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A Comprehensive Analysis of *Auchitya* Theory from Indian Poetics

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Abstract: The beginning of Sanskrit literary theory can be traced back to Bharat muni and his rasa theory proposed in his work Natyashastra. That work can be considered to be the initiation of what followed as Sanskrit or Indian Poetics. There was a great lineage of intellectual masters who tried to propagate the importance of various elements as the backbone of the literature or literary sense. *Auchitya* theory by Kshemendra is one of such theory which tries to define 'aptness' as one of the most important factors in creation of aesthetic work. Present paper tries to illustrate its origin and development along with the arguments Kshemendra originally put forward as explanation.

Keywords: *Auchitya, Indian Poetics, Kshemendra*

Lead In:

Nothing is definitely known about the date of birth of Kshemendra, the well-known Poet, Historian, Rhetorician and Humourist. Almost every important branch of Sanskrit literature has been enriched by this versatile genius. It is presumed that he was born during the period when King Anantaraja (1028-1063 AD) ruled Kashmir. Kshemendra was a versatile genius. He wrote poems, narratives, didactic and satiric sketches and treatises on rhetoric and prosody.

Sanskrit was the language of the elite during Kshemendra's times. Kshemendra received his education from the famous scholars and teachers like Gangaka, Abhinavgupta&Somapada. Abhinavgupta was the famous Acharya and scholar of Shaiva Doctrine. Kshemendra himself was a Vaishnava though his father Prakashendra was a Shiva devotee. Some of the famous works of Kshemendra are *DeshUpdesha, Narmala, LokaPrakasha, SamayMatrika* etc. He shortened the famous work Mahabharat of one lakh slokas under the title of Mahabharat Manjri in 10655 slokas only. He reduced *Guna*dhya's seven lakh slokas Brihadkatha to 7500 slokas titled BrihadkathaManjri and 24000 slokas of Ramayana to 6391 slokas. His two works Rajavali and Nripavali are not traceable. According to Dr. A.B. Keith, non-availability of Rajavali is a great loss to Sanskrit literature. Kshemendra's work on Budha's philosophy *BudhavandanaKalpalata* written in 1052 AD is well known.

Auchityavicharcharch is the most important of the four treatises devoted to literary critic byKshemendra the other three being the *Kavikanthabharana the kavikarnika*and the *Suvrittatilaka.* AsKshemendra himself says in his work it was written in the times of the king Anantraja i.e. sometime before 1080. He may not be a first-rate poet but as a critic he cannot be ignored at all. The concept of *uchit* is unique in Indian poetics, which is discussed by Kshemendra in his `*Auchityavicharcharcha*; He suggests 28 corresponding equivalent concepts of propriety.

AuchityaBefore Kshemendra:

In all likelihood, Bharatmuni, who lived in the second century, was the first to ponder about Auchitya. Anukrti, according to Bharatamuni, requires anukoolata. "treilokyanukrtinatyam" he

says. Bhamaha and Dandin each have their own opinions on Auchitya. Yashovarman believes in the primacy of speech, spirit, and plot over drama. In poetry, Rudratta (825-850) was the first to utilise the term Aarchitya. In his Kavy*alamkāra*, the alamkarist mentioned observing Auchitya in *alamkāra*s and vritis.

He even went so far as to argue that poetry's flaws are caused by the absence of Auchitya. Anandavardhan proposed the notion of Rasochitya and analysed Auchitya's application in various types of poetry. He took further than poetry to prose works, and he used the name "hetus" to describe it.

Later, Kuntaka also speaks of *Auchitya*as the basis of *vakrata*. Mahimabhatt does not allow even mere touch of *anaauchitya*(inappropriateness)to affect *kavya.* However it is curious to note that Udbhata defines in his *Kavyalamkārasarasamgraha* the figure of speech *urjasvi*as having the spirit in propriety.

The concept of Auchitya existed in the pre-Kshemendrian period, whether in the backdrop of persona, sense, theme, vriti, rasa, word, quality of the elements, the temperament of the speaker and the audience, the sentence or the whole composition, or any other aspect of writing. In terms of aesthetics, it was discovered that it played a crucial part in the Rasa since it ruled the whole internal and external organisation of the core factors of literature. However, no poet has ever declared that decorum is the heart and soul of poetry. Kshemendra gathers all of these stray strands, expressed or implicit suggestions in the writings of early poets such as Rudrata, Anandvardhana, and Mahimabhatta, and uses them to build his own thesis of Auchitya as the essence of poetry, which is based on his own observations.

The theory of propriety or appropriateness claims that in all aspects of literary composition, there is the possibility of a perfect, the most appropriate choice of a subject, of ideas, of words, of devices. As such, it has affinities with Longinus's theory of the sublime. The concept of propriety with reference to custom, subject, character and sentiment recurs in almost ai theorists and is often discussed in association with figures of speech, *guna*, dosa and ritisAnandvardhana relates this principle specifically to rasa in Dhvanyaloka. Kuntakatoo attached due importance to the concept. Although the term *auchitya* and the emphasis upon it as the life of poetry is of comparatively recent origin, the principle of *auchitya* i.e. appropriateness had been implicitly reckoned with from the time of the earliest writers on the

theory of poetry in Sanskrit. Ultimately, it was Kshemendra who attempted to raise *auchitya* to the position of the Life of poetry, and to give a comprehensive exposition of it in all detail in his valuable treatise Auchitavicharcharcā.

The term - *Auchitya*:

As described by Ksemendra, the greatest exponent of this theory,

> Ucitamrpahurācāryāhsadršamkilayasyayau/
>
> Uchitasya ca Yobhavastadaucityompracaksyate!!(Kshemendra, kārika 7)

That means, *auchitya* is the condition of being appropriate or fit, the state of being proper. When one thing befits another, or when things suit each other well and match perfectly, they may be said to be proper or appropriate Such is matching or fitting quality's *auchitya*. To clarify this further, when the different components of a composition are appropriate to the context, when they match and balance harmoniously to achieve the purpose of the poet, the qualny is tamed *auchitya*.

Anandvardhana gives a comprehensive exposition of the principle of *auchitya* with a clear understanding of its function in poetry. He implies that *auchitya* has to be adhered to at every step in all poetry of any worth. According to the theory of diyan, the ideal kaya is that in which rasa is manifested through *dhvani*i.e., *rasadhvani* Hence, the Supreme goal in any poetic composition is manifestation of rasa. Anandvardhana relates *auchitya* primarily to rasa.

***Auchitya* and Rasa:**

The indispensability of *auchitya* for proper evocation ofrasa is emphatically stated as follows:

Anaucityadrtenanyadrasabhangasyakaranam.

Prasiddhaucitya - bandhasturasasvopanisatparā. (*Dhvanyaloka*330)

i.e. "Other than impropriety there is no cause that contributes to the breach of rasa. The prime secret of rasa - manifestation is conformity to well-known tenets of propriety."

Thus, *auchitya* is reckoned as an intrinsic element in rasa, *auchitya* has two aspects. On one hand, it is the condition of appropriateness of the subordinate and rasa manifesting

elements to the dominant rasa, and again it is their harmony and proper mutual relationship among themselves so that they promote the evocation of rasa *Auchitya* in respect of the nature of characters (*alambanavibhāva*) will determine the selection of the *sthayibhāva* to be nourished in the context.

Characters in literature are divided into three grades on the basis of their social standing as

    a. Noble

    b. Middling

    c. Lowly

In the subject of *sanghatana* i.e. verbal collection too Anandvardhana emphasizes the need for propriety. *Sanghatanas* are dependent upon *guna*s and evoke rasa. The selection of *sanghatana* is said to be the property of the speaker and the spoken (content), as well as of the literary form employed such as unconnected single verse*khandakavya*, drama so forth. That is to say, the criterion to elaborate style long compounds or hardly any compounds, is propriety in respect of the characters involved, of the subject matter conveyed and of the literary medium adopted. Whereas Abhinavagupta criticizes those critics who put *auchitya* as more essential to poetry than rasa even. He says that one cannot be indiscreetly using the word *auchitya* by itself; he further defines *auchitya* as "a relation and that to which things me or should be in that relation mustbe first grasped." (Locană 44)

Hence, according to Abhinavagupta, *auchitya* is understandable without something else to which things are 'uchit' i.e. appropriate. So, he says, "*auchitya* necessarily relates to rasa, and rasa alone" (Locană 45);

Similarly, propriety should prevail in other factors suggestive of rasa such as *guna*s and ritis. The idea is summed up in Dhvanyaloka like the main task of a master poet is to employ all expressed and expressive elements, with duepropriety towards rasa, etc.

Kuntaka's Views:

The next theorist of note to dwell upon the importance of *auchitya* was Kuntaka. In this opinion, *auchitya* is an indispensable attribute of all poetry. For, he considers *auchitya* as a *guna*, which is common to all margas, i.e., to all poetry, Kuntaka deals with two sets of *guna*s.

(A) The first is constituted of variable *guna*s which vary with each märga and the different märgas.

(B) The second set comprising of two *gunas*, namely *auchitya* and saubhagya, remains constant and should be found in each and every marga. Thus,*auchitya* amounts to an essential feature in all types of poetry, and one of the prime factors that contribute to vicchitt: in a poetic composition. This consideration of *auchitya* as a poetic exellence can be reckoned as a novel idea. Hitherto,"no writer thought of *auchitya* as a *guna*”(*Vakroktijivita* 53-54)

Ksemendra and *Auchitya*:

The staunchest advocate of *auchitya* theory was kscmendra, a later contemporary and pupil of Abhinavagupta. He was a prolific write a poct and a critic and one of his works, viz., *Auchitya*vicharcharcha was written in order to expound his theory of *auchitya*. In his opinion, the soul of poetry was neither rasa nor dhvani nor any other factor laid down by the earlier theorists. He declared *auchitya* to be the soul of poetry and declared that appropriateness is the abiding life of poetry that is endowed with rasa.Ksemendra is vehement in indispensability of *auchitya* in poetry. All components of kāvya perform their function only when they are employed with due deference to appropriateness.*Alamkāras* are mere ornaments and *guna*s are formal excellences what imparts life to them is *auchitya*. They deserve to be called *alamkāras* or *guna*s only if properly placed. They are merely acquired and external properties of poetry while *auchitya* is permanent and imperishable, and is its very life. Without it, a *guna* even becomes a positive defect.

> "If the girdle were to be worm on the neck, or the brilliant necklace on hips, the anklet on the aim or the bracelet on the foot: on if might were shown on those subjugated or compassion on enemies, who will not be the object of ridicule? In the same way, neither alamkāra nor *guna* imparts any beauty without propriety. (KshemendraKārika 4-6)

In accordance with the views of Anadvardhana and Abhinavagupta, Ksemendra equates alamkāras to etremal ornaments like girdles and necklaces decorating the body. and *guna*s to inherent human qualities like bravery or compassion.The entire text of Auchiyavicharcharcha from karikā eleven onwards is devoted to detailed treatment of each of

those aspects of *auchitya*. This study is of an empirical nature. Ksemendra explains why (in his opinion) the particular feature in the given verse is proper or otherwise. In this analysis Ksementdra does not hesitate to criticize the verses of eminent writers; and very often. Finds faults even with his own verses. These comments show his high senese of aesthetic judgement.

Ksemendra deals with the appropriateness of the poetic idea in relation to poetic beauty. Whatever ideas the poet conceives through his genius in the general import of the whole work. A poet is at liberty to make certain changes in the original story to make it more appealing, and such changes serve their purpose only when they are introduced appropriately.

Ksemendra deals with the subject of *auchitya* of rasa al considerable length, and that forms his major subject of discussion. He declares *auchitya* to be the very life of rasa, which in turn in implicitly admitted to be the invariable requisite in poetry. Rasa made attractive on account of *auchitya* is said to pervade the minds of all andMonahanukuritamkaroti(To cause the mind to sprout) (KshemedraKarikā 16)

Rasa cannot be conveyed by words that merely express the emotional state, and therefore the frequent use of the. interjection 'ha', 'ha' (alas, alas) would convey no karuna rasa. A poctic figure *alamkāra* can hinder the realization of rasa, if improperly used, while its proper usage would certainly be advantageous.

The ClassificationofAuchitya:

Kshemendra in his masterpiece speaks of 28 kinds of uchit placements for literary composition, which leads to Auchitya. They are as follows:

1 Pada.	10 Vachana.	19 Satwa.
2 Vakya.	11 Visheshana.	20 Abhipraya.
3 Prabandha.	12 Upasarga.	21 Swabhava.
4 *Guna*.	13 Nipata.	22 Sarasamgraha_
5Alankara.	14 Kala.	23 Pratibha.
6 Rasa.	15 Desha	24 Awastha.
7 Kriyapada.	16 Kula	25 Vichar.

8 Karak.a.	17 Vrata.	26 Nama.
9 Linga.	18 Tatwa.	27 Ashirvada.

And the 28t^{h}Auchitya of is an autonomous.

After examining the interpretation and the examples of every auchityas, we can formulate all of them among four literary formations:

Auchitya And Poetry:

1 Pada.	5 Alankara.
2 Vakya.	6 Rasa.
3 Prabandha.	7 Chhanda.
4 *Guna*.	

Auchitya and Grammatical Composition:

1 Kriyapada.	5 Visheshana.
2 Karaka.	6 Upasarga.
3Linga.	7 Nipata.
4 Vachana.	8 Kalagata.

Auchitya And the Dramatic Personae:

1. Desh. 2. Kula 3. Awastha 4. Abhinaya 5. Svabhava 6. Vrata 7. Stavasata

Auchitya And the Poetical Genius:

1 Tatwa.	5 Vichar.
2 Sarasangraha.	6 Nama.
3 Pratibha.	7 Ashirwada.

Summing Up:

The discovery and recognition of the principle of *auchitya* can be reckoned as significant advance in aesthetic thought in Sanskrit. Anything that runs contrary to the development of the main theme would jar on the literary taste, and hence would be

inappropriate. In this terminology of Sanskrit literary criticism, this is rasa-nispatti the evocation of rasa, the process whereby the *sahridaya* blissfully lives though the sentiments and moods of the poets' experience, presented through the medium of suggestion inddhvan and that alone; a task at which a grosser medium like verbal expression invariably fails.The concept of *auchitya* was the Sanskrit *alamkārkās* way of explaining this balance and harmony of the components of poetry among themselves and in their relation to its ultimate goal.The concept of auchitya grew as a supplement to Rasa and dhvani and was so developed by Anandvardhana, Abhinavgupta and Kshemendra. From the verses of Kshemrendr's zone which set forth the doctrine of auchitya in general, it is clear that like rasa and dhvani, Auchitya came up as a severe criticism of merely physical or materialistic or jewelers philosophy of poetry which made must only of the embellishment and fine diction (*alamkāra*s and *guna*s). This is not true of the critical literature of Kshemendra's time; for rasa had been established firmly as the soul of poetry in poetics. But it is true of a literary practice, of what the poet themselves doing. Kshemendra'sAuchitya is another final criticism of the undue emphasis on the formal elements in poetry.

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Processes of Translation and Writing: An Analytical Study

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Abstract

The study of writing and the study of translation are typically pursued as different pursuits in college. Many similarities have been found between the two groups, as evidenced by studies undertaken on both groups that usually employ the same study approach. A focus on writing and translation as methods of text production is encouraged in this introduction. Examples of study subjects at the interface of writing and translation are sketched out. Following this introduction, we'll take a closer look at competency and profiles, two of these aspects.

Keywords: translation studies, writing competence, text production

1.   Introduction

There has always been a divide between written communication and translation. Both subjects have been studied extensively, and it is evident that they are quite similar in many ways. Here we claim that writing and translation share a common foundation, and that the many different kinds study done by both areas should benefit from each other's discoveries. In the broadest sense conceivable, they are both forms of human activity. Due to human activity's ability to be described at several levels of abstraction, it is difficult to pin down the exact link between the two fields (Steiner 1988: 145).

Writing and translation will be treated as part of a larger category of text creation in this introduction, which includes adaptation as a third party. A procedure that culminates in the generation of a text is what we mean when we talk about "text production." For our purposes, we shall argue that the three categories share a similar foundation, but each one is unique in its own way, and that they may be grouped as members of a group known as "text production," There is no one-size-fits-all answer to the question of what constitutes "text production." Because of the diverse ways these three forms of text generation relate to pre-existing texts, we'll make the case that each one behaves differently in terms of process features. This assumption is proved here by using the dimensions of phases and strategies, as well as contextual features, creativity, competence, and profiles (the latter two being central issues of the contributions of this special section).

2. The type of textual production that is being discussed.

There are various processes involved in defining a person's category membership. The classical Aristotelian perspective is that a group's membership is defined by whether or not it meets a set of sufficient and necessary criteria. Not all occurrences, however, can simply be divided into a number of different categories in light of a set of pre-established, common features. Many people know Wittgenstein's argument for comparing and contrasting different types of games. Wittgenstein (1953, 1958, section 66) argues that the difficulty in classifying games stems from the fact that no one quality can be defined as being shared by all types of games. Thus the idea of "family resemblance" was born, in which individuals of a group are linked by overlapping similarity but do not share a single trait. In Zethsen (2009), translation is characterised as a tertium comparationis (third-order comparison) rather than a non-finite

discipline that relies on either necessary or sufficient criteria (Zethsen 2009: 800). Intralingual translation1 may now be included in translation research as a result of this notion. A notable example of this kind of explanation is found in Goel and Pirolli's definition of design (1992: 401-402). The prototype theory2 is used to define design as a category with Rosch prototype effects (1978). They provide a set of 12 criteria that they hope will serve as a model for identifying commonalities among people. As a result, the definition and delivery of the artefact are separated by a significant amount of time. As a result, they create a template of characteristics that may be used to identify archetypal individuals. In contrast to more peripheral members, prototypical people (also known as core members) have all of the traits of the template (Goel &Pirolli 1992: 402).

Here, we'll lay up a comprehensive definition of text production that takes into account the commonalities that exist across all of its members. Because we think it's feasible to specify a collection of sufficient and required criteria for category membership, our definition should not be interpreted in the same manner as a template in the classic meaning of prototyping With this in mind, it's helpful to think of the qualities of the definition as a basic substrate to which many characteristics may be applied depending on whether the text creation is seen horizontally or vertically. Text creation may be summed up as follows:

An individual or group of individuals work together to create an organised, well-crafted written piece for an intended audience. There must be interaction between the writer's state of mind and his or her environment in order for literature to be generated successfully. Even at the most abstract level of abstraction, it may be categorised as a design activity

It is necessary for any text to be formally and semantically consistent in order to qualify as a text. The author's state of mind and the environment in which the text is written both have an impact on the process of generating coherence. The latter is made up of a variety of factors. As a rule of thumb, every writing is meant to accomplish a specified task in respect to the intended audience. Some people refer to this as the skopos3 (Schjoldager 2010: 153-154). The commencement of the text-creation process is related with the skopos of the target text. The bulk of professional text production projects begin with an external instruction, known as a 'brief' in translation studies. The writer's social and physical circumstances, as well as the resources and tools at their disposal, all have an impact on the process of creating written

work. Digital tools are increasingly being used in the development of most types of texts, as Ehrensberger-Dow and Massey (this book) point out. This has a significant effect on how text producers go about their work. Writing and translation take happen in a variety of different contexts, and this idea is universal.

If you look at our description above, you will see that we describe how a text comes to be as a result of a person's mental state and the context in which they are writing it. The writer of a piece is in charge of directing the writing process by weighing a flurry of options and making several decisions. To establish the kind of these, elements such as the writer's level of ability and recall are taken into consideration.

As defined by this concept, the action of creating text is a design process. According to Goel and Pirolli, design activities are distinct from non-design activities. The two components that separate design activities from non-design activities are logical and creative, according to Goel and Pirolli (Alexander 1964; Archer 1969, quoted by Goel &Pirolli 1991: 397). Logical writing and translation, according to our theory, is a process in which a writer or translator employs the rules of linguistic composition, using language in a logical way to create the text. Problem-solving skills that rely on divergent thinking (as defined by Guilford, 1971) might be classified as a person's creative side. Writers and translators both need good language skills to handle the logical aspects of text development. It is possible that a writer or a translator would encounter difficulties that look insurmountable if they only use their logic. Such issues demand the employment of imagination in order to be overcome, according to Pommer (2008). For handling allegedly intranslatable issues that crop up during the translation process, "Imagination is the most important attribute in resolving seemingly intranslatable problems that arise throughout the translation process" is a critical attribute (Pommer 2008: 364). While architecture and engineering are considered paradigmatic instances of design activities, Goel and Pirolli (1991: 401) argue that the lack of separation between the definition of the design object and its delivery makes writing an insignificant part (Goel &Pirolli 1991: 403). The writer or translator may opt to sketch out a strategy or a framework for the text-production activity before beginning to generate the real output, and while we feel this is typically accurate, we state that this is not always the case.

As a result of the preceding, we believe that the inclusion of extra qualities that make each of the three forms of text production—writing, adaptation, and translation—partially separate from one another can distinguish them. For the most part, each of these approaches has a unique relationship to previously published works of literature. A source text is required for translation, whereas writing relies on pre-existing texts and other sources in a more indirect way. There are some similarities between the processes of adaptation and translation in that both rely on a source text (or more than one) and change the text's style by rewriting or summarising the original material (Jakobsen 2005: 176) 4. As a result, the authoring, adaptation, and translation processes have a wide range of ramifications because of this wide divergence between the three forms of text production. It affects, for example, how the author of the text interacts with the context in which the work is produced and the kind of activities the author does in that setting. This is illustrated in the next part by sketching how writing and translation interact with different components of the writing and translation process.

Process Dimensions (No. 3)

In order to explain how the nature of text creation changes depending on the kind of content, several features of text production might be described. Phases, strategies, context, creativity, competency, and profiles are among the subjects covered in this part, as are other issues that have garnered a lot of attention in the literature for both professions.

Writers and translators go through several stages throughout the development of a work, according to several research (for example, Flower & Hayes 1980; Göpferich 2002; Jakobsen 2003; Englund Dimitrova 2005; Hayes 2012). Even while phase models and descriptions can vary slightly in their level of detail, the following steps are always included in all of them: planning, drafting, and revision, which are not always linear but can also occur in recursive cycles. Writing and translating may both be achieved through these stages, but what sets them apart are the phases that comprise each step, the tactics used throughout each stage, and the writing or translation styles applied (as explained in Carl &Dragsted: this volume).

It is common practise for both authors and translators to use strategies—a series of actions—to help them overcome obstacles and achieve their goals. The term "strategy" is used in writing and translating literature, although its meanings vary depending on the context, and it is frequently used without a clear explanation in many situations. To add insult to injury, it's

in direct competition with terms such as "skill," "tactical" and "method" (Gambier 2010: 412). Throughout this introduction, when we discuss strategy, we mean the actions made when creating a document in order to achieve a certain goal (a similar definition can be found in Jääskeläinen (2009)). The strategies used to write a book might alter based on the author's personal and professional circumstances. Tactics are influenced by a person's degree of mental capacity and knowledge, as well as their sentiments, memories, and other mental states. External conditions, such as the length, complexity, and type of information to be written, all influence the strategies used. A variety of tactics are applied at different points throughout the process. Both writing and translation begin with the creation of ideas and the evaluation of previously published works. When translating from one language to another, a translator first analyses the source text's meaning and then looks for translations that convey that meaning in the target language (with a view to the skopos). In order to understand the subject matter and background information, thoughts and linguistic inspiration of a piece of writing, a text producer analyses 'other' texts and/or other kinds of external (resources). In professional text production, the demands of the end user are a different information source than in translation5. These findings can be correlated with the study of skopos in translating Preparation in writing is more confusing and difficult than in translating since there are so many sources from which the writer might draw. Authors may be more concerned with producing new ideas than translators, because the source material specifies how to portray the book's subject matter. As an example, text producers can use strategies such as (a) rereading previously written material to evaluate its correctness or as a kind of visual stimulus to plan and produce new text, (b) noting a tentative solution, and (c) consulting external sources, where the text producer consults dictionaries, reference books, or the Internet (Van Waes, Leijten, and Quinlan 2009). This is a strategy that can be employed by both writers and translators; nevertheless, it can be presumed that the translator's searches are more concentrated and limited in terms of collocations and phrases, for example. Once the final product has been completed, the author rereads it to ensure that it is free of grammatical and semantic errors. The revision stage is where you're at right now. The translator evaluates the quality of the translation both in isolation and in contrast to the source material. The author's circumstances is assumed to be different from this.

At the textual level, both writers and translators use functional strategies. To express the message of a piece of literature from one language to another, translators employ a wide range of words, phrases and sentences (Schjoldager 2010: 89). Though they may not be directly related to linguistic phrases in the original text, functional approaches can be used by writers to communicate their intended message. Adaptation tactics are used in proportion to how similar the source and target texts are; it's "a question of degree and motivation rather than of kind," when it comes to adaptation, according to Zethsen (2009: 809). If the skopos are chosen wisely, very little traces of the original text may be detected in the modified copy, making the process of applying strategies akin to the act of writing. Translation strategies are used when adaptation is more tightly tied to the original text or texts, and it is reasonable to assume that the translation micro-strategy of simplification7 is often applied (Zethsen 2009: 808).

When it comes to writing and translation studies, process sociology has emerged as a new topic of study since the 1990s. A writer's ability to generate text depends on more than just his or her own thoughts; it is influenced by their physical and social surroundings as well (Bayerman 2007; Risku 2010; Schubert 2007). This work is carried out in a variety of settings, including the physical environment, networks of cooperation and technology tools that have had a considerable influence on the workplace since their inception. Translators' working conditions in the translation sector are heavily influenced by technological instruments such as machine translation software, machine-assisted translation, and translation memory systems (Dragsted 2004, 2006; O'Brien 2010; Christensen &Schjoldager 2010, 2011). Google searches, dictionaries, electronic documents, and so on are all necessary tools for writing but are not always available for translation. In contrast, translation frequently uses translation memory aids or machine-translation systems, which are not always available in writing, but they can be used for translation. Aids and tools, such as those described above, have an effect on the aforementioned stages and procedures, as well the author's originality.

When logical abilities alone aren't enough to finish a text creation task, the text producer must turn to creativity. Writing requires a higher level of originality than translating since it has a more indirect link to pre-existing materials. This is due to the fact that while writing,

the text creator has more latitude than when translating. It is impossible for a translator to be innovative when translating since the source material restricts their options. However, it is important to remember that the level of originality needed of the text author, in both writing and translation, differs depending on the type of content. In technical writing, for example, the writer's independence is diminished because of the text's close connection to other entities. This is a problem. When it comes to public relations texts, text creators need to know how to utilise language effectively to persuade the audience that will be reading it.

Writing and translation contain two more facets: the writer's or translator's competence(s) and their profile(s). These two facets are inextricably linked. Writing studies have focused on how a writer's capacity to write as a skill develops with time and experience, according to Bereiter (1980) and Kellogg (2008). This relationship has always been established between the development of writing and its subsequent output (Becker Mrotzeck 1997; Pospiech 2005).

Translation studies (following Holz-(1986) Männttäri's professionalisation method) have been interested in describing what constitutes a competent professional translator and how competencies connect to the self-concept of translators; writing study has focused on skill acquisition and growth (Kiraly 2000). Numerous competency models have been established in translation studies as a result of this tendency (Risku 1998, Göpferich 2008; PACTE 2000, 2005, 2009). As a result, competence is a well-defined concept in translation studies. Using the idea that the level of competence determines how text producers operate, Göpferich and Jääskeläinen (2009), for example, discriminate between specialists and less experienced text producers.

4. Textual creation research and development

As previously noted, both professions have been investigating the dimensions listed in the preceding section for many years on their own. Studies of both internal cognitive processes and external processes help disciplines understand how writers and translators function throughout the writing or translating process, from receiving a job to producing the final written result. However, little effort has been made to date in order to compare the results in order to narrow the present gap between the two disciplines.

To better understand how the three forms of text creation interact, it is vital to compare and contrast the dimensions and methods used in each of the three domains of text production (for example). The following section summarises a few study viewpoints at the intersection of the three forms of text production:

4.1 Models of text production phases and techniques in terms of text production

Many approaches to text production research exist, depending on the stages and strategies that are being studied. There are several phases and techniques for both writing and translation research, which are outlined in the following sections. It is possible that comparing and contrasting these models conceptually might be an important direction for future study. An emerging question would be whether or not the writing and translation models apply to adaptation and whether or not the notion of adaptation may serve as a beneficial bridge between the two areas. Because there are no models for adaptation to our knowledge. Comparable empirical research in three areas might generate good findings if deductive testing of models is applied to them. Cognitive qualities such as competence and memory may have an impact on how text producers organise their process, which in turn might be studied empirically (see Section 2).

4.2 The influence of context on the development of text

It was not until the 1980s that process study began to focus on the writing and translation process as a whole. This has changed in recent years as the focus has turned to add context. From the perspective of text production, several comparable studies of the interaction of the text producer with context can be carried out, including studies of the interaction of the text producer with technical tools, the interaction of the text producer with people, and the interaction of the text producer with the physical environment.

4.3 Methods of investigation

In order to bring together the research in both areas, it is important to discuss the research methods themselves. Research methodologies in writing and translation studies have always been the same. Methods include verbalizations, retrospective interviews, and observation, as well as technological instruments like keyboard logging, eye tracking, and screen recording.. Experimental research (usually on a limited scale) and field research (to a lesser extent) both

use these methodologies. Dam-Jensen & Heine (2009) and Heine & Koch (2009) argued and experimentally tested (Dam-Jensen & Heine 2012) that the use of text-production didactics in both subjects is helpful. Massey and Ehrensberger-Dow (2011) argue that the use of process tools in classroom education may stimulate student reflection and awareness, as well as give translator trainers with insights into both individual and collective translation behavior10, following the same line of thinking (see also Heine 2012 with a similar approach for writing). In the issue of keystroke logging, it is clear that each industry has built its own software. In Northern European translation research, Translog (Jakobsen 1999, 2003, 2007) is the most often used tool, while Inputlog and Scriptlog are widely utilised in writing (Van Waes and Leijten 2006; Van Waes, Leijten, Wengelin& Lindgren 2012; Van Waes, Leijten, Wengelin& Lindgren 2012). There is a lot of interest in looking at the tools' strengths and weaknesses, both in terms of their use in experiments as opposed to field studies, and in terms of their use in triangulation with other (electronic) research tools.

4.4 Textual production as a form of instruction

Dam- Jensen, Heine, and Schrijver (in preparation) are studying how authors might benefit from translation abilities and vice versa using a different and as of yet somewhat unexplored line of investigation into the didactics of text production. Training in writing could help the translator work more freely with the language without contaminating it with a source language, or (b) translation training could help writing students improve their handwriting because translators, unlike writers, work under direct constraints of a source text. These are just two examples of possible hypotheses to test.

It is important to note that the list of research questions outlined in this article is not an exhaustive one; rather, it is an attempt to stimulate interdisciplinary research, which is in keeping with the Journal of Writing Research's mission to promote cross-disciplinary research (JoWR).

5. A preview of this particular segment is provided.

In this special section, we've made a first pass at addressing some of the issues raised by the study described above. Competence and profiles of text production will be addressed in the studies that follow this introduction.

Ehrensberger-Dow and Massey submit their work "Indicators of translation competence: Translators' self-concepts and the translation of titles" in this special part of the journal Translation using a multi-method approach to translation and translation-process analysis. For this research, we used techniques that are common in academic writing such as keyboard logging and screen recording, as well as eye tracking and retrospection. It is possible to compare title translations done by newcomers, MA students, and seasoned professionals using this method-mix. Participants' self-concept data is analysed, and the results provide light on competence in general, as well as on how experience is obtained.

Authors have long been hypothesised to have one or more of the following categories of writers: broad planners, patchwork writers, or a combination of both. Researchers have found that translators use a variety of approaches to their work; nevertheless, no defined translation categories (such as the writers listed above) have yet to be uncovered in translation research. As an example, Carl and Dragsted's paper, "Towards an eye-tracking and keylogging data classification of translator profiles," offers a first attempt to analyse translation profiles systematically using the similarity assumption. In order to establish translator characteristics, researchers Carl and Dragsted compared translations based on eye tracking and key logging data acquired from students and professionals. To test their assumptions, they establish groups with local and global profiles and compare them to known writing profiles to see whether there are any differences in translation styles regardless of the complexity of the translation work.

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3

Reading Modernism by Peter Childs: A Book Review

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In the realm of literary theory and criticism, Peter Childs' Modernism is widely regarded as an influential and illuminating work ever to be published. This book makes an effort to investigate a variety of facets of modernism in addition to its adjacent ideas, and it does so in a straightforward, comprehensive, and effective manner. Despite the little area available, it has successfully depicted the enormous task of modernism while also presenting the many facets of this movement. The book is broken up into three main chapters in addition to an introduction. It begins with explaining the many literary movements, including Romanticism, Realism, Modernism, and Postmodernism. Childs makes an effort to address the topic of debate from a comparative perspective, most notably the contrast between modernism and postmodernism presented in the introduction. Instead of getting tangled up in purely abstract notions, the book provides a detailed examination of movements that occur inside settings and literary works. The conversation concerning modernism includes not just modernism itself but also related trends like postmodernism and realism and previously excluded points of view. Instead of attempting to provide definitions that are ironclad, Childs looks for signs of one movement in the other, as well as how the two movements overlap and are interconnected.

Regarding the introduction, a close reading of the beginning of Samuel Beckett's play Murphy (Children 5) has been selected. The key ideas of Modernism are explored in this section, including commitment to the thought rather than the body, intended difficulty in texts, theological doubts, fixation with repetition, and a cyclical notion of time. Childs' selection of a late modern art illustrates his desire to portray a dynamic awareness of the period. Simultaneously, he urges the reader to recognise Modernism and Postmodernism from many perspectives while also recognising the distinctions between the two philosophies. Because the most standard definition (i.e., after World War I) is denied as the original

account for the movement in the second part of the introduction, it is evident that the book goes against the grain of fixed and bookish definitions. In light of this, in addition to the fundamental objectives of introduction, which are to establish the tempo, it also provides a critique of the practise of classifying Modernism under a single flag.

The first chapter introduces the various intellectuals who have been crucial in the development of modernism. These thinkers include Marx, Darwin, Freud, Nietzsche, Saussure, and Einstein. Before delving into a conversation about different genres in the second chapter, an overview of the conceptual underpinnings of modernism is presented. Childs gives a succinct summary of the philosophers' lives before avoiding a detailed, theoretical study of the fundamental components of the thinkers' views, as he did in the introduction. Instead, he focuses the conversation on the literary personalities who were impacted by or came across these thinkers' ideas. He does so by examining the thinkers' interactions with the literary characters. Childs emphasises the unfavourable reception of modernist literature based on the earliest Marxist theorists' explanation of Marxism. One of the essential Marxists, Lukács, denounced modernist writers, accusing them of being ignorant of current events and disconnected from modern society (32). The theories covered in the first chapter are related to modernist literature, and each time they are studied, a specific work of modernist literature is utilised as a point of reference. For example, The Time Machine by H. G. Wells, in which determinacy, degeneration, and the beneficial benefits of eugenics are capitalised on, provides an explanation for the impact that Darwinism had on Modernism (Childs 40). Childs continues with this technique all the way up until the end of the chapter when she conducts a deeper analysis of the immediate impact that these intellectuals had on the spirit of modernism as well as its subsequent influence on postmodern thinkers. Childs does not limit the discussion to the particular thinkers to whom each section is dedicated; rather, he adds supplementary notes about other important thinkers like Bergson, Jung, Adorno, Jameson, and William James. This is despite Childs assigning each section to a specific thinker. As a consequence of this, the first chapter does not only provide the various concepts of the philosophers as mentioned above; rather, it also discusses the implications of these ideas for contemporary history and the historians who have written about it.

In the book's second chapter, we take a cursory look at many artistic and cinematic genres. Novels, short stories, poems, and plays are all included in the discussion of different genres. As Childs pointed out, the development of these genres occurred far sooner on the continent than it did in England. Ibsen and Baudelaire are two notable exceptions to the general rule that he associates these literary subgenres more closely with late Victorian writers than with continental authors. The vast quantity of information that Childs is exposed to may make it difficult for him to make decisions, so he has little option but to be picky about the kind of music he listens to. In the introduction, he discusses works, and asserts that Henry James is the founder of both forms due to his use of symbolism and "psychological realism" (75). However, he does not include any Russian or French authors in this section. James had the goal of bettering the "classical realism" of the 19th century, which depicted people whose personality qualities were thought to be necessary and largely provided (Belsey 74-5). Childs examines the books in light of Roland Barthes' division between the "readerly" and "writerly" (76), and he puts into emphasis the experimental components of the Modernist novels as well as the writerly parts. The fundamental addition that Henry James made to modernist novels was the meticulous reveal and ambiguity of language that he used. This forced readers to be more active and participating in the reading experience.

Henry James, an American author, is renowned for his plotless short tales, which follow in the tradition of Nathaniel Hawthorne and Edgar Allan Poe. These pieces are considered to be in the genre of short stories. A close reading of two short stories, "Cantleman's SpringMate" (1919) by Wyndham Lewis and "The Virgin and the Gipsy" (1930) by D. H. Lawrence, It is given in which Childs muses on the issue of sexuality free of the limitations of Victorian morality.Wyndham Lewis and D. H. Lawrence are the writers of these tales (85). Katherine Mansfield's "Bliss," and how free indirect speech is used to penetrate the protagonist's thoughts, highlights the "writerly" text once more. This time, the focus is on the "writerly" text. Mansfield has done a good job of coordinating the writing with the events that take place in the novel. To put it another way, female modernist authors have a purpose to represent women's repression in their writings, and they must slay the "Angel in the House" both inside themselves and in the narratives they produce. Authors in the modernist tradition, such as Virginia Woolf and Katherine Mansfield, are examples.

The discussion of contemporary poetry will continue in the next section. A significant portion of the discussion in this section focuses on the French Symbolists and the American Imagists because of the immense impact that these two schools of poetry had on the English poetry that was written in the 1920s. The late nineteenth-century correspondence, inspiration, and aestheticism that influenced W. B. Yeats' visionary, prophetic, and symbolic poetry are what define symbolism. Symbolism is also characterised by the aestheticism of that time period. Imagism was a rather autonomous trend that gained influence among Modernist writers during the period of time when scientific advancement and linguistic precision were at their peaks. T. E. Hulme and F. S. Flint are credited with being the pioneers of the new poetry, which was characterised by the adherence to the tenets of clarity, discipline, objectivity, lucidity, and directness (Childs 97). Childs also draws attention to the predicament that poets found themselves in after the war in an effort to reaffirm the waning tradition of elitist and high-brow writing, all the while attempting to prevent poetry from becoming a simple instrument of science or business (100).

According to Childs, play was typically a late product of the English Modernist movement, with its origins perhaps outside the country's boundaries. In spite of the fact that Childs asserts that modernist authors did not place the same level of importance on the theatre as they did the novel or the short story (102), he dismisses the influence that the Irish Abbey Theater and T. S. Eliot's play had on the field. It is commonly believed that Beckett and Brecht are the greatest, and perhaps the most successful, contemporary dramatists because of the emphasis that they place on the modern-postmodern gap. This overlap is brought up in the main body of the text.

The following section examines art trends, which change in two ways: First, the advancement of photography lowered the value of realistic paintings; second, the reduction in the cost of colours made it possible for artists like Van Gogh to finance their expenditures. When the art galleries were opened up to the general public, the artists were no longer reliant on patrons to support them financially. Impressionism, Cubism, Futurism, Expressionism, and Surrealism were the art movements that transitioned from representational to nonrepresentational art. Childs examines each of these trends in light of their literary contemporaries and makes an effort to acquaint the reader with the fundamental principles that underpin contemporary art.

For instance, in Ford Madox Ford's The Good Soldier, the narrator refers to Seurat's impressionist style when he says, "the whole world for me is like specks of colour in an enormous canvas." Seurat was a French painter who developed the impressionist style (20).

On the other hand, the book does not intend to provide an exhaustive examination of different art trends. The same strategy is seen at the beginning of motion pictures and the development of the cinematic medium. The first steps of cinematography were primarily taken within the streams of Surrealism and Expressionism, such as Salvador Dali's Un Chien Andalou and Robert Wiene's The Cabinet of Dr. Caligari. Both of these films are considered among the earliest examples of cinema. Of course, the topic of study is restricted to the early phases of film production, and the focus is not so much on the history of cinema itself as it is on concurrent developments in a variety of other areas. The glossary in the book provides the reader with a variety of meanings as well as a comparative examination of the words and deeds that are found in the surrounding area.Researchers interested in modernist philosophy and looking for a book that gives fresh insights into an understanding of modernism that is varied, dynamic, and critical will find this book to be an excellent resource.

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4

Visiting Indian English Novels with Special Reference to Ecological Elements

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Abstract:

The spectre of global warming has jolted humanity to the extent never seen before. On the one hand, unchecked urbanisation and industrialization coupled with emissions from automobiles, air-conditioners, and other sources. On the other hand, needless deforestation and natural resource exploitation have brought us an alarming reality. It is only fitting that those involved in the literary world take arms and try to raise awareness among readers, particularly among the younger generation, of the critical need to act quickly to address the problem. The literary works of prominent Indian authors have been produced that highlight the authors' interest in this respect. In this paper, I investigate the field of Indian English Fiction and critically study works by eminent authors such as Amitav Ghosh, Kiran Desai, Arundhati Roy and some not-so-eminent authors. I conclude that these authors share a common concern, even though their works deal with life in different areas affected by different kinds of problems in different environments.

Keywords: Indian English Literature, Ecology, Global warming, Postcolonial, Postmodernism

Introduction:

The shifting atmospheres of the natural world have long fascinated writers and poets. It extols the wholesome qualities of nature, such as its majesty, purity, and peace, which have a salutary effect on people. At the same time, it tells the story of nature's majestic and dreadful moods, which taught man his position in the world while simultaneously humbling him. This is a truth that applies to the oldest form of literature, namely poetry, which emerged in all of the globe's cultures. Poetry has been around for a very long time.

Since the time of Shakespeare, English literature has placed a significant emphasis on the natural world. This trend continued until the 18th century, when the concept of "nature" gave way to "human nature," marking the beginning of a period in which a gradual conflict developed between nature and culture. At that time, culture was given greater weight than nature, thanks to the boost that it received from discoveries in science. The idea of the "noble savage" proposed by Rousseau sparked a reaction, which led to the French Revolution and the brief Romantic period, both of which were unable to withstand the assault of industrialization. This led to the beginning of the modern era. There was no way to halt the march of scientific innovation.

Science served as a pillar in the cultural foundation. Therefore, the intense attention on psychology in modern literature further removed it from the physical world; this had the opposite effect of what was intended for future generations, which was to remedy the imbalance. Literature transformed from a colourful pageant of nature into a functional art form after the political crises in Europe that followed the First World War had a profound effect on the individual's mind. This resulted in literature being stripped of all its trappings and the microscope being focused solely on the human psyche. The conflict has not been resolved, and as a result, in these postmodern times, we view this connection as an ambiguous nature/culture binary or a nature/humanity binary in which neither term is to be favoured over the other. Neither word is to be preferred more than the other. Considering all of this, it is pretty "natural" or "in order" to acknowledge nature as a separate entity.

At the same time, factual data demonstrates that the actual effects of giving nature a rough deal have resulted in highly catastrophic repercussions for humans. The phenomena of global warming, which has led to a hole in the ozone layer across the globe, melting glaciers, rising

sea levels, and other climate calamities that are being felt everywhere in the world, are too obvious to be ignored. It should come as no surprise to the man that he should only ignore nature at his own risk if he chooses to do so. As a direct result of this, the focus of attention of literary academics has shifted back to nature.

Even though the fundamental tenets of postmodernism lend legitimacy to the native and local elements, the normal tendency in contemporary Indian English literature has been to follow the trends in Western literature. This is despite the fact that the tendency has been to follow the trends in Western literature. There is some solace in the fact that nature is being treated differently from the standpoint of purely scientific and intellectual inquiry, which itself has mercifully seen its weaknesses in having mercilessly ravaged nature all along and brought the world close to an ecological disaster. Whatever the case may be, this finding provides some solace.

When analysing Indian English Literature to determine its connections to the natural world, the reader's first thing that jumps out is that the preoccupation with the natural world is at its highest point in the poetry. This is understandable when poetry was the first literary form that mesmerised humans at the beginning of civilization. On the other side, it looks as though there is no involvement whatsoever in the play, but then again, Indian English drama is not particularly rich either. Then, to determine people's perspectives on the natural world, let us analyse some modern works of fiction, which is the category that features the most published works at present.

Our primary goal in carrying out this activity, which focuses on location, land, niche, home, and habitat, among other things, is to understand better the author's perspective about the natural world. The many problems may include the following: Is the only purpose of what is referred to as a "pen-picture" in writing just to give the reader the impression that he is experiencing a scene through his mental eye by providing a background and giving a feeling of physical context? Is nature depicted as an autonomous entity out there, much like existentialists speak of the world as 'being-there' in its own right? Does the symbiotic bond between a mother and her offspring have any bearing on whether or not it affects people living in its lap? Is what is commonly referred to as "eco-ethics" or sound ecological principle consistent with the values that are articulated in work? Is there any new thought that has been

done about how to combat the self-destructive behaviour that humans has been engaged in toward the natural world? Does the piece of writing attempt to reshape our aesthetic enjoyment of nature, such as our notions of what constitutes a picturesque or magnificent setting, etc.?

Indian English Fiction and Ecology

Concerns about the environment have always been present, albeit to varying degrees, in Indian literature written in English. In early works of literature, such as Raja Rao's Kanthapura, the residents of Kanchamma are shown as worshipping the river Kanchamma in the same way as Hindus all throughout India revere the Ganga. The river Sarayu is shown as having a positive impact on a variety of individuals throughout R.K. Narayan's literature that is set in the Malgudi region. There is talk of a hideaway on the other side of the river, of jungle tribes that live in the hills, and other such things, all of which combine to create a mysterious site infused with the spirit of the location. In later chapters of Kamala Markandaya's works, the nefarious effects of urbanisation are shown. Any discussion on the environment must include examining how people feel about the land their ancestors gave them. In her book, "Nectar in a Sieve," the protagonist, Nathan, is reduced to abject poverty due to the combined effects of industrialisation and drought. Because of his advanced age, he is unable to pursue any other line of work. As a result, he and his wife are compelled to relocate to the city, forcing them to resort to panhandling.

In works of literature, the names of plants and animals can occasionally be used to represent human conditions symbolically; this reveals the author's care for the environment. At other points throughout the story, a description of this kind is required because of how the narrative develops. In the works of authors such as Arundhati Roy, Anita Desai, and Kiran Desai, amongst many others, the depiction of the local culture and way of life is incomplete without mentioning the local flora and fauna, including birds, insects, animals, and even plants.

Author and environmental activist Arundhati Roy has been a fervent supporter of the ecological movement. Together with Vandana Shiva and Medha Patkar, she led the opposition to the planned dam on the Narmada river. In her acclaimed novel "The God of Small Things," which was published in 1997, one encounters nature in all of her unspoiled grandeur in the shape of a river that is free to flow wherever it pleases. The picturesqueness

of the setting captivates the author, and the river Meenachal, as viewed through the eyes of a kid for the entirety of the story, conjures up a lovely image in the imagination of the reader:"It was warm, the water green like reapplied silk. With fish in it. With the sky and trees in it. And at night, the broken yellow moon in it" (123).

However, modernisation causes things to shift. We discover that over some time, the shift in culture brought on by the contemporary trappings of life is responsible for a change in public attitude:"Years later when Rahel returned, it greeted her with a ghastly skull's smile, with holes where teeth had been and a limp hand raised from a hospital bed….Despite the fact that it was June, and raining, the river was no more than a swollen drain now" (124).

The river had lost its pristine beauty and it "smelled of shit and pesticides brought with World Bank loans. Most of the fish had died. The ones that survived suffered from fin-rot and had broken out in boils" (13). The river is polluted with untreated waste from nearby factories, as well as plastic bags and weeds. The story provides a detailed account of the destructive consequences of industrialization on several types of animals. Chacko is unconcerned about the death of a temple elephant that was caused by its contact with a high-tension electric line, despite the fact that this event occurred. On the other side, Estha is uninterested in the puppy that follows him back to Ayemenen after he has been gone for twenty-three years. The puppy attempts to show Estha how close he is, but Estha ignores him.

The concept that urbanisation and industrialisation might cause a decline in the quality of natural habitats is not a recent one. We have seen catastrophes on a monumental scale, such as the Bhopal Gas Tragedy, in which the American multinational corporation Union Carbide took all of the earnings when business was booming but then simply shut the door on the people, including its employees, after the toxic gas leaked out due to poor maintenance of the machinery and killed approximately 2500 people and left a large number of people permanently maimed for life. The unfortunate people were duped not just by the international corporation but also by their own government, which had been in cahoots with the multinational corporation. In the book "Animal's People," written by Indra Sinha, the author provides a detailed depiction of life's misery for the people. The main character, a young man 19 years old, is unable to stand up and must instead walk on all fours due to the toxic chemicals discharged from the facility.As Ma Franci tells him, he was not always like that:

"Such a beautiful little boy you were, when you were three, four, years. Huge eyes you had, black like the Upper Lake at midnight plus a whopping head of curls. How you used to grin. […] your smile would break a mother's heart" (1).

And because of this, he shies away from the mirror! His condition is comparable to that of the victims of Hiroshima and Nagasaki, who were permanently crippled as a result of the bombing that the United States carried out.

In this part of Aymenon, Velutha is worshipped as the deity of the minutiae. He is a man who lives in balance with his environment, and as a result, he makes a living by crafting little objects out of wood and many other natural materials.Roy describes him as making "tiny windmills, rattle, minute jewels boxes out of dried palm reeds; he could carve perfect boats out of tapioca stems and figurines on cashew nuts" (74).When his mother kicks him out of the house, he runs away to the woods along the riverbank, where he finds solace in the company of animals and plants. He sleeps on the bank of the river, just like the main character in Margaret Atwood's novel Surfacing does, and he collects fish from the river, then he prepares the fish over an open fire. Near the side of the river is where he and Ammu begin and continue their sexual relationship throughout thirteen nights. The natural world acts as a testament to their connection.

There is some truth to the idea that nature influences how people spend their lives. In the novel "The God of Small Things," the relationship between the two siblings is a reflection of nature in its purest form. Both individuals break down the restrictions that have been set up by society and give in to the natural yearning. Does the author look favourably upon this sort of romantic partnership? This question is not addressed since there are no fallout results from this link and no character remarks.

The Hungry Tide, published in 2004, is an excellent example of eco-fiction written by Amitav Ghosh. Not only does it emphasise the ecology of a natural location that is one of a kind, the way of life of the people and animals who live there, etc., but it also deals with critical concerns that have an impact on ecology and the human population that is inextricably linked to it. Long back, the economist T.R. Malthus had pointed out that "the power of population is indefinitely greater than the power in the earth to produce subsistence for man" (73). The Hungry Tide paints a vivid picture of how those who have been

dispossessed work the land so that it will give fruit for them so that they may sustain themselves. The politics of multinational corporations, which lead to a horrific event that claims the lives of thousands upon thousands of people, are also discussed in the novel. In addition, there is a sweet love theme that develops throughout the story, but which is not restricted by obstacles such as language, social status, or cultural background.

The novel's main characters, Kanai Dutt and Piyali (or Piya) Roy, are introduced to the reader at an early stage in the story. While the former is a successful entrepreneur who operates a translation service out of Delhi, India, the latter is a Bengali-American researcher working in the United States. Kanai, who is in his forties, is on his way to visit an aunt who manages a charity hospital on one of the islands called Lusibari. The aunt has invited Kanai's nephew to come and take charge of a bundle of papers that belonged to the aunt's late husband, an intellectual activist. Kanai's uncle also passed away recently. Piya, who is in her twenties, is currently in India to research the behaviour of dolphins.

According to the environmentalist Jonathan Bate, the dilemma of Green reading is that "it must, yet it cannot, separate ecopoetics from ecopolitics" (266). When multinational corporations (MNCs), for instance, tamper with the DNA of seeds and flowers for the purpose of developing exploitative inventions, they must find themselves in conflict with ecologists. The tragic Morichjhapi murder of Hindu refugees from the country that was formerly known as East Pakistan serves as the focal point of the political discourse in Ghosh's novel. Despite the harsh topography of the Sundarbans, which had a significant number of tiny islands that were prone to become inundated due to the regular waves that came crashing in from the ocean, over 30,000 people had lived there. These islands were home to hazardous animals such as tigers and had dense mangrove forests. There is evidence that in 2002, the government of West Bengal, in conjunction with a business house known as Sahara Pariwar, forcibly removed around 10,000 residents of Jambudwip Island from the island in order to make way for the construction of a resort for vacationers. Although it may appear to be in favour of ecological preservation at first glance, the concept of a naturally attractive ecosystem that is kept in pristine condition to attract visitors does not reflect the reality of the situation.

However, the backdrop of the Sundarbans, which spans over portions of India and Bangladesh and is a place where man is perpetually pitted against nature, is of greater interest to us than the narrative itself. However, the people who were forced to flee their homes could establish mutually beneficial relationships with the natural world around them, drawing their nutrition from the environment while also making efforts to protect it. They hoped that one day they might be able to return to the Sundarbans, which they thought of as a portion of their native land. (165). They worked diligently to make Marichjhapi one of the most developed islands in the Sundarbans as quickly as possible. In only a few short months, the area established a vibrant regional economy without receiving any assistance from the government. The Left Front government of West Bengal, which felt insulted by the successful resettlement of refugees in Marichjhapi, accused the refugees of having violated the forest acts and caused a serious ecological imbalance. This was the unintended consequence of the successful resettlement of refugees in Marichjhapi. (Mohanty 176).

The novel's narrative brings the author's comprehension and commitment to the natural world into striking contrast. The natural world is everything, in Ghosh's view. "included everything not formed by human intention." (142) and it is self-sustaining, as for example, the fish "scrape off the diatoms and other edible matter attached to each grain of sand" (142). In addition to this, the author investigates a variety of myths, stories, anecdotes, and beliefs that are popular in the layman's area. At the same time, he has developed an interest in a variety of historical facts and scientific hypotheses, which together comprise the intellectual discourse of nature and habitation.

Ghosh has amassed a significant amount of information on how man has wreaked havoc on the environment. For instance, during the Khmer Rouge uprising in Laos, the rebel troops hunted and slaughtered dolphins in order to harvest oil, which they then used to fuel their cars (305). As he explains in the novel's epilogue, he has also investigated the past and discovered that Money S' Daniel desired to establish a new civilization in this location in which there would be no exploitation. He did this so that the people of this location would not be exploited. Ghosh has made it his mission to investigate the lives of many environmentalists who have contributed to preserving the natural world. They include individuals such as Mr. Paddington, who voiced opposition to establishing a port at Matla; nonetheless, Lord Canning

chose to disregard his advice. As a direct consequence of this, a severe storm in the year 1871 wiped away the port (286-87).

Piya Roy, also known as Piyoli Roy, is a fictional creation of Ghosh that depicts a woman who has committed her whole life to the investigation and protection of the natural world. Ironically, eco-feminists in this day and age hold the belief that a woman, not a man, is a better steward of environment than either of the sexes combined. "Women have been associated with nature, the material, the emotional, and the particular, while men have been associated with culture, the nonmaterial, the rational, and the abstract" (Davion 9). The support for this stand is found in early human societies. "Eco-feminists have claimed that archaeological research reveals that such early societies were ecological, equal and matriarchal" (Gimbutas in Derek 21).

There is also the supporting notion of 'gaia,' which refers to the earth goddess from Greek mythology. This concept was unearthed to fit in with the ecological perspective of the planet as an organism that can sustain itself. In India, where this practise is common, the first-morning Puranic mantra that is supposed to be sung after getting out of bed refers to the soil goddess. Therefore, Derek concludes that "The concept of an Earth goddess is nearly universal and certainly ancient. Egyptian, Greek, Indian and Jewish traditions, to name but a few, provide us with female Earth deities" (74).

There is an engaging conversation taking place between Kanai and Piya over the topic of the conservation of potentially harmful creatures like tigers. While Kanai is a leftist who blames the Western "patrons" for disregarding the human cost that goes into protecting wildlife with the aid of Indian accomplices like him, Piya favours keeping the animals in their natural habitat. Kanai is a leftist who blames the Western "patrons" for disregarding the human cost that goes into protecting wildlife with the assistance of Indian accomplices like him. She claims that the natural world had it planned out that way:

> Just suppose we crossed that imaginary line that presents us from deciding that no other species matters except ourselves. What will be left then? Aren't we alone enough in the universe? Moreover, do you think it will stop at that? Once we decide we can kill off other species, it will be people next – precisely

the kind of people you are thinking of people who're poor and unnoticed. (301).

This hypothesis is consistent with the postcolonial paradigm shift from the exploitation caused by colonisers to the exploitation committed against the oppressed in indigenously controlled communities. She confides in Kanai the following information regarding the challenges that accompany initiating programmes to investigate and protect natural areas: "Easy?' There was a parched weariness in Piya's voice now. 'Kanai, tell me, do you see anything easy about what I do? Look at me: I have no home, no money and no prospects. My friends are thousands of kilometers away and I get to see them maybe once a year, if I'm lucky. And that's the least of it. On top of that is the knowledge that what I'm doing is more or less futile" (302).

It is necessary to add to this picture the reality that government indifference and corrupt practises are the primary causes of the deterioration of the eco-system. When Piya submits her application for authorization to examine the waterways of the Sundarbans as part of her research study, she is required to have an official guard accompany and accompany her at all times. Ironically, it is the security guard who, in collusion with the boatman, whom she is again compelled to hire much against her will, swindles her and even takes her camera at the conclusion of the workday. They do this in collaboration with one other. As was evident from their behaviour, they were also capable of causing her physical damage; however, thanks to Fokir's timely intervention, this catastrophe was avoided.

Before we get into the most important challenge that the people of the Sundarbans are up against, let's take a moment to discuss some important points that were raised by Arne Naess, who is considered to be the "deep ecology" intellectual guru. According to Naess, the well-being and flourishing of human and non-human life on planet earth has value in itself, and secondly, this value is independent of the usefulness of the nonhuman world for human purposes. In other words, the value that Naess ascribes to the well-being and flourishing of human and non-human life on planet earth is intrinsic. However, the continuation of human existence and cultural development is not incompatible with a world with a significantly reduced human population. (Naess's sessions: 68). This observation immediately sets the interest of humanity against the interest of the non-human world, as what we witness is a

decrease in the number of non-humans while there is an increase in the population of humans. This human-nonhuman hierarchy in inter-species reasoning is connected to other similar dichotomies, such as civilization and barbarism, as well as culture and nature, and it is truly intractable.

While environmentalists have their own perspective on how nature should be preserved, migratory populations are fighting for the right to continue their lives. The government's stand is this: "This island has to be saved for its trees, it has to be saved for its animals, it is a part of a reserve forest, it belongs to a project to save tigers, which is paid for by people from all around the world."

The postcolonialists argue that when the colonisers took over places that were inhabited by artless and simple individuals who lived in close proximity with nature, such as in the settler colonies of America and Australia, they saw the indigenous people as being not much better than animals. In light of this, there is no way to know whether these early settlers had good intentions when they tried to safeguard the creatures. Huggan and Tiffin, two critics, make the following statement while citing Robert Cribb on the topic of the legislation that the Dutch settlers in Australia enacted: "The creation of national parks and the protection of endangered species have both excluded indigenous peoples from regions they have occupied and managed for centuries and have hampered them from using natural resources as an economic base from which to seek modernity' – a modernity into which European incursion had already propelled them" (Huggan and Tiffin 187).

Here, in the setting of the Sundarbans, Kusum articulates before Nirmal the migrant community's response to the 'project tiger,' which also tackles the sensitive question of the hypothetical right of the animal world to exist about the requirements of human existence:

> "Every day, sitting here, with hunger gnawing at our bellies, we would listen to these words repeatedly. Who are these people, I wondered, who love animals so much that they are willing to kill us for them? Do they know what is being done in their names? Where do they live, these people, do they have children, mothers, fathers? As I thought of these things, it seemed to me that this whole world had become a place of animals, and our fault. Our crime was

that we were just human beings, trying to live as human beings always have, from the water and the soil" (261-2).

For the landless people, the tiger becomes a symbol of the state, which wants to discipline them in the tiger's name. This is true even when Ghosh investigates the many ideas that J. Feurer has proposed on how the tigers became maneaters (240).

When Piya discovers the dead body of a dolphin at the conclusion of the book, the circumstantial evidence and Fokir's testimony suggest that the irresponsible official guards were responsible for the animal's death: "…it was probably some kind of official boat, used by uniformed personnel – maybe from the coastguard or the police or even the Forest Department. It had one speeding down the channel, earlier in the day, and the inexperienced calf had been slow to move out of its way" (346).

Piya and Fokir's marriage, which took place at the same time that a tremendous storm hit the area, was a significant event that occurred at the same time that a powerful note was heard. This event occurred as a result of nature triumphing over the human division of society based on class. They had no choice but to huddle together for protection on the thick limb of the tree. She puts her arms around the tree, and Fokir, who is seated behind her, does the same. Both of them are then secured to the tree with an old sari that belonged to Moyna. "She could feel the bones of his cheeks as if they had been superimposed upon her own; it was as if the storm had given them what life could not; it had fused them together and made them one" (390). In general, Ghosh provides an approach that is fair and equitable to the many different problems involved in preserving the ecological balance.

In her work "The Inheritance of Loss" (2006), another renowned author and winner of the Booker Prize, Kiran Desai, focuses on the geographical aspect of the setting, which is an artistic decoration, also serves as an associated metaphor of home. Suppose the awareness of one's residence is located at a more profound level in the book. In that case, the awareness of one's natural environment is experienced at a more superficial level, on the level of an associated motif. Desai's ecological leanings, which she has acquired from her mother Anita Desai, who is a well-known author, can be seen in the idealistic description she gives of the hill station, which is in the style of a picture of a pastoral setting. In Fire on the Mountain, Nanda Kaul is the one who blends in with the environment; meanwhile, in The Inheritance of

Loss, it is the home that blends in with the surroundings: 'When she looked back, the house was gone; when she climbed the steps back to the veranda, the garden vanished. […] The gray had permeated inside, as well, settling on the silverware, nosing the corners, turning the mirror in the passageway to cloud' (2).

Those who have a passion for nature will find a delicious feast waiting for them at the foot of Kanchenjunga in the form of exotic features of nature, including flora, animals, and luxuriant vegetation. Even the seclusion of the people who live on Cho Oyu has been characterised in terms of the huge squid that has been observed there on extremely infrequent occasions: "No human had ever seen an adult giant squid alive, and though they had eyes as big as apples to scope the dark of the ocean, theirs was a solitude so profound they might never encounter another of their tribe" (2). The symbolic importance of the natural world's animal inhabitants may be discovered, as a matter of course, in the innumerable narratives that have been generated throughout all eras and locations. In the portion of the Cho Oyu that the rustic chef and the other servants are in charge of, one thing that sticks out is how the human and animal worlds are able to coexist peacefully with one another. A bowl of sweets and a saucer of milk are placed in the pit by the cook in an effort to appease a pair of black cobras that have made their home there. The namelessness of the archetypical chef signifies that he maintains a lifestyle that is in tune with nature and the belief that "The natural world exists in its own right and other beings have a will, a way of their own and their own stories" (Drengson 20).

Nevertheless, much like in The Hungry Tide, we encounter conflict in this book as well. Gyan, a Gurkha, finds himself lured to the movement of the ethnic Nepalese Gurkha people who are fighting for the creation of Gurkhaland, their homeland, which would be carved out of West Bengal. It is a well-established reality that issues pertaining to the environment and social issues, such as housing and agricultural land, are inextricably linked. There is a concern over environmental fairness, and this issue "gives these positions a clear affinity with environmental justice movements that protest the common association of acute environmental degradation and pollution with poverty" (Gerard 20).

As Sai comes to know Gyan, her Nepalese-born instructor who lives in the impoverished neighbourhood of Bong Busti, she begins to develop feelings for him. They are brought together by nature, which is able to transcend cultural borders, much as it did for Ammu and

Velutha in Arundhati Roy's novel, The God of Small Things. They share stories with one another about their lives and the lives of their families while sitting in front of the picturesque background of the Delo lake or on the banks of the Teesta river. The natural world draws them closer together, but the cultural politics of their own countries drive a wedge between them. The campaign for Gorkhaland is one manifestation of the Indian Nepalese population's rising dissatisfaction. Gyan becomes a member of this movement and is then subjected to brainwashing, which results in him distancing himself from Sai and even speaking harshly about her. The two are engaged in a vicious argument with one another. Gyan prioritises his geo-ethnic identity above all other aspects of his life. At Cho Oyu, he insults his beloved and makes fun of "that fussy pair" by making fun of their "false English accent" and "powdered faces." He now views them with contempt since they have invaded his native nation. Nevertheless, nature does not invite any living thing to stay with her on a permanent basis. "Even if a group has been here for several generations, the fact remains that it is true so far as the recorded history goes. One cannot make history a ground for claiming a piece of land in these postmodern times when any identity, leave aside the one based on settlement, is fluid and changeable" (Batra 170).

Voices in the Valley, written by Suravi Sharma Kumar and published in 2012, is a novel that features prominently the geography, climate, flora, and wildlife of the state of Assam, and as a result, it is replete with ecological undertones. In addition to this, there is a strong emphasis placed on the traditions, norms, taboos, etc., of the society that coexists peacefully with its natural surroundings. At least at the beginning of the book, the author paints lovely pictures with their words, as can be seen in the following examples:

> Millie would observe the kingfisher sitting still on twigs in order to snap up a tiny fish or a tadpole camouflaged in sheets of algae. Dazzling white, the egrets would wade all over the paddy beds with their necks moving back and forth. At a distance from Borkuiiagaon, the Burha Luit [Bramhaputra] flowed in melodic ripples sounding like the clinking of bangles on a bride's heavily ornamented wrists. (42).

The following is an example of the writer deciphering the language of fish through the reading of the leaves: "Some trees were covered by vines, some stood bare, some bore leaves

pointed like a singi fish, some spindle-shaped like the kuhi fish, some tiny like the puna fish" (68). Even at the most microscopic level, the fight in nature may be seen: "Red weaver ants stitched up the leaves of a guava sapling in a corner into enclosures for homes. Drones and bees attacked a thick wasp, that had intruded into their hive, engulfing it in a ball of bees, exterminating it for its audacity" (71).

Some of the images are indeed fresh, as for example, "The reddened river at a distance flowed trembling with the boats and ferries sailing on it butterflied to their reflections" (116) or "…yards away from the highway lounged a green pond with thick lining of moss and with turtles who looked like upturned saucers floating on the water" (38). However, this focus on ecological aspect is not retained throughout the narrative. After some eighty pages, the description takes the form of journalistic report and the issues covered are also of socio-political interest rather than of ecological interest.

Because of the ecological interest they possess, a few more books may be briefly addressed here. Aruni Kashyap has just published a book entitled The House with the Thousand Stories (2013), which is set in the state of Assam and focuses on the problem of insurgency in that state. The natural world is described at length, yet it plays just a supporting role in the story. She describes the smell of the ground, the river Bramhaputra, the animals, the insects, and other things with the primary purpose of painting a mental image for the reader. The title of V. Sudarshan's novel Adrift, which translates to "A Story of Survival at Sea," accurately describes the book's narrative, which is a riveting account of a tourist couple who were stranded at sea with the crew. The Andaman and Nicobar Islands, known for their untouched natural beauty, serve as a background. The author S.S. Kumar's novel Frozen Waves utilises the Sundarbans region as the setting for the suspenseful events that transpire throughout the story.

As a result, nature is receiving a growing amount of attention in modern Indian literature written in English. Having said that, this focal point is more in the nature of a background. It is still a rather uncommon occurrence for a work of fiction to tackle environmental problems in a serious manner, as Amitav Ghosh has done in his novel The Hungry Tide. Literature, in its capacity as a form of textual representation, does indeed make a contribution to the formation of both culture and nature. Accepting the presence of nature in fact, apart from any

textualization of it, is the current obstacle. It is essential to comprehend that this phenomena is not unidirectional in nature. In point of fact, the feeling is reciprocal "of physical environment (both natural and human built) shaping in some measure the cultures that in some measure continually refashion it" (Buell 2001: 6). There needs to be some kind of middle ground solution that can accommodate the competing needs of both parties.

> Wall Derek suggests the remedy: Economic systems should be infinitely sustainable, cyclical in nature and able to recycle energy and resource inputs. Rather than being based on quantitative measures of gross national product, their goals should be ecologically centred and qualitative. Above all, preservation of, and interaction with nature are vital. The reduction of human wants and the abolition of degrading, alienating work are also sought. Social justice and the creation of a sense of community are equally important; the end goal of a sustainable economy may in a sense be the abolition of economics as a category separate from other areas of life" (Derek 118).

We must not forget that a portion of ecologists came to the late conclusion that the transformation of the economy by itself is insufficient, and that in place of materialism, we ought to be adhering to a sort of "Green spirituality." This is an important point that must not be forgotten (Derek 182). In point of fact, this has been the motto that has been upheld by the traditional culture of India. But in order for our generation to take the reins now, it is not just the scientists, legislators, and literary experts, but all of mankind as a whole that has to awaken in order to avert the disaster that is pounding on our front door.

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5

A Study of Amitav Ghosh's *The Hungry Tide* with Special Reference

to English Language and its Receptivity

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Abstract:

Over the course of the last century, the phrase "global language" has been applied to English because millions speak it of individuals whose native language is not English. There are also many writers whose first language is not English but who come from all over the world to add to the canon of English literature. These authors who are not native English speakers have been able to comprehend their own cultures via the medium of English while at the same time bringing about a significant shift in the English language. A significant majority of the time, these changed variants are recognised as unique English language varieties. This article examines the notion of translingual authors as well as their use of the English language and uses the novel "*The Hungry Tide*" written by the Indian author Amitav Ghosh, who is a translingual writer, as an example. Ghosh is a writer who writes in more than one language. In addition to the works of other academics, the book is analysed with the only intention of concentrating on the evolution of the English language that can be found in it. This is the only goal for which the analysis was carried out. This investigation aims to locate information that will provide responses to two inquiries. The following are the questions that need to have their answers provided: 1. How can authors who write in more than one language demonstrate the evolution of the English language? 2. What are some of how Amitav Ghosh alters the English language in *The Hungry Tide*, and why does he do this?

Keywords: English Language, Literature, Language, Novel

Introduction

The globalisation of the English language has resulted in users in a variety of geographical places deviating from or altering the language in its most common form. The use of non-standard varieties of the English language in literary works will be the topic of the research that will be conducted for this essay. This inquiry aims to determine the arguments offered by the writers for their use of the altered forms. The book "*The Hungry Tide*" by Amitav Ghosh, which illustrates how local languages become part of the English global canon by offering instances of the outcomes of the study that was conducted, accomplishes the purpose of this article. This article is about how local languages become part of the English global canon.

The World's Most Common Language: English

Following the World Wars, the United States of America's considerable power in political, economic, scientific, industrial, and socio-cultural realms further the English language's strong position earned by colonialism at the turn of the 20th Century. This strength allowed the United States to carry forward the strong position won by colonialism at the beginning of the 20th Century. The United States of America was also a pioneer in developing technology related to computers and the internet. As a result of the expansion of movies and music, the English language received more exposure on an international scale. It became more recognisable to individuals in far-flung and isolated corners of the world. The advent of a new English-speaking superpower did not mark the end of the English language's reign as the dominant language globally; rather, this reign persisted and even expanded during this period.

The following is an overview of the development of the English language that was provided by the British linguist David Crystal in his book "English as a Global Language," which can be found here:

The political imperialism of Britain in the nineteenth century was a significant factor in the growth of the English language around the world, to the point where people began to refer to it as a language "on which the sun never sets." This global influence was maintained and developed nearly single-handedly over the twentieth century due to the rising American superpower's economic preeminence. This occurred as the twentieth century progressed. (8)

Multiple proprietors of the English language

As a result of the globalisation of the English language, many dialects will inevitably arise in different parts of the world. All of the countries that other nations had ruled as colonies in the past, such as India, North America, Australia, and New Zealand, developed their distinctive forms of the language after becoming independent. "The legacy of colonial Englishes has resulted in the development of multiple transplanted variations of English with separate language ecologies," as Kachru puts it. Each of these variants has its own set of functions and applications. These non-native variations have, in turn, caused modifications in the varieties of English that are considered native...' (1). The more localised "unEnglish" uses English acquires, the more variations of new (non-native) English come into life, in his view. "The more localised "unEnglish" uses English acquires, the more varieties of new (non-native) English come into existence" (20).

Modifications to the standard English language represent the culture and tradition of the local people who embrace the normal English language. These modifications take place throughout time. Interference from a person's mother tongue is one of the primary elements that considerably contributed to the development of this modification. This interference had a big role. When attempting to describe ways of life, meals, cultural events, or landscapes that do not have a direct translation into the English language, it is often necessary to create new names. These are brand new terms, and they may have originated in any part of the world. As a direct consequence of this, the varieties of English that are spoken in the United States of America, Australia, New Zealand, South Africa, the Caribbean Islands, and India each have their own distinctive qualities that distinguish them from one another and from the English that is spoken in the British Isles. These characteristics also distinguish these kinds of English from the English spoken in the United Kingdom. In their book "The Empire Writes Back: Letters from the Colonies," Ashcroft, Griffiths, and Tiffin distinguish between the standard form of English and the changed forms of the language brought back to the centre from the colonies. This difference is created with the English language in mind.

> … we distinguish […] between the 'standard' British
>
> English inherited from the empire and the english which
>
> the language has become in post-colonial countries.

Though British imperialism resulted in the spread of a language, English, across the globe, the english of Jamaicans is not the english of the Canadians, Maoris, or Kenyans. We need to distinguish between what is proposed as a standard code, English (the language of the erstwhile imperial centre), and the linguistic code, english, which has been transformed and subverted into several distinctive varieties throughout the world. (8)

Regarding these so-called "New Englishes," Salman Rushdie writes in his article "Commonwealth literature does not exist" that "the English language ceased to be the sole ownership of the English some time ago." This is in reference to the fact that there is no such thing as "Commonwealth literature."(70). According to Crystal, "when even the largest English speaking nation, the United States, turns out to have only about 20 percent of the world's English speakers, it is plain that no one can claim sole ownership." According to this assertion, no one may claim sole control of the English language.According to Kachru, "English is accumulating many foreign identities and, as a result, multiple ownerships." (31).

Writers Who Work in Translation

The term "translingual authors" was coined by the American literary critic and scholar Steven G. Kellman, who defines it as "those who write in more than one language or a language other than their primary one" (ix). Kellman praises translingual authors even more in the preface to Switching Languages, calling them "prodigies of international literature." As he states, "By expressing themselves in several language systems, they flaunt their independence from the constraints of the society into which they happened to have been born," *Switching Language: Translingual Writers Reflect on their Craft* (ix). Writing in a language that is not one's native tongue while also writing in another is not a new custom in the annals of written literature; it has been practised for a long time. In the past, authors preferred to compose their works in more widely spoken languages because they believed that writing in these languages would be of higher practical relevance for their literary careers. A number of factors, such as

migration and individual desire, may have led some authors to make the decision to write in more than one language. The number of authors who can write in more than one language has increased dramatically throughout the previous few decades due, in part, to the spread of the English language to previously unreached regions of the globe due to shifting socioeconomic conditions. This has led to an increase in the number of authors who can write in more than one language. Kellman believes that the world's present condition is one of the most important factors contributing to the growth in the number of writers who work in many languages. According to what he has said, "War, illness, starvation, political persecution, and economic hardship have contributed to an unprecedented migration of populations throughout the world in recent decades; [...] And migration is a tremendous motivation for translingualism, which is the process of adjusting to and thriving in a new environment through the use of its native language." (xii).

J. M. Coetzee, Arundhati Roy, Salman Rushdie, Wole Soyinka, Samuel Beckett, and others, who write in several languages, have reached to the top of literary prize lists such as the Noble Prize and the Booker Prize, demonstrating their preeminence in the field of modern world literature.

The Alteration of the English Language by Writers Who Speak More Than One Language

It takes a certain level of courage to write in a language that is not one's native one. Simply because it is more challenging to convey one's feelings when doing so in a language other than one's own tongue. Translingual authors, on the other hand, are the ones who make the decision and successfully complete this challenging assignment. The following quotation from V. S. Naipaul exemplifies the challenge of writing in a language that is not one's native tongue:'It is an odd, suspicious situation: an Indian writer writing in English for an English audience about non-English characters who talk their own sort of English.' (Kachru 11)

Raja Rao, a writer from India who is fluent in several languages, believes that when authors write in English, they modify the distinctive qualities of the language to more accurately reflect national sentiments. Rao is confident that the modifications will be implemented in the future coupled with the standardised form and believes that the change proposed by non-

native writers will receive support. Rao's comments in the 'foreword' of his book Kanthapura are rather moving because he is not a native speaker of the language.

> The telling has not been easy. One has to convey in a lan-
> guage that is not one's own the spirit that is one's own.
> One has to convey the various shades and omissions of
> a certain thought-movement that looks maltreated in an
> alien language. I use the word "alien", yet English is not
> really an alien language to us. It is the language of our
> intellectual makeup […] but not of our emotional make-
> up. […] We cannot write like the English. We should
> not. We cannot write only as Indians. […] Our method
> of expression therefore has to be a dialect which will
> someday prove to be as distinctive and colorful as the
> Irish or the American. (v)

The novel "The Voice," written by Gabriel Okara, a Nigerian poet and writer, is renowned for the linguistic effort that went into writing it. Okara superimposes the syntax of his native language, Ijo, upon the English language structure. This amazing work by Okara contains aspects of African history, folklore, religion, mythology, and visuals. In his paper, Okara attempts to defend his choice to write in what is considered a "strange" form of the English language. "African Speech...English Words": "...a writer may use the idioms of his language understandably in English." If he were to use the English words for these concepts, rather than conveying African ideas and thoughts, he would be expressing English ones (187).

Even though Nigerian novelist Chinua Achebe's most well-known book, Things Fall Apart (1958), was written in English, he weaves Igbo proverbs and other sayings from Igbo oral tradition into his writing.In the final paragraph of his article titled "The African Writer and the English Language," he states, "I feel that the English language will be able to handle the weight of my African experience." But it will have to be a new kind of English, one that is

still able to maintain full contact with its own land while also being adapted to its new environment in Africa (103).

In a way, Achebe's point of view is the last word in favour of the changes that translingual writers make to the English language. He writes the following in the same piece:

The price that has to be paid for a world language is to be willing to have it used in a variety of contexts. The African author needs to make it his goal to use English in a way that is effective in conveying his message while also preserving the function of English as a language that can be used to communicate with people all over the world. He ought to work toward developing an English that can communicate with people all across the world while still capturing the essence of his individual experience. (100)

Amitav Ghosh.

Over the past twenty years, Amitav Ghosh has established himself as a leading figure among post-colonial Indian authors writing in English. It is a testament to his standing as a forceful voice for the presence of Indian translingual writers in English literature. He has been included in a number of major literary lists in recent years.

Amitav Ghosh's Seamless, Borderless World

One of Ghosh's most important issues in his works is the pointlessness of international borders that separate countries. Amitav Ghosh is well recognised as a prominent representative of the realm of limitless dreams. Through his exceptional ability to merge truth and fancy, he illustrates the absurdity of the shadow lines between nations, dividing geographical regions and giving them a variety of names. This demonstrates the foolishness of the shadow lines that exist between countries. Ghosh explains how these boundaries are unable to keep the memories and experiences of friends and families across generations distinct from one another. The idea of a society without borders is significant to Ghosh since it is also what he intends to cultivate in the linguistic domain through the writing of his works. Ghosh's most recent four novels give the impression of violating the limitations of conventional languages. He explores more freedom in these writings at the risk of following normal language standards.

The dialect spoken by *The Hungry Tide*

Amitav Ghosh published his sixth novel in 2004, titled *The Hungry Tide*. The novel is set in the enigmatic tidal archipelago of Sundarban in the Bay of Bengal. It touches on a variety of topics such as history, politics, poetry, religion, myth, and so on.Language, a delicate and powerful tool, is utilised to mix the truth and fiction of all of these distinct parts into one wonderful piece. Gareth Griffiths, in his article titled "Silent worlds: Language and experience in Amitav Ghosh's *The Hungry Tide*," makes the argument that "throughout Ghosh's novel language, speech, writing, translation, and interpretation are met by forms of experience that resist the mediation of language." One of the primary aspects of his argument is this. Amitav Ghosh emphasises the importance of language in the lives of his characters in this piece of literature. It can summon the beast, for example, but only if the beast's name is said aloud: Kanai's question came as a surprise: "Do you mean," he said, "that you saw a —?" But even before he could speak the term bagh, tiger, she had put a palm over top of his lips and said, "No you can't use the word — to say it is to name it." (108).

Nirmal, who is only present in the narrative through his writing, places a strong emphasis on the role that language plays in the daily lives of the tidal people. He says that "the mudbanks of the tide country are shaped not only by rivers of silt, but also by rivers of language: Bengali, English, Arabic, Hindi, Arakanese, and who knows what else?" (247).

Both monolingualism and multilingualism are explored in the novel *The Hungry Tide*.

It would appear that 'human communication' is something that Amitav Ghosh is interested in, based on his novel *The Hungry Tide*. In this piece, Ghosh investigates human communication via the use of both spoken and unspoken language. Piyali and Fokir, two of the three main characters in Amitav Ghosh's novel *The Hungry Tide*, are only able to speak one language each, although Kanai is able to speak several languages. In addition to the several local dialects, Kanai is a skilled interpreter who is fluent in six different languages. "...how many languages do you know?" "Six. "Not including dialects." (11). Piyali has only learned to communicate in English since, when she was younger, she flatly rejected the idea of learning Bengali, which is her parents' native tongue. She cannot even be described as "particularly good at it." Fokir is only able to converse in the native tongue of the nation where he inhabits. In spite of his powerful and alluring singing voice, which he employs when performing the

famous song "Bon Bibi," he remains largely silent in social settings over the course of the narrative. He behaves as though he is a made-up figure who has no interest in taking part in the events that occur in the actual world. Through the unique linguistic abilities possessed by each of these three characters, the author was able to study the power of language as well as the restrictions it imposes on human communication.

Monolingual Piyali's limited language skills have not hindered her ability to communicate effectively in any of her visited nations. Piyali was not interested in learning Bengali when she was younger, and she forced her parents to translate their instructions into English so that she could carry them out. However, she now regrets not learning Bengali because her mother always warned her that there would come a day when she would wish she had known the language. Moreover, I suppose that she was correct (249).

Despite Piyali's regrets about her inability to speak more than one language, Ghosh proves that linguistic skill is not always necessary for effective communication. Piyali could only communicate using the terms "Lusibari" and "Mashima" while they were on the boat; yet, this was sufficient for her to talk with Fokir and achieve her objective.

Ghosh will pursue his objective of communicating through words and quiet even after Kanai has presented Fokir with Piyali's proposition. Kanai, who practically lives and breathes languages, is easily the superior opponent than Fokir, who seems to be a moron. On the other hand, Ghosh has shown that silence can be just as effective as words when making a point.

> She (Piyali) hadn't understood what had passed between
>
> the two men, but there was no mistaking the condescen-
>
> sion in Kanai's voice as he was speaking to Fokir: it was
>
> the kind of tongue in which someone might address a
>
> dimwitted waiter, at once jocular and hectoring. It didn't
>
> surprise her that Fokir had responded with what was
>
> clearly his instinctive mode of defense: silence. (210)

Simultaneously, Ghosh demonstrates that linguistic expertise or multilingualism is not always sufficient to comprehend a situation or communicate effectively. This is something we were

unaware of before to reading this book. When Moyna admits that he doesn't understand why she married Fokir, Kanai, who believes that knowing various languages gives him great communication abilities, can't accept it.'She smiled, as if to herself. "You wouldn't understand," she said. The certainty nettled him in her voice. "I wouldn't understand?" he said sharply. "I know five languages; I've travelled all over the world. Why wouldn't I understand?" […] "It doesn't matter how many languages you know," she said (156).

Even though he is fluent in six languages, Kanai is unable to speak with any of the other characters in the story using the heart language until much later in the story. Piyali and Fokir appear to be unable to communicate, but they have a profound understanding of one another.

Ghosh continues his search by pointing out how language may become mechanical and useless when we don't express the truth in the current world. He says this is especially true when it comes to the English language. We fail to communicate the depth of our emotions. At the beginning of the story, Kanai reveals to Nilima that he is uncertain whether or not he was successful in reaching Lusibari.

> 'You shouldn't have taken the trouble to come to station,'
>
> said Kanai. 'I could have found my way to Lusibari.'
>
> This was a polite lie for Kanai would have been at a loss
>
> to know how to proceed to Lusibari on his own. What
>
> was more, he would have been extremely annoyed if he
>
> had been left to fend for himself in Canning. (22)

Ghosh emphasises that language is incapable of effectively communicating in this situation. As a result, Amitav Ghosh employs language as well as silence in both monolingual and multilingual characters to emphasise that real human connection is not contingent on the ability to utter words in a common language.

Language in the Real World

Language shifts frequently occur better to accommodate the specific requirements of a certain setting. Amitav Ghosh uses examples to show how the same word may have numerous different meanings depending on the context in which it is used. The interests of humans in

regards to language also alter with time. This is "because words are just air" (258). When Piyali shows the boatman a flashcard of a Gangetic dolphin, he takes it for a picture of a bird instead. This surprises Piyali. Piyali uses a piece of paper to create stick figures representing her location and then compares those figures to those displayed on the positioning monitor screen. The manner in which Fokir is dressed makes it difficult to comprehend the message at this moment. 'In the past, she had always used a triangular skirt to distinguish her stick women from her men – but this didn't quite make sense in a situation where the man was in a lungi and the woman in pants' (139). Once upon a time, Piyali fought against the Bengali language, which she described as "an furious deluge attempting to break down her door." She would isolate herself in a closet, load her ears with cotton, and lock the door in order to avoid hearing the sounds. (93). In another scene, we see the same Piyali having trouble recalling the Bengali term for towel, which is 'gamchha'.

Ghosh has also illustrated how word meanings may be inconsistent with one another. Meanings may change depending on factors such as the environment and the people using the term. If it comes to that, Moyna wants to utilise Kanai's linguistic abilities to rescue her marriage, and she asks him to modify the meanings of words.'…whatever they say to each other will go through your ears and your lips. But for you neither of them will know what is in the mind of the other. Their words will be in your hands and you can make them mean what you will' (257).

Amitav Ghosh similarly utilised code-switching in order to navigate the complexities presented by a variety of situations successfully. To demonstrate that Kanai possessed a higher social standing than Fokir, he spoke to the latter using the Bengali diminutive form of address, which is tui. "Kanai noticed […] that Fokir was using a different form of address with him now. From the respectful apni that he had been using before, he had now switched to the same familiar tui Kanai had used in addressing him: it was as though in stepping on the island, the authority of their positions had been suddenly reversed' (325).

Communication and Interpretation

According to the Kenyan author Ngag, "Language, any language, has a dual character: it is both a means of communication and a carrier of culture."(13). The authors who write in translingual styles adapt their native language and culture for readers who are not native

speakers of that language. When words are unable to define a feeling accurately, the challenge of expressing that emotion becomes even more difficult. Piyali can convince Fokir to sing louder on the boat when he sings. Furthermore, she detects a hint of sorrow in his music. However, she quickly realises that she will never be able to comprehend the significance of this song fully. – "She would have wanted to know what he was singing about and what the lyrics meant – but she understood too that a flood of words would not be able to explain to her exactly what made the music sound as it did just then, in that location," the narrative states (99).

Following in the footsteps of Chinua Achebe, Amitav Ghosh would want us to acknowledge that the English language can interpret the majority of the colonised culture, but not all of it. Only when it has been modified to comprehend the task completed will it be able to carry it out. Kanai is at a loss for words when he first experiences life in its genuine form in Garjontola. "He could not recollect the term, nor even the euphemisms Fokir had used: it was as if his mind, in its fear, had emptied itself of language," the author writes. The noises and indications that, together, had acted as the sluices through which information might pass from his head to his senses were no longer functioning properly (329).

Kanai, like Piyali, realised that despite his considerable knowledge of linguistics, he was unable to translate the feelings and emotions that were conveyed in Fokir's song. Piyali had the same realisation. It's possible that he can decipher the song's words, but he can't understand the story that's become so imprinted in Fokir's head.

Alterations Made to the English Language Within "*The Hungry Tide*"

Amitav Ghosh lays the basis in his novel "*The Hungry Tide*" for the linguistic experiments that would come in his subsequent writings. In this essay, he illustrates a number of different aspects of translingualism. He illustrates that writing in a different language is possible, but that it is not always possible to communicate the whole essence of a culture owing to gaps in metonymic understanding. In addition to changing from its traditional form, language is required to develop to represent the personality of a particular culture completely. Amitav Ghosh accomplishes this by altering, to some extent, the standard form of English that is used in this book. In the novel, he makes extensive use of indigenous slang and expressions. On occasion, he will substitute local terminology for their English equivalents without providing

a translation or any clarification. Bindi, cha'ala, achol, mohona, chai, bokachoda, puja, gamchcha, daa, jhi, faqir, nomoshkar, tej, jhola, nouko, danob, matal, and tufaan are only a few of the terms used throughout the text without any explanation or meaning. Other terms that are used are: Ghosh invites readers to read actively because he wants them to draw their own interpretations from the events of the novel.

Because they are not translated, Amitav Ghosh's use of local idioms reminds the reader of the differences in metonymy between the two cultures. They are the mediums via which Ghosh introduces indigenous culture to a global audience.These expressions, such as 'Are moshai,' 'Are mashima,' and 'Are Kanai,' would most likely expose the reader to the normal term used in Bengali for addressing a listener, which is 'are,' to portray a sense of proximity. Although 'tai naki?' (which translates to "is that true?") and 'eki re?' (which translates to "what is it?/!") are both legitimate queries, 'Kanai re,' 'bal to re,' and 'ha re' are Bengali idioms that demonstrate sincere caring for the listener. All of these phrases are the most personal forms of spoken Bengali, and only a native speaker would be able to understand them.

Last but not least, Ghosh's meal selection and use of native culinary terminology will acquaint readers who are not from the tidal country with a specific type of tide nation food. Ghosh makes reference to the terms 'koimach,' 'chhechki mach,' and 'tangra mach' on many occasions. The word "fish" in Bengali, which is spelled "machh," refers to a wide variety of common and popular species. Kanai feels 'giddily satiated' after Moyna has served him a straightforward and traditional supper. 'The meal was simple: plain rice, musuri'r dal, a quick-cooked chorchori of potatoes, fish-bones and a kind of green leaf he could not identify. Finally, there was a watery jhol of a tiny but toothsome fish called murola' (143).

The majority of the recipes included in *The Hungry Tide* are straightforward, daily fare, the most of which are fish curries, which are easily accessible in coastal areas. Any Bengal person would want these well-known and scrumptious traditional dishes because establishments serving food do not typically stock the necessary ingredients. Consequently, Ghosh presents his readers who are not native Bengali speakers with the Bengali cuisine that is closest to his heart.

Conclusion

'Words! According to Neel, words, much like individuals, are endowed with lives of their own as well as their destinies. Why weren't there any astrologers to foretell their destinies and figure out how their kismet would play out? Not only does Neel's viewpoint on words appear in the first two lines of Amitav Ghosh's Ibis Chrestomathy, but so does Ghosh's own understanding of words as living creatures. Ghosh supplies us with a list of over 350 Indian words that were collated by his predecessor Neel and included in The Ibis Chrestomathy. Neel began working with some of his favourite indigenous terms in the latter half of the 19th century, during which time he endeavoured to learn where these terms originated, how they made their way into Indian languages, and, most importantly, how he could have anticipated their incorporation into the vocabulary of the standard English language.

Because European colonisers were present in India for more than 400 years, including 200 years of active British control, many indigenous terminology became assimilated into the English language, the imperial language at the time. Throughout history, these Indian phrases gradually but surely became ingrained in the vocabulary of the English language. The Ibis Chrestomathy, which was compiled around the end of the nineteenth century, provides a list of the Indian words used in English in that era. It was impossible to know which of these words would be acceptable in English use. We, the people of the modern era, are aware of the fact that after two centuries, a number of those terms have ultimately been included as a part of the English dictionary.

Due to the fact that *The Hungry Tide* is a work from the previous decade, its linguistic adventures are a little bit more straightforward. However, while selecting languages for his characters, the author considers their origins in terms of geography, environment, and socioeconomic status. In New York Guides, Boris Kachka discusses Ghosh's linguistic experiments and says as follows:

> There's a glossary of sorts, and Ghosh makes no apol-
>
> ogies for his pidgin-riddled sentences. "When Melville
>
> says 'the mizzenmast,' who today knows what that is?
>
> The idea that language is a warm bath into which you

slip in a comfortable way, to me it's a very deceptive

idea."

Ghosh achieves all of his objectives in *The Hungry Tide* by utilising a wide array of linguistic methods over a number of different ranges. They are as follows: I believe that he uses a significant quantity of indigenous terminology, some of which may one day be included in the English language vocabulary. ii) Amitav Ghosh is responsible for introducing non-Indian audiences to Indian culture. Through the use of terms pertaining to Indian cuisine and day-to-day living, Amitav Ghosh is able to accurately reflect Indian culture. Readers from other countries who finish this book will almost certainly feel tempted to travel to this country and immerse themselves in its vibrant culture.

It is possible to trace back Ghosh's excitement for untranslated original Indian words to a straightforward illustration of one of these terms, which is gamchha. In the book "*The Hungry Tide*," Piyali is able to recollect this Bengali term, which translates to "towel," with the help of Fokir. She recounts how her father, who was well-traveled and cosmopolitan, maintained his gamchha as the sole artefact to remind him of his earlier life in India. Even after it was no longer usable, he wouldn't give up and let Piyali toss it away. Ghosh will utilise this phrase in his next novel Sea of Poppies, giving a detailed explanation of what it is and how it may come to represent everyday life in India. Later this year, Sea of Poppies will be released. He performs it without explanation, interpretation, or translation this time around. "Jodu knew his chances of breaking through these defences were very slim; 'Dressed as he was, in a ripped lungi and banyan, with a faded gamchha knotted over his head, Jodu knew his chances of breaking through these defences were extremely slim;' (101). This is done in such a manner that it appears Ghosh believes the word 'gamchha' has already become part of common English use.

The viewpoint that Okara has on the alteration of the English language by authors who are not native speakers lends credence to Ghosh's linguistic experimentation. Gabriel Okara says the following in his piece titled "African Speech... English Words": "Live languages change like living things, and English is far from dead." The United States, the Caribbean, Australia, Canada, and New Zealand all have their own distinct forms of the English language. They all infuse the language with new vitality while simultaneously reflecting aspects of their

respective cultures. (187) David Kellman In this day and age of globalisation, the English language is widely used and understood across the entire planet. Amitav Ghosh does everything in his power to convey the significance of India's part in the globalisation process. Ghosh makes an effort to trace 'words' as if they were real immigrants making their way from the East to the English language's Western boundaries.

In conclusion, this research concludes that translingual authors advocate for the modification of English to accurately reflect their traditions and cultures to the rest of the world. Consequently, the primary function of these modified languages is to act as a means of communication across various civilizations; as a result, the entire human species is brought together on a single platform.

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6

The Idea of Space and Its Relation with Human Beings in

The Remains of the Day by Kazuo Ishiguro: A Study

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Abstract:

The novel *The Remains of the Day* by Kazuo Ishiguro gives significant attention to the concept of space (1989). The lives of Stevens, an old butler, serve as the primary focus of the narrative. His meditations about his former master, Lord Darlington, and the decline of British principles after the war drive the plot along. The profound connections that exist between Stevens and Darlington Hall are at the centre of the narrative, to the point that the destiny of one character is inexorably tied to the persona of the other character. It is inevitable that Darlington Hall will become a significant location, not just in world history but also in Stevens' own biography. According to this research, *The Remains of the Day* is a story about Stevens' effort to understand his history and uncover the secrets of his life. This is the central theme of the novel. This paper will argue that setting plays a significant role in determining the identities of characters and the direction that narratives take.

Keywords: Kazuo Ishiguro, spatial criticism, identity, power, cognitive mapping, panopticon

Introduction:

Kazuo Ishiguro, born in 1954 and currently living in the United Kingdom, is a Japanese-English novelist, short-story writer, and winner of the Nobel Prize in Literature. He is known for his lyrical stories of regret that are tinged with a subtle buoyancy. The reader is introduced to Stevens, the butler, in the author's work titled "*The Remains of the Day*," which was published in 1989. The entirety of the novel revolves around Stevens' first-person account of his time spent working as the head butler at Darlington Hall, and the emphasis is placed on both personal growth and the progression of history. The setting of Darlington Hall plays a significant role in Stevens' reflections on his prior existence. It is possible to say that the tale of Stevens' personal life runs concurrently with the history of Darlington Hall. Aside from an attempt at historiographic metafiction that focuses on significant players like Lord Darlington, Ishiguro's plot centres on the butler, who is a supporting role (Ekelund 70-71). When Stevens is trying to make sense of his history, the reader is taken inside his head and transported into that world. It is a journey into the past of a character whose stoicism and dedication to duty, even to the point of giving up the most essential pleasures in life, confound the reader.

Because the story is written in first person, Stevens presents himself to the reader as a mystery. There are no other options for understanding his actions than establishing a technique for reading between the lines. That exposes the space of Darlington Hall's overwhelming impact on Stevens' identity. According to Stevens, the grand manor was an active location where important events in global history occurred. One might argue that Stevens' identity has similarly been built, dismantled, and reconstructed in response to the changes that have taken place in the physical space of Darlington Hall. The setting morphs into a living, breathing area that holds the secret to revealing all that has been hidden around the main character.

In light of this background information, the major emphasis of this investigation is placed on the significance of space in terms of its role as a physical presence that shapes identity. *The Remains of the Day* has been the subject of wide and varied scholarly criticism, which serves as the context for our discussion. A number of different approaches, including an unreliable narrator, socioeconomic class and society, postcolonial critique, Japanese Samurai ideals, and

British principles, have been utilised in order to comprehend the narrative.The amount of scholarly research that has been done on Ishiguro's work has, for the most part, explored its importance as a narrative that attacks British Empire ideology. According to Meera Tamaya,

> In his recent and most acclaimed novel, *The Remains of the Day*, it is the dismantling of Britain's colonial empire, mentioned only as the date on which the narrative begins, which provides the determining historical context of the characters' attitudes and aspirations. The date is July 1956, when President Gamal Abdel Nasser nationalized the Suez Canal, thus heralding the end of Britain's long reign as the world's foremost colonial power. Not so coincidentally, on that particular day, the narrator/protagonist of the novel, Stevens, the quintessential English butler, sets out on a journey across England and, in the process, recovers the tragic truth of his past, a truth inextricably bound up with the history of his country. (45)

ElifOztabak-Avci, the author of a recent article on the book, investigates the ways in which the text interacts with the concept of "Englishness," and she makes the observation that "*The Remains of the Day*""emerges clearly as a text attempting to deconstruct the master narrative of 'Englishness' which resurfaced in England at the time in which it was written" (52). Given the wealth of scholarly work that has already been done on the novel, the relationship of the novel with space will be the primary emphasis of this essay. By putting the emphasis on the less-researched context of space, the purpose of this strategy is to bring attention to the fact that a comprehensive text study is required. The novel *The Remains of the Day* places a strong focus on the significance of physical space within the narrative by tying major settings, such as Darlington Hall, to the character of Stevens, the story's protagonist.An examination of the text that is guided by the concepts of spatial theory indicates that there are significant links between Stevens and Darlington Hall. This connection can't be disregarded since it is at the very centre of the narrative, and the course of events for one is inexorably bound up with the persona of the other.

Criticism of Space

It is the goal of spatial criticism to dismantle Enlightenment and Cartesian views about the nature of space, which view space as a meaningless entity that contributes very little to the

narrative of texts. It emphasises Michel Foucault's (1926-84), Henry Lefebvre's (1901-91), and Frederic Jameson's (1934-) theoretical principles to demonstrate that space is an active component in a story. It asserts that place shapes identity and binds it to the human subject. Spatial criticism argues that "space itself is both a product, shaped through a diverse range of social processes and human interventions, and a force that, in turn, influences, directs and delimits possibilities of action and ways of human being in the world" (Wegner 181).Space is not only a location where historical events take place; rather, it is history itself and the basic foundation of human life (185). The work of Foucault, which examines discursive spaces, draws attention to the function that place plays in the formation of identity. As he argues, "Space is the matrix in which knowledge and identities are produced, but also one of the products, and in turn an agent of production" (qtd. in WestPavlov 153). Henry Lefebvre is known for his research on space, which focuses on both the product and the process of social production. According to Lefebvre, the concept of space is loaded with a variety of implications. To begin, location plays a significant role in the regulation of social activity. Second, it is a potent political weapon and an entity that is incorporated into all different kinds of social governance (Butler 42). The research that Lefebvre has done on space hints towards it,"as neither simply a physical container of objects nor an infinite discursive field. It is both socially produced and an essential precondition for the reproduction of social relations" (Butler 42). Reading the significance of space in literary works has garnered a lot of attention ever since the works of Foucault and Lefebvre were published. Answers to the mysteries that have been surrounding the character of Stevens can be found by delving further into "*The Remains of the Day*" and paying close attention to the setting.

Darlington Hall and Stevens

The feelings of attachment that Darlington Hall has for Stevens are so strong that they almost verge on obsession. Even though the novella recounts Stevens' brief visit to Miss Kenton, the expansiveness of Darlington Hall acts as a focus point for Stevens for the entirety of the story. Even though Yugin Teo is on a journey away from Darlington Hall, he has looked into its hold on Stevens' life. As Teo points out:

> Stevens' need to stop and take stock betrays his deep attachment to Darlington Hall. Many years of service that Stevens has provided to Lord Darlington have

exacted a price, and Stevens' sheltered life in Darlington Hall means that he is cut off from the world around him. (27)

Throughout the course of the narrative, Stevens mulls over the requirements of Darlington Hall and is aggravated by a decline in the level of service provided by the servants. He is concerned about the requirement of having a housemaid such as Miss Kenton in order to return the space to its previous standards, which had represented the pinnacle of British values.His actions appear strange for an elderly bachelor who should be displaying some appearance of desire to gain the last chance to date the lady for whom he had a special place. On the other hand, Stevens seems unable to imagine a life that did not involve Darlington Hall in any way. It is only the possibility of Miss Kenton coming to Darlington Hall that allows him to entertain the thought of getting back together with her again. It's as if Stevens is afraid that if he cuts links with the environment where he has built his identity, he would collapse.

The Remains of the Day wonderfully depicts the notion of space as a fluid object that is affected and, in turn, transforms the lives of its protagonists. Darlington Hall, a historic manor home, used to be a place where English ideals and practises were preserved. According to Adam Parkes, "Darlington Hall… is a miniature version of England itself, and the hierarchical arrangement of social relations inside its walls reflects the state of English society at large" (55). During the prewar and postwar years, Darlington Hall was visited by leaders from all over the world. The manor home is transformed into a setting where certain English traditions must be followed under Lord Darlington's system. During this time, Stevens' life as the head butler at Darlington Hall had an effect on his thoughts and feelings about himself. Both Darlington Hall and Stevens are infected with the meticulousness, mechanical precision, fine language, a feeling of responsibility, and other traits that are typically associated with the British nobility. Throughout the course of the narrative, Lord Darlington is shown as a meek and submissive superior who rarely demonstrates overt power over Stevens. When they are face to face, he never criticises or assaults Stevens. Lord Darlington's reputation as a wonderful employer is never harmed, with the exception of Stevens's public shaming at Mr. Spencer's hands in front of Lord Darlington (Ishiguro 205-

206). This raises the question of why Stevens painstakingly reconstructs himself to fit his function as top butler, even to the extent of neglecting his own feelings in the process.

Darlington Hall Representing Greatness and Dignity

Working as a butler brings with it a certain degree of respect and splendour that calls attention to the significance of sustaining British standards. His sense of dignity was formed by debates with the other butlers that took place in the servants' hall of Darlington Hall. According to Stevens, "We English have an important advantage over foreigners in this respect and it is for this reason that when you think of a great butler, he is bound, almost by definition, to be an Englishman" (Ishiguro 44). This approach sheds light not just on the British way of life, but also on the extent to which Stevens would argue that locations related with British ideas should be seen as wonderful or ideal. [Case in point:] The tone of Stevens' story changes to one of astonishment whenever he talks of the virtues and decencies of the British. Even when Stevens is attempting to arrive at an objective definition of decency or grandeur, the existence of Darlington Hall still has an effect on the judgments that he makes. Stevens makes a strong effort to uphold the proper etiquette appropriate for a setting such as Darlington Hall. Due to the fact that he gives such timid performances, it is impossible for him to ever portray the role of a son or a lover (Trimm 146).

According to Stevens, the most distinguished mansions are those that are in the epicentre of political and historical events on a global scale. Employed in such estates, butlers are well versed in aristocratic mores and, as a result, rise in prominence along with the growing renown of the family. Stevens says that "debates are conducted, and crucial decisions arrived at, in the privacy and calm of the great houses of this country" (Ishiguro 121). According to Stevens, Darlington Hall is a hub of political activity that is frequented by prominent individuals who hold influential positions. Stevens, by virtue of his service to Lord Darlington, gives himself reason to believe that he is contributing to the grandeur of Britain.By controlling the location - Darlington Hall – where greatness is being generated, he pretends to make a contribution to those in power (Tamaya 50). Throughout the story, his reverence for Darlington Hall as a place of authority requiring severe subservience influences his behaviour and personal decisions. A devoted adherent of the ancient British ideas and a willing servant like Stevens may get their careers off the ground with the assistance of

Darlington Hall. It transforms into an environment characterised by close observation and restriction, leaving little opportunity for Stevens to express his individuality or have a private life.

Darlington Hall and the Modern Penitentiary

Darlington Hall is comparable to a modern prison in terms of harsh conditioning. Michel Foucault developed four criteria that describe the spatial confinement of inmates inside a jail in his research of modern prisons. The first premise is the establishment of 'boundaries' or 'enclosures' within the organisation. These divisions are used to instil disciplinary monotony. The second premise is 'partitioning,' which specifies how convicts should be placed inside the confines of the facility. The third premise is that of 'functional sites,' which sustain routine activities such as work, exercise, and sleep that are required for the space to function properly. It should be noted that the operational locations have a rather sparse appearance. The fourth and final principle is 'rank,' which serves to maintain the space's hierarchical structure and instils discipline and subservience among the prisoners (Brown 23). Inmates would have neither their freedom nor their privacy if any of these suggestions were implemented. Captives can be trained to behave properly by consistent monitoring. The activities of Stevens are a hidden allusion to the hidden state of living under surveillance in a site such as Darlington Hall, which operates in a manner that is comparable to that of a jail.

Darlington Hall's spaciousness has had such an impact on Stevens' mentality that it leaves little room for private emotions or sensations. The conditioned and docile Stevens is required to do mechanical duties for the space, and he reacts to the needs of the space. Stevens recalls the Lord Darlington's 1923 conference at Darlington Hall as a period when he could show signs of being a "great" butler. This meeting took place at Darlington Hall (Marcus 139). In spite of this, it was also a moment of profound personal grief for Stevens, as his father passed away while he was out running errands in his capacity as head butler. There is no indication that Stevens has informed his master about the impending passing of his father. The notion of the gorgeous butler as the focal point of the most important activities taking place in a rich household is extremely important to Stevens.

While Miss Kenton and Mrs. Mortimer grieve his father's death, Stevens serves to the visitors of the 1923 conference, answering their questions and wishes. It may be claimed that Stevens

is powerless to some extent and must complete the responsibilities assigned to him without objection. All authoritarian places with conditioned and submissive people have this quality. But it's his perspective on the whole incident that makes his narration so revolting:

> Even so, if you consider the pressures contingent on me that night, you may not think I delude myself unduly if I go so far to suggest that I did perhaps display, in the face of everything, at least in some modest degree a 'dignity.' (Ishiguro 115)

The highly mechanised and authority-focused setting of Darlington Hall has had a profound effect on Stevens' personality, which was formerly that of an emotive creature. He shows a robot in the area of Darlington Hall that is programmed to serve without respect for those in positions of power. It is therefore possible to draw parallels between Stevens' existence inside the repressive environment of Darlington Hall and the sedentary lives of convicts who have been conditioned to have a warped perception of both fear and freedom. It turns out that Stevens' existence is conditioned and altered at Darlington Hall, to the point that it impedes his growth as an emotionally self-aware and independent person. Stevens' development is repressed as a result.

The Panopticon and Repressive Surveillance in Darlington Hall

Michel Foucault's investigation of places imposes an authoritative gaze on the subjects, which may be examined further in regard to Darlington Hall. Such settings, according to Foucault, work well by conditioning people to monitoring concepts. Without the presence of an authoritative gaze, submissive people self-police. Through his notion of the panopticon, Foucault investigates the power that the modern jail wields over its inmates (Barry 43). He borrows the panopticon's concepts — a high watchtower in the heart of a contemporary jail – from Jeremy Bentham (1748-1832). All of the jail cells are visible from this vantage point, and prisoners are constantly monitored. Even when there is no guard in the watchtower, the panopticon causes an instinctive reflex of self-policing. For Foucault, the panopticon is "a model for modern societal organization of bodies and spaces" (Tally Jr. 158).

Prioritization of duties is a requirement for operation in any and all contemporary correctional facilities "the spatial demands of facilitating the inspection principle" (Hirst 172). According to Hirst, the contemporary institution employs a technique to manage

inmates' everyday life by regulating their behaviour through inspection and continual observation (172). Within the confines of Darlington Hall, Stevens is behaving in a manner that is reminiscent of a prisoner who is engaging in the activity of self-policing. The fact that he did not feel any emotions when in the private areas of Darlington Hall or while beyond the physical presence of the observer in command, Lord Darlington, is undeniable evidence of the oppressive character of the area.

Readers are only given a glimpse of Stevens's personal life at Darlington Hall on a few instances here and there throughout his musings. Stevens shows hesitation bordering on discomfort as Miss Kenton seeks to refurbish his private parlour in an event told shortly after Miss Kenton's appointment. Stevens thinks Darlington Hall to be a hallowed site, and the attempt to light it up brings sacrilege closer to him (Guth 135). Miss Kenton's behaviour calls into doubt his status as a stoic, respectable servant working inside Darlington Hall. Stevens has no zone of independence in a secluded room that receives little scrutiny from the master. Miss Kenton is chastised by Stevens for intruding into a location that he claims is not intended for enjoyment or relaxation (Ishiguro 55). He quietly questions Miss Kenton's behaviour, which he fears will distract him from his butler duties. He shifts the conversation to formal topics. As a kind of retaliation for her violation of the space, he points out deficiencies in her abilities that she will need to address shortly in order to feel at ease in Darlington Hall. His motivational speech is similar to that delivered to incoming convicts at a prison by veterans. According to Stevens:

> Miss Kenton, if you are under the impression you have already at your age perfected yourself, you will never rise to heights you are no doubt capable of. I might point out, for instance, you are still often unsure of what goes where and which item is which. (Ishiguro 57)

The professional slight should be interpreted as a warning from Stevens, who has been conditioned to avoid changing anything, even the recreational setting.Stevens' statement at the end of the episode confirms this hypothesis: "After this encounter, Miss Kenton did not attempt to introduce further flowers into my pantry, and in general, I was pleased to observe, she went about settling in impressively" (57).

Space Defining norms and the Identity of Stevens

The idea of space plays a significant role in this episode, which depicts a metaphorical conflict between one character who is encased within the space and another character who is attempting to alter it. Phillip E. Wegner conducts research into the role that space plays in the development of personal conflict.According to him, space "is conceived not only as the site of politics, conflict and struggle, but also the very thing being fought over" (185). This episode focuses on the coercive impact that Darlington Hall has over its inmates and illustrates the extent of that power. It highlights how the place teaches its prisoners to be consistent with its ideals to the point where they are utilised as cohabiters who struggle to maintain the structure intact. This is done in order to make the convicts more useful to the place. Stevens' identity is unknowingly defined by the space. Arguments that Stevens is a workaholic, stoic, or Spartan may be refuted by pointing to the key aspect that has formed his life.

A number of "norms" of human behaviour have been described by Paul Rabinow. These "norms" are impacted by the situations in which they take place (10-11). It's possible that the spatial component of an architectural or geographical structure will influence behaviour patterns (Wegner 185). Subjects who can be easily conditioned to places give off the impression of being well adjusted, whereas unsuitable subjects are either expelled from the area or sent to a location outside of it. This action of leaving a space involves an attitude of defiance and non-compliance with the space's "norms," which is required in order to leave the space. Miss Kenton is absorbed into Darlington Hall, where the master of the house, Lord Darlington, exhibits pro-Nazi sympathies by instructing Stevens to remove two Jewish members of the staff. Stevens is responsible for removing the Jewish staff members (Robbins 233).

The event might be interpreted as a test of one's ability to comply to the norms of the space, which are governed by forces that have their own objectives. Stevens, who has a healthy perspective on life, is aware that there must be rigid respect to the space's regulations. A trace of defiance is displayed by Miss Kenton against the unfair requirement that the environment be preserved in accordance with the desires of those in authority. She and Stevens argue over whether or not it is fair and how far prejudice may go when it comes to rejecting honest

coworkers because of their colour. Convicts who dispute the existing quo, which may be altered according to the whims of those in authority, are not permitted to be housed at Darlington Hall since there is no place for them there. Miss Kenton's act of rebellion is short-lived since she ultimately decides to keep her submission rather than remove herself from the surroundings in which she is comfortable. When Stevens asks Miss Kenton why she did not follow through on her intention to leave Darlington Hall, she gives Stevens the reason that the institution provides her with a sense of comfort, despite the fact that this sense of security comes at the expense of her individuality. The unease that Miss Kenton feels when she is away from Darlington Hall is mirrored in her assessment of her level of cowardice.

Stevens Altering the Space of Darlington Hall

The firing of the Jewish housemaids brings to light another aspect of the idea of space, which is that it includes a lack of consistency. According to Henry Lefebvre, space is historically important while yet being in a state of flux:

> One of the greatest temptations produced by the enlightenment conceptualization of space as a static construct is that we think of it as a refined thing rather than an open-ended, conflicted and contradictory process, a process in which we as agents continuously intervene. (Wegner 182)

Furthermore, the fluid character of space modifies the individual activities of its residents on a regular basis. This shift might be the outcome of historical events that have altered the space's standards. Lord Darlington's anti-Semitism is dramatically reversed in the event surrounding the firing of the Jewish servants. The master renews the rules and assigns the obedient Stevens prisoner the task of locating the fired maids, if feasible (Ishiguro 159). Stevens informs Miss Kenton about the shift in social conventions. Stevens' sudden change in response to the Darlington hall space's changing standards perplexes her. She says, "As I recall, you thought it was only right and proper that Ruth and Sarah be sent packing. You were positively cheerful about it" (Ishiguro 162). This calls into question Stevens' theory regarding Darlington Hall's subservience. He attempts to deflect the criticism by claiming, "The whole matter caused me great concern, great concern indeed. It is hardly the sort of thing I like to see happen in this house" (Ishiguro 162).

It is possible to interpret Stevens' reaction as the expression of a prisoner who has successfully adapted to a place and who is able to quickly shift his preferences in response to changes in the space that is involved. Stevens is acting in a manner that is consistent with that of a submissive, conditioned person who has surrendered his individuality to the caprices of an oppressive environment. This chapter is extremely important to the overall storyline. Following the altercation with Miss Kenton, Stevens' previous identity as a compliant subject begins to shift.

In the second section of *The Remains of the Day*, Stevens contemplates the ways in which he works to bring about positive change in the environment that has caused him to repress his feelings and emotions. This alteration in his worldview is something that Stevens himself contemplates.As he says, "But as to what really caused such changes, just what particular chain of events was really responsible, I have never quite been able to decide" (Ishiguro 173). Miss Kenton bursts into his parlour and finds him reading a romance novel, according to Stevens, as the pivotal turning point in this transition (Ishiguro 173). As the following excerpt illustrates, Stevens, in his ruminations, pulls out the conventions that are connected with a butler's parlour in the manner of a passive subject who has been conditioned to the place of Darlington Hall:

> The butler's pantry, as far as I am concerned, is a crucial office, the heart of the house's operations, not unlike a general's headquarters during a battle, and it is imperative that all things in it are ordered – and left ordered – in precisely the way I wish them to be. (Ishiguro 173-74)

The analogy that Miss Kenton makes between Stevens' purportedly private accommodations and a prison cell is spot on. She says, "Really, Mr Stevens, this room resembles a prison cell. All one needs is a small bed in the corner and one could well imagine condemned men spending their last hours here" (174). This comment expresses how much Stevens has been influenced by Darlington Hall's space.

Stevens' submission to the space displays a purposeful attempt at resistance for the first time in the story. He's brought something as insignificant as a romance novel into a location dedicated to precise effort to serve those in power and delight the gaze. Stevens' need to reinvent his identity and, at the same time, the space of Darlington Hall is reflected in his

refusal to hide the book from Miss Kenton. It is possible to view it as Stevens's conscious effort to reclaim his lost emotional identity and free himself from the confining environment that he has been a part of for such a long time and with such unwavering commitment. Responses to this attitude of actively defying the idea of a permanent location may be found in the works of Michel Foucault and Paul Rabinow. According to what they say, "if social and cultural spaces, including the body, are indeed the product of human actions, then there is the possibility of our reconstructing human spaces, and hence human being-in-the world as well" (Wegner 185). Even if it came a bit late, the crime that Stevens did may be the result of a realisation that mankind has the potential to transform spaces and redefine their very existence. Before the start of the episode, Stevens had some thoughts regarding another convict named Miss Kenton. In the past, he had considered that she was a good fit for the atmosphere of Darlington Hall. He says, "I know for a fact she tried to introduce flowers to my pantry on at least three occasions over the years" (Ishiguro 173). It is possible that this episode, in conjunction with the one in which Miss Kenton reprimands Stevens for his "pretending," constitutes Stevens' act of non-conformity. They operate as prompts for Stevens to make an effort to alter the environment that has pushed him to keep his sentiments hidden, which eventually enables him to reclaim both his identity and his sense of self. After acting in a subservient manner for such a significant amount of time, this may be regarded as an attempt to reconcile one's life with their own reality.

Stevens' Journey and Cognitive Mapping

The Remains of the Day is an interesting novel built on travel that goes beyond personal life history classification. The narrative's discourse space can be classified as Stevens' voyage to meet Miss Kenton after twenty years. Stevens describes the region explored in great detail in discourse space. This differs from the tale space. The story area is "the immediate spatial environment containing an action episode more globally, also the range or amplitude of environments across all episodes" (552). Due to the constraints imposed by the available plot space, Darlington Hall takes up the most of the action in "*The Remains of the Day*." It's possible that the efforts that Stevens is making to reshape the environment while also working on redefining who he is may be perceived as a struggle between places. Frederic Jameson is quoted as saying that, cognitive mapping is "a pedagogical political culture which

seeks to endow the individual subject with some heightened sense of its place in the global system" (Wegner 188). Stevens can partially meet the primary criteria for cognitive mapping by travelling away from Darlington Hall and its spatial realm. This condition being "cognitive mapping… comes to require the coordination of existential data (the empirical position of the subject) with unlived, abstract conceptions of the geographic totality" (Jameson 52). The person is able to restructure his or her experience of space as a result of this. It "would allow the individual subject to locate itself and to represent a seemingly unrepresentable social totality in the postmodern world system" (Tally Jr. 155). It turns into a journey both away from and toward his true self, which he had repressed for a considerable amount of time; it is an act of self-expansion that frees itself from its confines (Wong 57).

Following a significant change inside the confined environment of Darlington Hall, Stevens made the commitment to go on an adventure. The historic British ideas of dignity, greatness, and a sense of being under the scrutiny of authority have been destroyed as a result of the sale of the property from Lord Darlington to Mr. Farraday, an American. Mr Farraday's entrance at Darlington Hall caused significant modifications in the space, according to Stevens. The majority of the place that shaped Stevens' mentality is still hidden and unused. The dining hall that formerly hosted powerful visitors has been repurposed. Stevens would go on to say, with a touch of melancholy nostalgia:

> Today, the old banqueting hall no longer contains a table and that spacious room, with its high and magnificent ceiling, serves Mr Farraday well as a sort of gallery. But in his lordship's day, the room was regularly required. (Ishiguro 75)

The grandeur of the room, which in the past required Stevens to adhere to particular guidelines, has been diminished and is no longer the same. This might also be seen as an acknowledgment of grief over the British Empire's gradual decline and dissolution, as well as the values and physical locations it represented. According to Yugin Teo:

> The act of collective mourning in Britain of its colonial history carries with it a link to the mourning of the fall of the aristocracy by those who were of the landed gentry for several generations…. The country house and stately home

is not only a symbol of the wealth and power of the Empire, but is also a symbol of order and protection within its walls. (58)

Teo further states that "Stevens has lived all his life within such walls, and the decline of the status of the country house signifies the inevitable decline of Stevens's occupation" (58). As a result, a shift in space modifies Stevens' attitude about his existence, forcing him to reconsider his identity.

In this literary fiction, the breakdown of British principles and their replacement with American standards is particularly clear. This is especially clear in Stevens' determination to perfect the skill of bantering for the advantage of his new employer, something that would have been unimaginable under Lord Darlington's reign. However, Stevens' goal in this scenario is to make significant changes to his identity, which had been developed in tandem with the setting of Darlington Hall over the course of a considerable amount of time spent in subservient labour. David James analyses the difficulties Stevens had in adjusting to his new environment in the novel *The Remains of the Day*. He is of the opinion that

> These conflicts and instabilities also reveal Stevens' underlying vulnerability. His reluctance to abandon discursive properties, even deliberately in the case of convivial banter, is altogether ingrained integrally part of his physiological make-up. (James 64)

However, Stevens' wonder at a change in space as a result of a change in culture plays a significant role in his coming to the realisation that he has the ability to modify a space that he had previously believed to be fixed.

Stevens' trip is solely for the aim of meeting Miss Kenton and maybe inviting her back inside Darlington Hall's newly renovated premises. His endeavour is an act of reorganising one's existence that had been subjugated to passive subservience to a location and its dominating stare, and it emphasises his will to restore his emotional life. He had been subjected to submissive subservience to a place and its overpowering look. Beyond the confines of Darlington Hall, Stevens starts to piece together his past in order to better understand himself. He starts to understand the significance of his self-imposed restrictions and the role that the looming presence of Darlington Hall has had as the principal contributor to the formation of his identity. The voyage that Stevens took is the climax for Wojciech Drag after a protracted

period of melancholy and introspective contemplation that was centred on his previous life. As Drag puts it,

> The decision to leave the walls of Darlington Hall for the first time in many years can be interpreted as a displaced expression of Stevens' frustration with his inner conflicts. (53)

As he moves away from a life of servile dedication to the grounds of Darlington Hall, he makes an effort to reorganise his life and find new meaning in it.When Stevens meets with Miss Kenton, now Mrs. Benn, this exercise of cognitive mapping comes to a head. Stevens' notion that Miss Kenton is on the verge of divorcing her husband is incorrect, and he wants her back. Miss Kenton muses on these things as she travels back to her house. She says "a different life, a better life you might have had. For instance, I get to think about a life I might have had with you, Mr Stevens" (Ishiguro 251). The following is an excerpt from Stevens' answer, which is an interior monologue, to Miss Kenton's words:"[T]heir implications were such as to provoke a certain degree of sorrow within me. Indeed – why should I not admit it? – at that moment, my heart was breaking" (251-252). His unfortunate situation is the outcome of a passive subject who prioritised space conventions over his own personal needs.

Conclusion

This article seeks to sketch the space of Darlington Hall and concludes that Stevens' journey becomes a conscious effort to examine the damaging consequences of docility on his identity. Stevens is attempting to break free from both physical and psychological confines. It is a final, desperate attempt to know and remake himself and his environment; an act of rebellion against a life of slavery and routine (Shaffer 82-83).Stevens is able to look back on the judgments he took to defend Lord Darlington's whims and British principles. He expresses himself in a way that counteracts his prior reluctance. The thoroughly shattered Stevens realises the meaninglessness of his former existence in a melancholy moment near the end of the story. The protestations of Stevens are not merely addressed against Lord Darlington; rather, they are directed against the space that forced him to comply without questioning it. It becomes very clear over the course of *The Remains of the Day* that Lord Darlington has very little influence, if any at all, on Stevens' private choices. Stevens' personal life is influenced in

some way by Darlington Hall, a manor estate steeped in its own unique set of British traditions pertaining to dignity and greatness.

Stevens portrays himself in the book as a subject who has been entirely demolished as a result of conforming to the standards of an oppressive environment. However, the mere act of publicly confessing his crime outside of the confines of Darlington Hall might be interpreted as an effort on his part to eventually restore his identity. The process of cognitive mapping that Stevens does via his journey and introspection away from the confines of Darlington Hall enables him to prioritise what he had ignored in his life, which are the sentiments and emotions of human beings. Stevens, who has recognised via his work at cognitive mapping that places, even ones infused by British values like Darlington hall, are fluid, might view this as a realignment of norms. This can be interpreted as meaning that spaces can change through time. Stevens is aware of the fact that different environments have the potential to shape a person's identity; nevertheless, the most important aspect is that people have the ability to simultaneously transform their environments and reclaim them to better serve their purposes.

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7

Aesthetic Beauty of Old English Poetry: A Critique

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Abstract:

An examination of 23 Old English expressions of good aesthetic feelings is the subject of this essay. These expressions have to do with looks, character traits, and pleasant memories. In order to have a better understanding of how Anglo-Saxon English people saw aesthetics, this research is being undertaken. Here's how I went about creating one: The database was built using a variety of software and lexical tools, as well as a variety of corpora. I used a variety of sociolinguistic criteria to annotate the evidence in the corpus. After analysing these pieces in detail, it became clear that the Old English poets used two distinct approaches to describing beauty: one focused on the object's objective aesthetic features, while the other emphasised the subject's subjective experience of it. In religious writings, these two alternatives were often combined.

Keywords: Old English poetry, Old English beauty, aesthetics, historical linguistics, cognitive linguistics, history of emotions, aesthetic emotions

1. INTRODUCTION

There are several examples of lovely objects and the joy they offer in Old English poetry. Aesthetic things are discussed in great detail in these sections, which are often lengthy and filled with descriptive language. However, there has been very little investigation into how these phrases are utilised and what type of aesthetic judgments they make.

This article examines how words concerning an object's objective attributes and the feelings felt by the subject are employed together in passages expressing aesthetic emotion in poetry to help answer issues about the Old English poetry episode of aesthetic emotion. Another purpose of this work is to examine the impact of these secondary-goal poems on an emotional episode, as well as to determine if cognitive or sensory inputs are more prevalent in these texts.

Here, I'll examine two major lexical domains in positive aesthetic feeling language to get an idea of what they're saying about the subject matter. It was found that lexical items and contexts, as well as the aesthetic standards that describe beauty and pleasure, may be studied using corpus linguistics, aesthetic emotion theories, and other types of lexical tools (e.g. a thesaurus for Old English). In order to back up my conclusions, I've provided the best examples of how these words and phrases are utilised in the poetry corpus.

2. EXPERIMENTING WITH AESTHETIC PLEASURE.

The study of Old English literature from a cognitive point of view has gained fresh insights in the last few years. Anglo-Saxons' cultural and emotional models may now be better understood through these new views. Anglo-Saxon psychological psychology and figurative phrases are studied in Lockett's (2011) book on Anglo-Saxon psychology, while Daz-(2015) Vera's study of the Anglo-Saxon emotion of Awe is examined in Gevaert's(2007) book on ANGER. New study demonstrates that beauty is a fundamentally embodied phenomena that does not think of beauty as a philosophical or theological reality, which is not taken into consideration by most publications on Old English beauty. This doesn't include the idea of beauty as a philosophical and theological concept.

Art is a subject that has been studied extensively during the past two decades. End-of-the-century emotion theories like Izard (1977), Scherer (1982), Frijda (1988), Lazarus (1991) and

Damasio (1999) made it feasible to conduct more study into how humans feel pleasure and beauty when they perceive art and other objects in their daily lives. Research into how people respond to art has exploded since Berlyne (1974) published the first treatises on experimental aesthetics. They tend to focus more on the positive responses to art.. There is a wealth of scholarly literature available to those interested in learning more about the benefits of good aesthetic experience. You can enjoy the mere act of admiring a pleasing aesthetic object as much as the amazement and beauty that result from doing so.

Some of these works are relevant to our study and might help us better grasp the beauty and joy of Anglo-Saxon poetry. What Munteanu (2009: 117) calls "aesthetic affective psychology" is another field of aesthetic emotion research "art's reception This branch "looks at how viewers and readers perceive emotions in particular." " (Munteanu 2009: 118). Munteanu (2009), Shibles (1995) and Hagman (2005), for example, exclusively consider aesthetic experience in terms of art when studying aesthetic experience in humans. Aesthetic experience has been discussed in the context of daily items by Scherer (2005), Menninghaus et al. (2019), and Markovi (2012).

When we enjoy the intrinsic elements of nature or a piece of art, we feel a feeling of beauty or a sense of art or performance. Aesthetic emotions are not employed for any purpose. An example of an aesthetic emotion includes being moved or awed; feeling a sense of wonderment or appreciation; or feeling euphoric or exhilarated (Scherer 2005: 705).

As a result, it's a terrible idea to limit one's appreciation of beauty to the sensation of beauty alone. As a result, when studying aesthetic emotions, it is necessary to broaden the concept of what constitutes an aesthetic experience. When it comes to aesthetic feelings, Scherer's (2005) research makes it obvious that they're viewed as emotionless and non-action-based.

Following Frijda et al. (1989) and Roseman and Smith (2001), Menninghaus et al. (2019) have developed new theories of assessments. There are a few evaluations for aesthetic feelings that they put forward. When it comes to aesthetic experience, Scherer believes intrinsic pleasantness to be the most essential component, while Menninghaus et al. (2019: 28) come up with a much longer list that includes assessments such as novelty, familiarity, goal relevance and goal conduciveness. Researchers Menninghaus et al. (2019) found that the familiarity and novelty of an aesthetic object are critical factors in how people respond to its

aesthetic qualities. Many individuals will be drawn to something if it is both novel and well-known. Scherer (2005) believes that when an artistic object is presented as fresh in some way in a familiar context, the perceived "intrinsic pleasantness" will be quite high, despite the seeming contradiction. Aesthetic experience has its fullest potential when it originates from this source. In fact, several OE texts demonstrate that the book is popular because it is based on familiar ground. There aren't many drastic departures from the familiar in OE writings' patterns of novelty or strangeness. Because they are based on known and anthropomorphic patterns, they are more intense and/or simpler to perceive in terms of aesthetics.

There have been a slew of theories floated in the last several years on aesthetic feeling. The concepts put out by Markovic (2012) and Juslin (2012) are the most intriguing to me (2013). Two distinct approaches of thinking about how an object is viewed and how it is thought about are available. According to Cupchick (2016: 12), a person will experience a "salient," if their aesthetic threshold is surpassed and their judgement is "aesthetic emotion." To be clear: a shift in mood will occur even if no physical contact is made between subject and attractive item. A positive aesthetic experience should thus focus on three levels of action: sensory, cognitive, and emotional. The aesthetic emotion episode involves a wide range of senses (chiefly, sight, smell and hearing). Morality, spirituality, and social concerns are all part of the cognitive. For example, how much a person enjoys an artwork and how they feel about their own feelings are two aspects of aesthetic emotion.

The need of expressing one's feelings is also emphasised in most aesthetic emotion theories. "The expression of beauty reduces itself to expressiveness," he said in 1894, and the truth of his statement was well-known at the time. On page 707 of his book, Scherer (2005: 707) offers a list of ways the subject might display this (aesthetic) feeling. For study into how individuals have expressed these emotions in the past, Scherer (2005: 12) notes that because aesthetic emotions aren't especially action-oriented, verbal manifestation of these emotions is the primary source of knowledge According to Juslin, the "aesthetic emotion episode," uses adjective criteria to filter sensory, emotional, and cognitive input (2013:248). They are heavily dependent on the society in which the person lives or was brought up, and hence are not universally applicable. It is based on the notion of a "culture sieve." used by Ibarretxe-(2013: Antuno's 324) Culture operates as a sieve that removes cultural implications in the

episode about emotions. This indicates that aesthetic standards and cultural models of aesthetic experience may be rebuilt in specific ways by looking at a piece of language that communicates an aesthetic sensation.

To the best of my knowledge, there are no OE writings that discuss aesthetic experience in this way. Only a few works exist on beauty in Old English, compared to a plethora on the Western canon. The Anglo-Saxon period does not even have a single line of inquiry on aesthetic emotions, not even one that focuses on the feeling of beauty. According to Ramey's (2017) essay, "wonderfully beautiful." is one of the most commonly used terms for beauty in the Old English language. compiled by Hill (2010); a piece written by Trilling (2009) on the subject of nostalgia's aesthetics; and Tyler's book on the aesthetics of familiarity (2006). In contrast, the majority of these works focus on literary beauty. However, linguistic tools can assist us understand more about the Anglo-Saxon culture's innate attractiveness.

Many of the treatises on mediaeval beauty's literary and aesthetic approaches might instruct us on how to interpret the concordance's material. The views of beauty that Umberto Eco and Arthur Marwick discussed in their writings are among the topics they discussed. In the first section, Eco (2004) describes the mediaeval concept of beauty. In the second section, Marwick (2004) discusses how essential or insignificant beauty was to individuals.

These are a few of the key points Eco (2004) makes in regards to beauty in OE poetry. Old English writings have previously discussed this relationship between moral beauty and physical beauty, according to Minaya (2019). He begins by mentioning this link. Becoming attractive in the Middle Ages and Anglo-Saxon era was a way to be perceived as morally pure or lovely. His second point is that light is related to heavenly beauty, and this beauty may be seen in humans since they are spiritually clean. Third, according to Eco (2004), the value of decorations is not just derived from their rarity or their ability to reflect light. Because of this, they have a high value. For the affluent, the adornment of documents, and the painting of churches, as well as poetry, the use of colour in Medieval times was standard practise, according to Eco (2004).

Marwick (2004), on the other hand, asserts that this type of beauty is reserved solely for the privileged. Then he talks about how people in the Middle Ages didn't care about beauty. People were not concerned about their appearance. According to Marwick (2004: 25), this is

the case. When individuals couldn't produce money, they put a lot of importance on producing "healthy" children in order to support their families and provide for themselves. At that time, the standards of sexual aesthetics were extremely different, so (Marwick 2004: 25). OE students who are interested in aesthetics will consider these topics when they read this article. Because of the way history is conducted, it is impossible to obtain first-person descriptions of what it is like to have an aesthetic experience. People who can write and have access to beautiful things (such as clerics) will produce the majority of written stuff with an aesthetic focus. Even if Anglo-Saxon culture has a solid base, these ideas about beauty will be moulded by centuries of Christian history and religious aesthetic norms. Third, Anglo-Saxon poets and scribes employed lexical elements in this study to create a full-blown aesthetic experience for their subjects, hence poetic texts will be utilised in this study to accurately portray the Anglo-Saxon aesthetic paradigm.

3. METHODOLOGY

3.1. DATA

As I've already stated, it is nearly hard to duplicate the everyday visual experience of Anglo-Saxon people. It's difficult to conduct research here since there are no living individuals to talk to and because the visual and written material is in a certain manner limited. It is only to demonstrate how poets and translators make things lovely that this section of the restoration of the Anglo-Saxon cultural paradigm for good aesthetic feelings is intended.

There are several sites to do Old English linguistic study. Old English terms can be found in the Helsinki Corpus of English Texts, which contains 415,000 words from the language. The goal of this collection is to include a wide variety of writings, both in terms of genre and chronological period. With a total of 71,490 words, it's the largest offspring of the York-Toronto-Helsinki Parsed Corpus of Old English Poetry. Second in line is a project called the York-Toronto Helsinki Parsed Corpus Of Old English Prose (circa 1.5 million words). Lastly, the Dictionary of Old English Corpus has 3 million words. The corpus is a database that contains all of the English texts that are still in existence. Two or more versions of a work may be included if it is relevant to compare the dates or languages in which they were written. The DOEC's poem part has roughly 177,000 OE terms.

These two corpora would have been ideal for our investigation. It was considered an alternative due to the fact that it contains a key portion of the Helsinki Corpus. Over 71,490 words, the DOEC is better than the 177,480 word limit. Möhlig-falke, for example, believes that the DOEC is the finest technique to learn Old English linguistics. As a result, these investigations frequently necessitate a closer examination of the cotext and context of a single word or phrase, if not the entire text (2016: 397). Many factors must be considered while looking at lexical elements in this study, including how and where they are employed. In this scenario, the DOEC is the best option.

There is also a problem in reading chosen pieces of poems under study because the York-Toronto-Helsinki Corpus of Old English Poetry is split up. Because the DOEC is a decent approximation of known poetry, this study isn't simply dependent on text, but rather on statistics. Despite being in the works since the late 1960s, it wasn't released until 1981. In 2009, it was last updated. There are a lot of poems written in the West-Saxon dialect in the poetry part of the website. Four significant manuscripts, the Junius Manuscript, the Exeter Book, the Vercelli Book and the Beowulf Manuscript, were all written in the Helsinki Corpus between 950 and 1150 (OE III and OE IV). The archaisms contained in the poems show, however, that these poems may have existed for a long time before they were written down in a book because of the oral character of Anglo-Saxon poetry.

This section discusses how to select a course of study. To aid in the selection of terminology for this investigation, an Old English Thesaurus was utilised (henceforth, TOE). The OE terms in this thesaurus are organised into many topics and subthemes. 'Opinion' or 'Judgment, formulating an opinion' is what Section 7 is all about. "Beauty, fairness," and "Elegance, beauty, comeliness" are sections within this book (TOE, n7, 10, 2). In addition to pleasure, the term "pleasantness, agreeableness" was used for other good feelings, such as contentment (TOE, n8, 1, 1, 3, 9).

It was determined that 41 words best express how people feel about art by the TOE. For several nouns, an OE dictionary called the Dictionary of Old English (DOE) and the Bosworth-Toller Anglo-Saxon Dictionary (BTAD) contributed and compared meanings (henceforth, BTD). 69 words were generated as a result. How to add some new terms will be discussed in Section 4 of the appropriate topic group. Some of the categories into which this

lexis was placed include: ornamentation, appearance, cleanliness, colour, excellence, complexity, light, and enjoyment. Different from the TOE's suggestions, these clusters are all on their own. Due to space limitations, this article mainly discusses the aesthetic experience as it relates to appearance and enjoyment.. By contrasting these two groups, we can see how the Anglo-Saxon aesthetic emotion episode appears from two different perspectives: the subject's experience and emotions of pleasure when gazing at the beautiful item, and the perceived aesthetic features of the object itself. [page needed] From both views, the episode may be seen here.

Section 3 deals with data collection, classification, treatment, and analysis. 3. Methods from a variety of domains, including corpus linguistics, cognitive sociolinguistics, and ethnopragmatics, are employed in this study. Using software known as a concordance, the DOEC corpus was compiled. A systematic annotation was done based on theme grouping and uniform spelling for the various lexis indicated before. It was not adequate for a more in-depth investigation of the lyrical works' lexis, though. OE text tags and translations, particularly Williamson's (2017) translation of the full lyrical corpus, both contributed to this effort. The occurrences were entered into a database and categorised after a thorough study of the texts.

Using lexical semantics, which is the study of lexical elements and how their distribution informs us about their semantics and pragmatics/discussion functions, this technique is based on lexical meaning (Gries and Otani, 2010: 121). Lexical semantics, as it has been practised for centuries, aims to provide light on the broader linguistic context of a word or phrase. A similar strategy allows you to examine a term in detail, allowing you to get insight into its cultural and cognitive connotations in a language of your choice. Finding the underlying aesthetic judgement in words and phrases that accompany them is the purpose here. However, according to Miller and Charles (1991), this approach and other corpus linguistics methods have the major drawback that the occurrence is typically separated from the remainder of the text. According to Gries, Otani, and Divjak, the Behavioural Profiles (BP) method has a number of issues that need to be addressed, including the following: (2009). Some of these issues are addressed by the BP technique. When huge portions of text are

imported, they are manually annotated and statistically analysed in order to identify the lexical elements.

Following are Gries' (2010: 327-9) steps: For the first phase, a concordance is used to gather "a random sample of" words' lemmas for study. Using "manual analysis and annotations of many properties2 of each match in the concordance of the lemmas." as the second stage, a concordance is created. This is the third stage, and the fourth step is the evaluation is to create a table that indicates the relative frequency of co-occurrence of every lemma/sense with each ID tag. The majority of the occurrences in the corpus were categorised using this strategy, however there were several outliers. I manually entered the attestation pieces into the database when I finished the first round of systematic annotation of the corpus' occurrences. There was at least one whole sentence in these fragments, or two if the subject was not included. Larger portions were added to passages that were visually appealing. As a result of this process, the following criteria were used to categorise these texts:

How the phrase was spelled, the sort of group it belongs to, the words that go with the term, the nouns, adjectives, and verbs that go with the term; and then the three primary categories that this study employed were all examined in this study. Depending on how they were rated, the fragments were placed in one of three blocks: Aesthetic judgement is a two-pronged process, including both the sensory and the cognitive. As for the other categories, they're a little more specific. I came up with the following labels for the many areas of focus of my investigation:

1. The sensory: the events were divided into the following categories based on how the senses responded to the beautiful object: Observables include: 1) sight; 2) taste; 3) smell; 4) touch; 5) hearing; 6) unknown or experienced; and 7) temperature. Tag number 6 had a lot of issues. 3. However, it was not apparent what these instances where or how they were related to the aesthetic experience. Things weren't always assessed by how they made you feel.

Second, the psychiatric Observing individuals or objects prompted a wide range of thoughts and feelings. These labels were developed on-the-fly in response to certain circumstances. Second, they were revised and reorganised into new groups or sections. They're as follows: People seek morality for a variety of reasons, including the following: A person's morals, religious beliefs, cleanliness, royalty, value, kindness, and familiarity all fall under the

umbrella of morality. Initially, a ninth tag was introduced only as a gimmick, but it was never really used in any extracts. In other cases, it was difficult to categorise them because of a lack of specifics. Two was the common denominator. Goodness:

Whether or whether you believe that the sensation of touch includes warmth is irrelevant. People's feelings regarding art are examined in this study by tagging temperature as a distinct variable. For a long time, people believed that behaviour was in the same category as cognition. The behavioural aspect of aesthetic judgement was added to the semantic explanations of "beautiful" in Present-Day English after Gladkova and Romero-Trillo (2014). The following are the tags that make up this collection: Activities: 1) acting in line with God's will and law; 2) following human rules; 3) peaceful actions; 4) actions that create wealth; 5) enjoyable actions; and 6) acts of power.. Using tag number 3.5, "pleasurable behaviour," we examine the experience of pleasure in the behavioural sense to distinguish the feeling of pleasure from cognition and sensory experience, which are unprocessed intellectually. The cognitive and sensory skills of these pieces were also examined. Among aesthetic emotion theories, it's one of the most often discussed concepts concerning how sensory or cognitive aesthetic experience is mixed, or how much of it is. The last tag tells us if the pieces are sensory or cognitive in nature, or if there is a mix of the two. In order to create tables of co-occurrence for these distinct categories as well as the associated lexis, which informs us what a lexical word signifies and how it was formerly thought of, the occurrences may be sorted by these different tags. Finally, this research draws on the methods used by earlier studies in the field of OE. These investigations include, for example, Daz-work Vera's in 2011 and 2014, or Gevaert's study in 2007. Emotions in OE are analysed using linguistic data and cultural and societal inferences are drawn.

4. THE LEXICAL FIELD OF POSITIVE AESTHETIC EMOTIONS

A wide range of poetic vocabulary is available in OE to convey favourable aesthetic feelings. In the Anglo-Saxon poet's wordhoard, they were employed to describe beautiful and pleasant creatures, objects, and happenings. In no way am I arguing that these are the only phrases that were in OE at one point; rather, these are the ones that have been documented and brought down to us. Like the rest of the OE poetry vocabulary4, most of these terms did not survive into Modern English and were eventually replaced by Latin and French terminology.

To make the results easier to analyse and display, the lexical elements were organised into categories and then dispersed thematically. A detailed investigation of the concordance yielded the following subsections, which are representative of the Anglo-Saxon understanding of aesthetic experience. It's also worth mentioning that this part's goal is to give a data-driven and qualitative discussion of the concordance, although the following section will examine it numerically because this study uses both quantitative and qualitative methodologies of analysis.

4.1. APPEARANCE

The major sphere of artistic perception has been the sensory domain. Outward appearance is usually the first thing that comes to mind when discussing beauty. There are six different lexical groups inside this one, with a total of 12 lexical items.

Cm- is represented by three different OE terms: OE cme, the adjective, OE cmlic, and the adverb OE cmlice. A great description of OE cmlic may be found in the DOE's definition of "fine, comely, attractive" (DOE s.v. "cme," adj."1). According to the dictionary, the adverb means "beautifully." A few OE creative terminology have survived, although this one has grown relatively obsolete over the years. Using PDE comely as a literary device is recognised by the OED, which defines it as "pleasing to look at (especially of a woman)" (OED, s.v. comely, adj. 1). To emphasise the visual appeal of a piece of art, the word "external appearance" is employed, as evidenced by the following example:

(1) Jerusalem, geara u wreswaswacymlicceastergetimbred The BTD glossing of OE cymlc as "comely, convenient, gorgeous, beautiful, magnificent" with Latin aptus and commodus also emphasises pleasantness and adds the flavour of convenience (BTD, s.v.cymlc, adj. 1). There are just three attestations for this lexeme.

One of the most notable phrases used in OE to allude to beauty is the lexeme OE fg(e)r-, which covers many of its derivatives. There are three parts to this word: the adjective "beautiful," the adverb "beautifully," and the verb "become beautiful." It appears 142 times in the concordance, making it one of the most common lexemes. To better understand the relationship between the adjectival form and inner and outer beauty, I conducted a detailed study of the adjectival form in 2019 (see Minaya 2019). According to this study, this

adjective is used 10 times more frequently in poetry than in prose, which supports the analysis's concentration on poetry.

Sensory, cognitive, and behavioural assessments are all part of what OE fger- performs. There are three basic senses described by the term "OE fger": vision, smell, and hearing. HludanStefne, FgreFeor, and Neah are all singing along to "Singa Full Healice" at the same time. (A, B, and C 385) 'the angels sing loudly and wonderfully, far and near' (ChristA,B,C 385). (Phoen 85) 'the forests are protected by a marvellously beautiful bird with robust feathers known as the Phoenix,' says one wudu wearda.

In the context of personal experience, there is evidence that OE fger may have been used. Anointing oils are called OE fgrumele, or "beautiful* (pleasant) oils," in PPs 108.24. Smell and touch are also examples of OE fger in this case. According to the lexical evidence, it's not clear what it means. When it comes to the concordance, however, OE fger appears to use flavour as an indicator:

It is as though "lovely* (pleasant) grease" has been poured into my spirit by the gift of God. In this way, the Christian condition of grace can be viewed through the prism of a typical sensory experience, such as tasting greasy food. On the moral, cognitive, and spiritual levels, OE fger is also examined. Adjectives that describe religious figures, such as God, Christ or the Saints, are often used in this way:

Afyrran (PPs 88.31) "I shall not take him away from my lovely compassion," reads the passage. It's difficult to tell if an experience is just sensory or cognitive in some cases. As a result, the DOE's fourth meaning of the word (DOE: fger, adj. 4), which corresponds to the OE's usage of fger in regard to human existence is the most common use of the word. This symbol is often used to depict the tranquil and undisturbed condition of individuals who accept God's commands, as well as the punishment they will get when they reach paradise. El 945 refers to the lord's love, OE lufandryhtnes, as OE one fgrangefean 'the lovely* (pleasant) pleasure', which means 'the lovely* (pleasant) joy'. Other than weather and sea, "(way of) life," "state," "condition," and "religious belief" were all included in this last sense of OE fger (DOE, s.v.fger, adj. 4b and 4c). In this context, the OE adjectival word fgere has a similar meaning, alluding to the behavioural aspect of aesthetic perception.

There is just one attestation in the concordance and one visual rating for the OE verb fgrian, which means "to become beautiful". There are some differences between the two verbs, however, with the latter being used only in the intransitive mode and the former being used both intransitive and transitive modes. As a point of reference:

(Sea 48) 'the world is enlivened; the woods blossom, the towns and fields become lovely; the world is enlivened,' With the OE verb fgrian, this passage from The Seafarer draws a contrast between the barren and chilly world of the exiled seafarer and the richness in aesthetics of a world invigorated by the advent of spring.

Aesthetic polysemy such as OE frolic and OE ele are very unusual examples of this kind. It is common to use the terms "beautiful" and "beautiful" as synonyms for "noble" and "royal," respectively. According to the DOE, there is a third meaning of OE frolic: "of things that are wonderful, noble, or attractive" (DOE, s.v. frolic, adj. 3). The same may be said of the adjective OE ele, which DOE recognises as having an artistic component in addition to its basic meaning of "noble, famous" (s.v.ele, adj.). Think of it like this:

"Style us for god's sake," "style us for the holiday season," and "style us for the new year" (PPs 84.11). 'Give us your generous gifts, darling lord; when the earth yields her gorgeous fruits, please do so for us!'

Although this excerpt shows the use of OE ele in an aesthetic context (there is nothing noble about an apple), extreme caution should be exercised when interpreting it, as the DOE (s.v.ele, adj. 3.b) notes that OE ele and other aesthetic lexis such as OE fger are frequently of little meaning in the Paris Psalter but useful for vocalic alliteration. To better illustrate the aesthetic judgement, consider the following example:

By the shore and rushing water,'men shall hunt for noble* (beautiful) gems, white and red and of every other colour' (Met 19.20). (8) mon secansceal be swaroe, and eaofrumelegimmas, white and red and hiwagehws

Both of these phrases are included in the "appearance," thematic group, but only if it is obvious from the individual analyses of their attestations that there is a certain degree of aesthetic judgement in the context. Royalty was attractive in and of itself, and when it was

applied to non-royal persons or entities, it evoked sensory elements of great beauty that were distinctive of the royal:

It is also worth noting that (9) as well as his brother's lice, which were unwounded, of the deity of freoliceFmnan's worth (GenA,B 178)

When the Lord of Angels drew that expanding bone from his body, the man was healed, and God created a beautiful woman out of the mutilated remains.

Rather than relying merely on their kingship or queenship, these entities' nobility derives from their relationship with notions of divinity and holiness. Additionally, visual and spiritual examinations might be combined in different ways.

"elestenc'sweet smell' used metaphorically; likewise the aroma of sanctity and the resurrected Christ" says the DOE of the OE adjective ele (DOE, s.v.ele, adj. 3.d.). In Phoen 583, the OE eadwelumelumstencum 'pleasant noble* (sweet) scent' is claimed to accompany the departure of the Phoenix and Christ. Smell is a prevalent means of portraying spiritual experiences in Anglo-Saxon religious literature that regularly deviate from oculocentrism.

An analogous issue is occupational exposure to high levels of toxic substances (OEHS). "shape, figure" is the second sense of the word, which acknowledges its usage as an aesthetic emotion marker in addition to its original meaning of "2.b. specifically: attractive appearance: beauty" (DOE, ss.v. hw, n.1) (DOE, s.v.hw, n. 2.b). "in a spiritual or metaphorical sense" is another subdivision the DOE analyses for this physical beauty's spiritual and moral implications (DOE, s.v.hw, n. 2.b). In certain cases, this polysemy becomes more difficult to deal with because it's not apparent if OE hw refers to shape or beauty. According to Juliana, the devil that visits her while she is imprisoned in July 244 and seeks to fool her has the appearance and beauty of an angel. Even though they are often represented as lovely, angels aren't as guileless as they may first look. OE hw might be interpreted as referring to both aesthetics and form in this case, as it has been in many others across the data set.

d) The situation with OE wlite is comparable to that of OE hw. Depending on the context, it might mean "aspect, countenance" or "lovely appearance" (BTD, s.v.wlite, n. II). It's easy to see that OE wlite may mean both "appearance" and "beauty," but in other circumstances, like in the OE poetry Daniel, it's not so evident.

A wlitegewemman could not have wylmsfranliges, because she was already in the ground when she walked away.

Because of the quivering flames, their beauty/appearance was not marred in any way when they were saved by God. God sends an angel to save the three children who were about to die in an oven in this chapter. When OE gewemman "to stain" is juxtaposed with OE wlite "to be ugly," it forms a relationship between beauty and cleanliness. Hfdonwlite (Sat 149) denotes 'beautiful appearance' in various contexts, such as the poem Christ and Satan. In this situation, having "appearance" makes no sense.

f) OE wlitig, along with OE fger, is an important language symbol for beauty. it comes from the Proto-Indo European root *uel- 'to see,' according to the dictionary (Pokorny, 1959: 3290). However, it also developed to mean appearance, and by extension good appearance, such as beauty (for example, Gothic wlits's form, but also Gothic wulus's brilliance) as it did in the Germanic branch (for example, the OE wltan "to see"). There are two evaluation domains that are represented by BTD. Just to get things started: (BTD, s.v.wlitig, adj. I). In addition to the visual, aural, and olfactory aspects of beauty, it incorporates cosmic as well as terrestrial beauty. Wlitig, on the other hand, has a wide range of meanings that include the visual, olfactory, and sensory.

(11) "The entire land is lovely, rejoicing in the pleasure of the earth's most exquisite perfumes," says Wlitig in fgrestumfoldanstencum (Phoen 7). In this poem, the author refers to the OE wong 'land, plain' as "smell," yet it also connotes a visual image. God's voice is also mentioned as "beautiful/pleasant" in the verses of Jul 282 (OE wlitig). Second, "mind-appealing beauty" is mentioned by OE wlitig (BTD, s.v.wlitig, adj. II). OE wlitig becomes nominalized when used to denote those saved by God from Doomsday in this case since the context is virtually always religious:

(1) On two healfe (a tile), and one on the floor, will be one of the most beautiful and unclned women in the world. (12) (Sat 608)

In the end, 'He will separate the lovely and filthy into two parts, good and evil'. This "moral beauty" refers to the morals and behaviour of people who live in line with God's will, as in many other situations. Instead, it evokes images of the filth that comes with sin.

4.2. COMFORTABLE PERSONAL EXPERIENCE

This segment focuses on lexical elements that express personal pleasant experiences related with the aesthetic emotion episode rather than pleasure, which is a pretty wide emotion. For example, individuals, objects, and circumstances might be described as "pleasant," "lovely," or "delightful" by their cognitive or sensory features. Five separate lexemes and seven distinct lexical elements make up this group.

A few of words from the Old English lexicon have survived until the present day: OE leflc and OE luflc. The translations are "cute," "beautiful," "charming," "pleasant," and "lovely" (BTD, adj. leflc, s.v.). As Thornton (1940: 199) emphasised in his exploration of the basis of aesthetic emotion, a crucial part of aesthetic experience is attachment. As evidenced by terms in this section, attachment is linked to a more modest level of aesthetic pleasure. It is not "beauty," that is experienced when sensory input is processed intellectually, but rather "liking" or "loving" an item, according to Juslin's (2013: 248) aesthetic emotion theory. There is a nebulous area between beauty and like that these expressions refer to. In these circumstances, the focus is on the pleasure the thing provides rather than its physical attributes:

Wlitiganwongondwouldressetl, leoflic on finale

It is clear that OE leflic is referring to the subject's aesthetic reaction, not to the attributes of the aesthetic object. This word appears just four times in the concordance, indicating its rarity.

Three alternative idioms, all of which allude to personal experiences that aren't as well-known, also exist. OE swinsian, which meaning "to produce a pleasant sound, melody, or music" is the first word that come to mind (BTD, s.v.swinsian, vb.). The root of this lexeme is the only one to contain the idea of an intimate, pleasurable encounter. From a root meaning "sound," Pokorny claims that it is derived from the Proto Indo-European root *suen-, which means "sound" (1959: 3016). This link with pleasant sounds is not shared by speakers of other Germanic tongues. As a bonus, it underlines the importance of music in Anglo-Saxon culture, which is always a positive. In Phoen 124, the bird is referred to as OE swinsaondsinge,'make a beautiful sound and sing' in the original language.

In the second place, we come across OE wilsele, which is likewise attested to by a single signer. "Will" and "pleasing or desirable item" are combined in the OE phrase wilsele, which is a composite of two terms: "will" and "pleasing or desirable item" (BTD, s.v.wilsele, n. 2).

Swccumwillselestyme, swetumwearmia

Plants are warmed by the sun's rays and the hall is filled with the most wonderful scents when the sun rises. Here, the term "hall" is used in a figurative sense to allude to the Phoenix's nest, which is seen as a hall. Due to the fact that the herbs used in it are warmed at dawn and create a lovely perfume, it is considered as pleasant. Despite this, the use of alliteration is prominent in this passage. Because of the sentence's alliterative constraints, certain metaphorical uses of aesthetic emotion language can be explained.

OE gefelc 'pleasant, happy, wonderful' is the third phrase in the OE Phoenix that is solely used in poetry (BTD, s.v.gefelc, adj.). According to Phoen, the Phoenix's symbol is known as the "beautiful and pleasant" (Phoen 508) OE fgerondgefealic fugles tacen. When it comes to describing aesthetic sensations, this sample covers both the subjective (based on how the subject feels) and the objective (based on how the thing functions) spectrums.

It's also worth noting that in the realm of pleasant personal experiences, OE wyn- contains the nominal and the adjectives OE wynsum ('pleasant') and OE wynlc ('delightful, agreeable') as well as OE wyn-. Wysum is the most often used of the two adjectival derivatives, yet they are both semantically equal. Both the senses, the mind, and human behaviour are recognised as typical realms of aesthetic appraisal by BTD, which specifies "winsome, agreeable, pleasant" as one of the two meanings for OE wynsum that are relevant to OE wynlc (BTD, adj. I). Second, it's a word for "joyful" (BTD, s.v.wysum, adj. II). Also, this term is frequently used to convey religious experiences, such as Blake (1964: 30) points out, "the difficulty that poet encountered was how to express in positive terms what heaven means to the soul," which he attempts "to resolve through an excessive reliance on adjectives expressive of joy, majesty, light, and bliss" in The Phoenix. (Pan 64) "It was a sweet smell [that of the resurrected Christ], beautiful and pleasant throughout the world" (Pan 64). OE wlitig and wysum work well together for a variety of reasons. On the other hand, they allude to and introduce notions that are related. To put it another way, while one term speaks of Christ's fragrance's apparent objective attributes, another speaks of the scent's impact on its subject.

Poetic passages portraying beauty in exaggerated language are commonly linked with personal pleasurable experience, resulting in lexical and personal pleasantness.

A total of sixteen (16) words were used in this sentence: wlite, wlonce, and monige. Then, like in the case of Hie'sSarran's, who swung the micle and spoke with a light tone, he was unable to hold back his laughter as he walked along with his sel (1847 - GenA,B)' There were several praises about the attractiveness of that lady [Sarah]. According to their people, numerous comments were spoken about the woman's delightful appearance, and it was said that only a few ladies had ever been as beautiful as she was while she was standing in front of the king.'

You'll find an abundance of aesthetic vocabulary in this extract: the word for "appearance/beauty," "beautiful," and "pleasant" are all found in the Old English word "wlite," which means "appearance/beauty," and "fger," which means "beautiful." First and second describe Abraham's wife as a perceptual quality, whereas the third and fourth describe how Abraham's wife's beauty affects him physically.

An attempt to convey abstract notions is demonstrated through the use of a combination of sight and pleasant experience lexis. Similar to the issue about the soul's arrival in paradise, spiritual experiences such as seeing Christ or Jesus are difficult to conceptualise. as an illustration

In the end, it was all worth it for him to be godumgodmod on GefeanFger; on GefeanFger, on GefeanFger, on Freond and on Leoftl, Lufsum, and LeofumMonnum to sceawianne one ScynanWlite. (17) (A,B,C 918) (ChristA,B,C

"He is kind and gentle to those who see his sparkling beauty, gracious to those who are clearly delighted, lovely and pleasant to his people, beautiful on his joy, friend and dear"

These terms emphasise the sensory, cognitive, and experiencing aspects of an object. There can be no disembodied cognition, according to the Theory of Embodiment (Rosch, Thompson, and Varela, 1991); all human experiences are mediated via physically. Poets employed lexis typically connected with pleasant physiological sensation, and lexis linked to visual and cognitive judgements, to generate lyrical representations of supernatural experience that were easily comprehended by Anglo-Saxon audiences owing to their

connection to ordinary experience. It is possible to make spiritual thoughts more accessible to a broader audience and also more pleasurable by presenting them in this way.

5. DISCUSSION

One may gain insight into the purposeful building of beauty by analysing the use of these 23 lexical components in 313 unique fragments, containing 411 tokens, which are spread throughout 411 tokens. Quantitatively, I'll be comparing my findings in this area to the data I've gathered from various tags in the previous section. For each of the aesthetic lexis studied, the following table provides an overview of the number of testimonies. When it comes to the beauty of a person's mind or behaviour or their sense of well-being, the most commonly used poetic terms are "ele," "fger," "wlitig," and "wynsum," respectively. OE's core poetry lexicon includes these phrases, which have semantic meanings that make them more acceptable in certain situations.

Table 1. Number of attestations.

Term	Theme	Translation	Attestations
æðele	*appearance*	noble, eminent, beautiful	89
fæger	*appearance*	beautiful	75
fægere	*appearance*	beautifully	66
wlitig	*appearance*	beautiful	49
wlite	*appearance*	beauty, appearance	37
wynsum	*plEasant Exp.*	pleasant	33
freōlīc	*appearance*	comely	19
wynlic	*plEasant Exp.*	delightful, pleasing	7

wyn	*plEasant Exp.*	pleasure, delight	6
wlitescine	*appearance*	of brilliant beauty	6
gewlitegian	*appearance*	to make beautiful	6
leōflīc	*plEasant Exp.*	lovely, beautiful	4
hīw	*appearance*	colour, appearance	4
cyme / cymlic	*appearance*	lovely, beautiful	2
swinsian	*plEasant Exp.*	to make a pleasant sound	2
wilsele	*plEasant Exp.*	pleasant hall	1
wrǣst	*appearance*	elegant	1
gefeālīc	*plEasant Exp.*	pleasant, joyous	1
fægrian	*appearance*	to become beautiful	1
cymlice	*appearance*	beautifully	1
ansȳn	*appearance*	face, countenance	1
Total tokens analysed:			**411**

Less often encountered are phrases like OE leflic or derivatives of OE cyme. A possible indication that they existed in OE times is that their current English equivalents are part of everyday aesthetic language. However, these assumptions must be experimentally proven

through more research, for which I plan to do an examination of the whole prose and poetry corpora..

Section 3 (Table 2)'s classification of these occurrences shows that sensory assessment is separated into two distinct domains: visual and experiential. The additional senses are likewise included in the corpus, although at a lower frequency. It's a topic that's seldom mentioned in poetry, including temperature. As the bulk of cognitive aesthetic judgments are made on the basis of holiness or religiousness, the tags connected with them reflect the poetry material's religious character. The monetary worth of an artistic object has a considerable bearing on whether or not it is regarded as a work of art. As a critical evaluation of aesthetic experience, familiarity is not usually lexically supplied on the aesthetic sensation episode. Behavioural examples of beauty and pleasure seem to be linked to people's obedience to God. A person's eloquence or shows of strength are often described as pleasant or lovely, and a certain time period is seen to be favourable. These are all examples of behavioural judgments that are common.

Table 2. Categorisation.

Sensory		Cognitive		Behavioural	
1. Sight	60%	Morality	8.96%	God's wishes	58.90%
2. Taste	1.66%	Religiousness	18.62%	Human law	3.42%
3. Smell	8.01%	Holiness	46.20%	Peaceful behaviour	4.10%
4. Touch	0.27%	Cleanness	6.89%	Prosperity	6.16%
5. Hearing	6.63%	Royalty	3.44%	Pleasurable behav.	3.42%
6. Experiential	22.10%	Value	10.34%	Power	6.85%
7. Temperature	0.83%	Goodness	4.13%	Eloquence	7.53%
		familiarity	1.37%	favourable	6.85%
				Elegance	2.74%

As a researcher, I was interested in figuring out whether or not the poetry corpus's ability to create beauty was largely driven by sensory or cognitive factors, or by both. The findings are inconclusive: both sensory and cognitive aesthetic ratings are widespread. As a result, there is no clear favourite when it comes to aesthetics.

Table 3. Evaluation.

Combination	
Yes	49,84%
No	48,24%
Undetermined	1,91%

6. CONCLUDING REMARKS

Select aesthetic lexis used in this study were categorised into two distinct categories based on two distinct reactions to the emotion of beauty in the Old English language. Aesthetics-related vocabulary components were more commonly used in judgments concentrating on the object's appearance (both cognitively and in sensory terms). Aesthetic architecture aims to be more objective in this manner. Those terms under the category of a pleasurable personal experience, in contrast, focus more on one's own feelings than on the subject's physical characteristics. Consequently, they are more intimate.

Aesthetic perception is not the exclusive meaning of appearance-related lexicon. Minaya (2019) revealed that terms such as OE Fger, which alludes to outside beauty, were also utilised to analyse the inner beauty and the behaviour of people. A sensory judgement is all that other concepts, such as "OE cyme," have. But the lexical elements in the appearance theme group tend to assess in all facets of human experience. It might be difficult to determine whether a lexical item is evaluated in the cognitive or behavioural senses when considering the sensory semantic meaning. With regard to polysemy, there is a similar phenomenon: Words which do not have a dominating beauty connotation, but which are linked to the notion of beauty, are seen as lovely. Terms that denote "appearance" but are

perceived to mean "beautiful" in a certain context are other examples of this phenomenon. In addition, future research will examine if this holds true for other lexical regions.

Poetry in the Ogden era had a wide range of aesthetic forms, not just visual ones. Aesthetic encounters involving taste are relatively rare; other encounters involving hearing and smell are based on religious experiences and hence more prevalent. When it comes to expressing oneself via words, this is one of the most notable examples of poetic expression in our study. The poet tells the audience not only how the beautiful object is, but also how they should feel about it, by combining terms commonly connected with ordinary visual, olfactory, auditory, and sensory phenomena. Beauty and pleasure are combined in an abstract way by the Anglo-Saxon poet, who then contextualises these feelings and emotions in a disembodied environment that is difficult to comprehend. When a poet describes abstract and spiritual happenings in embodied language that are pleasant or enticing, the subject can imagine and physically feel these events. Poetic descriptions of light and colour, priceless and amazing goods and people let the reader experience an episode of aesthetic feeling when the unseen is made visible via previously experienced events of stunning beauty and aesthetic delight.

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