she intends to treat Satyavati, the wife of Vaidyar. Satyavati has a fracture on her right femur.



Satyavati does not allow Nalli to treat her. She asks her Vaidyar husband to take care of her. It is believed by the people that a woman cannot become a doctor and she cannot treat patients. The fact that Nalli is a female and the Vaidyar is a male is the only factor influencing the acceptance of this kind of contrast.

Oppression as a Foreign National

She has already faced many troubles in her mother country, so the awaiting troubles in a foreign country may not be very challenging for her. However, the challenges that she has faced in London are quite different from the problems that she faced in India. In London, she faces the issues of the Diaspora. She is isolated because of her nationality and her gender. Her conversation with Dr. Bansali reveals her resistance to the coloniser's mindset. "Sir, England is a different country. They ruled us for so long, now they resent us going there as equals" (THOA 184). She begins training in the casualty department and shifts to the surgery department. Paul Smutch, Mike Mace, and Vivian Mathews are Nalli's coworkers. When Paul states that the people from the third world need our assistance, Nalli is immediately enraged and raises her voice, asking "Third world? Which is chosen as the first by whom? whose second?" (THOA 201). She asks herself, "Did my credentials begin with being Indian, Hindu, a woman, a doctor, or a rustic?" (THOA 201). Moreover, a patient refuses to be treated by her saying he likes to be treated by a British doctor and not by an immigrant. The word "immigrant" hurts Nalli to the core.

Conclusion

The research has tried to navigate the oppressions that the female protagonist faced in the novel *The Hills of Angheri* through in-depth textual analysis. The study also includes pertinent references from secondary sources. According to the study, Nalli is a sample of women who experience widespread oppression on several levels in both the family and society at large. Because she is a girl, a daughter, a student, a medical practitioner, and a foreign national, she frequently receives unequal treatment. Because of her several identities, she experiences discrimination. This is the main stream of intersectional feminism. For a more thorough examination, the study could have concentrated on additional minor female characters in the novel. The phenomenon of oppression is pervasive. Race, gender, caste, religion, economic standing, and other factors are taken into consideration. It could be observed even among the members of a family. It is strange to see that in a family, one person receives good treatment while the other does not. While someone with a dark complexion receives distinct treatment, someone with beautiful complexion receives favourable treatment. Individuals who are wealthy will be treated better. Similar to what occurs within a family, it is also evident in society. People will be viewed from a greater variety of perspectives by society. In this odd behaviour of the society, women are subject to a lot of difficult situations. Despite being a necessary resource for the family and society, women are mistreated at different levels. She experiences a great deal of persecution in all of her positions as a girl, daughter, student, and professional. She is perceived as having several identities. Regardless of what position she attains, she faces hurdles because she is a woman. Nambisan through the character of Nalli, She claims that a woman is a human being first and foremost and she needs to be handled with dignity and respect. Kavery Nambisan promotes the notion that women should be treated as human beings.

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Abbreviations

[1] THOA- The Hills of Angheri

[2] TTAB-The Truth (Almost) About Bharat

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