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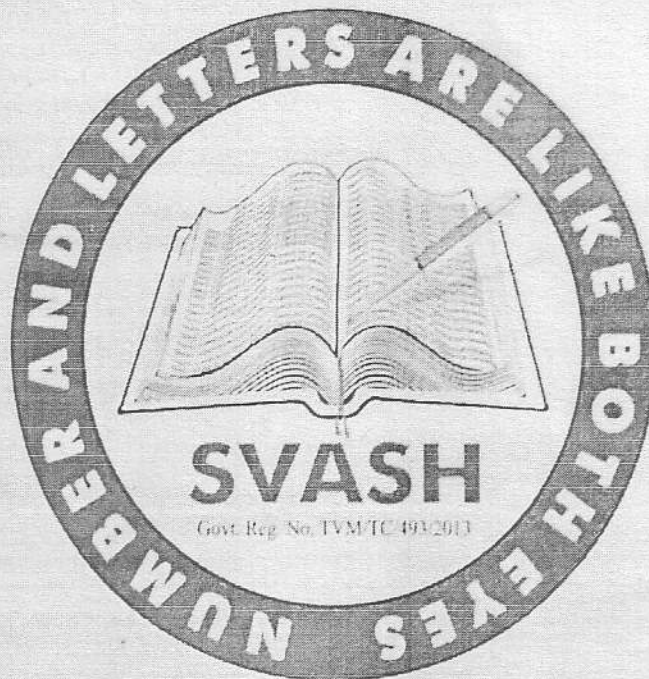
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VOLUME-IV- LANGUAGES

PROCEEDINGS OF THE SECOND INTERNATIONAL SEMINAR OF SVASH - 2015

Research Papers and Articles of Second International Seminar of
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VOLUME-IV LANGUAGES



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CONTENTS

ENGLISH

1. NARCOPOLIS AS A CORRUPT COPY OF DIFFERENT EVENTS FROM THE BOMBAY SEIZURE Abul K. Pashied	Eng	1
2. OUTLINING THE HISTORICAL EXPANSION OF CHILDREN'S LITERATURE IN ENGLISH Amit Khan P. Y.	Eng	6
3. THE ENDLESS EXODUS: READING THROUGH AYYAPPA PANIKER'S GOTHIRAYANAM Anusree R. Nair	Eng	9
4. THE MYTH IN GHRIH KARNAD'S DRAMA: HAYAVADANA Annie Aruna Kumari	Eng	11
5. TRADITIONAL CHOICES, CONTEMPORARY VOICES: NAUTANKI - TRANSLATING INDIAN FOLK THEATRE AS A MEDIUM FOR SOCIAL AUGMENTATION Amisha A. I.	Eng	12
6. STATISTICS AS A LANGUAGE TOOL Blessen Sibhy	Eng	15
7. THE ANOMIE OF RELOCATION URGING FOR A SENSE OF RESPONSIBILITY Dr. Bindu R.	Eng	18
8. BLACK WOMEN AND THE BEAUTY MYTH Celina James	Eng	21
9. LITERATURE AS A FORCE FOR CHANGE: A STUDY BASED ON THE NOVELS BY ARAVIND ADIGA Dharamraj Eknath Tembhare	Eng	26
10. THE INDIAN GAY: A HUMANISTIC CONFRONTATION Deepak O. Nair	Eng	29
11. THE THEME OF 'THE DIFFICULTY OF COMMUNICATION' IN JHUMPA LAHIRI'S INTERPRETER OF MALADIES Deepak Jose Vadakoot	Eng	32
12. THE SPECIALITY OF RAMANUJAN'S TRANSLATION OF VACANAS - REFERENCE TO THE VACANAS OF BASAVANNA Dr. Hassan Parveez M.	Eng	35
13. THE FRAGMENTED PSYCHE: PARTITION TRAUMA IN DEEPA MEHTA'S EARTH (1998) Joveeta Justin	Eng	40
14. THE CONCEPT OF HOMELAND IN A. K. RAMANUJAN'S POETRY Mrs. Jean Saldanha	Eng	44
15. SOCIO-POLITICAL CONCERNS IN ARUNTHATHI ROY'S THE GOD OF SMALL THINGS Jayapriya L.	Eng	47
16. COETZEE'S WAITING FOR THE BARBARIANS: FICTIONAL EXEMPLIFICATION OF FRANTZ FANON'S THE WRETCHED OF THE EARTH Karthika S.B. Viji S.	Eng	49
17. MY WONDERFUL EXPERIENCE IN GOD'S OWN COUNTRY Laura Easton	Eng	53
18. SCIENTIFIC RELATIONS BETWEEN IRAN AND INDIA IN THE LIGHT OF THEIR CULTURAL HERITAGE Moulood Nasseripour & Dr V. T. Samuel	Eng	55
19. WOMEN IN IRANIAN CINEMA: A REFLECTION OF IRANIAN FILMS SCREENED AT 18TH AND 19TH IFFK Nima Ataei	Eng	59
20. AN OVERVIEW OF R. W. EMERSON'S 'NATURE' Dr. R. S. Poude	Eng	63

21. A STUDY OF SHORT STORY BY SELECTED INDIAN WOMEN WRITER Prakash T. Narimani & Heena	Eng	7
22. POSTMODERNISM AND IMPACT POSTMODERNISM MOVEMENT IN THE WEST WORLD ART Parisa Lalebi	Eng	7
23. AN ECOCRITICAL ANALYSIS OF SHAKUNTALAM Ren A. I	Eng	73
24. SPIRITUALITY IN BROAD DAY LIGHT Swami Devdasan	Eng	82
25. VIOLENCE AS A PACIFYING TOOL IN GAME OF THRONES Shanu Mary	Eng	90
26. SCRUTINY OF HUMAN EXPERIENCE Dr. Sreedevi L. S.	Eng	89
27. THE TRAITS OF CULTURAL TURN IN TRANSLATION STUDIES Sudhi P. S.	Eng	98
28. THEATRE OF THE PEOPLE: AUDIENCE AS CONTRIBUTORS IN STREET THEATRE Shiyana.R.	Eng	95

RUSSIAN

1. WOMEN CHARACTERS IN THE NOVELS "WAR AND PEACE" AND "AND QUIET FLOWS THE DON" - A PARALLEL STUDY Priya Krishnan, K.G.	Rus	98
2. COMPARATIVE ANALYSIS OF THE POETIC CHARACTERS IN THE POEMS OF PUSHKIN AND KUMARANASAN Dr. Rama Bhadrhan	Rus	101
3. AN APPRECIATION OF SOCIO-CULTURAL ASPECTS IN THE SHORT STORIES OF ANTON CHEKHOV R. Sreenivasan	Rus	104

GERMAN

1. DIE ERFAHRUNG AUF EINER REISE, WIE SIE NUR INDIEN DER GESAMTEN WELT ZUM GESCHENK MACHEN KANN. Joerk Aigte	GER	108
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LINGUISTICS

1. ENGLISH- ENGLISH- MALAYALAM DICTIONARY IN GLOBALIZ SOCIETY Dr. Darwin. L.	Eng	110
2. THE IMPACT OF TECHNOLOGY ON ENGLISH LANGUAGE TEACHING SUCCESS OR FAILURE? Fatemeh Joharifard & Masoumeh Joharifard	Eng	112

English

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AN ECOCRITICAL ANALYSIS OF SHAKUNTALAM

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This paper is a critique of the existing tradition of the romanticizing and philosophizing view of *Shakuntalam*. Which focuses mainly on its aesthetic value and discards the historical, socio-cultural and political view. It is an attempt to relocate the study of classical works in a non-traditional context.

In "Literary Studies in an Age of Environmental Crisis", Glotfelty puts, literary studies in our postmodern age exist in a state of constant flux (*The Ecocriticism Reader* xv). Ecocriticism is the study of literature and environment from an interdisciplinary point of view. William Rueckert may have been the first person to use the term *ecocriticism* (Barry 248). In 1978, Rueckert published an essay titled *Literature and Ecology: An Experiment in Ecocriticism*. His intent was to focus on "the application of ecology and ecological concepts to the study of literature" (Glotfelty, *The Ecocriticism Reader* 105-23). The term Ecological feminism or 'Ecofeminism' was coined in 1974 by Francoise d'Eaubonne who considers it to be the social movement that regards the subjugation and relegation of women and nature as interconnected. More recently, ecofeminist theorists have extended their analysis to consider the interconnections between sexism, the domination of nature (including animals), and also racism and social inequalities. Consequently it is now better understood as a movement working against the interconnected oppressions of gender, race, class and nature.

Glotfelty puts in *The Ecocriticism Reader*: "... eco-criticism is the study of the relationship between literature and physical environment. Just as feminist criticism examines language and literature from a gender conscious perspective, and Marxist criticism brings an awareness of modes of production and economic class to its reading of texts, eco-criticism takes an earth-centred approach to literary study. (xviii) Simon Estok, in an article that extends ecocriticism to Shakespearean studies, argues that ecocriticism is more than simply the study of Nature or natural things in literature; rather, it is any theory that is committed to effecting change by analyzing the function—thematic, artistic, social, historical, ideological, theoretical, or otherwise—of the natural environment, or aspects of it, represented in documents (literary or other) that contribute to material practices in material worlds. (16-17)

This echoes the functional approach of the cultural ecology branch of ecocriticism, which analyzes the analogies between ecosystems and imaginative texts and posits that such texts potentially have an ecological function in the cultural system. As the Americanist Glen Love has said, "Teaching and studying literature without reference to the natural conditions of the world and the basic ecological principles that under-lie all life seems increasingly shortsighted, incongruous" (*Practical Ecocriticism* 16). An interdisciplinary approach to literary criticism is necessary, and allows us to use literature as a means of culture and of social and historical awareness.

Indian drama is as old as the Indian traditions. Noticing to the beginning of drama S. Shukla remarks,

The birth and development of drama in Greece, Rome, England and India emphasizes upon the fact that it has always been an integral part of culture, highlighting and evaluating