



Framework of Language, Literature and Communication

Tracing Harmony and Culture through English

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Worldwide Circulation through Authorspress Global Network
First Published in 2021

by

Authorspress

Q-2A Hauz Khas Enclave, New Delhi-110 016 (India)

Phone: (0) 9818049852

E-mail: authorspressgroup@gmail.com

Website: www.authorspressbooks.com

Framework of Language, Literature and Communication:

Tracing Harmony and Culture through English

ISBN 978-93-5529-035-9

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Printed in India at Thomson Press (India) Limited

Preface

This book contains some of the selected papers related to the main theme "Framework of language literature and communication: Tracing Harmony and Culture through English" are presented under eleven parts covering all the influential factors as sub themes.

The world has become a global village due to explosion of science and technology in transport and communication. Language is the Divine gift of God which distinguishes human beings from animals. No doubt, in saying that language of a country is the heart of its Civilization and also as the soul of the Nation's health and vitality of the intellectual and cultural life. Language mediates and establishes relationship between man and his environment. Language provides capacity for preservation and communication of intellectual life and plays a significant role in directing and controlling fresh thinking in all walks of life. It's literature is the amalgam of brilliant personalities. Literature is not a special language, it is a special way of using a particular language. Whereas Linguistics deals with the structure and system of language in its social control. Language observed that communication is mostly being transpired in English at National and International levels. English is perceived as a global language with many countries switching over to English. It has the widest range of applicability and utility. So the need of the hour is the knowledge of English is significant to enhance the employability skills.

As we know, English connects people from different regions, cultures and nations. Globalization encouraged the nation's to use common language. As we have multi-cultural and multi-cultural linguistic work force in the companies, English connects people by default. In order to cater to the demands of students in their efforts to develop communication skills, using of English language for the employment and professional growth to higher cadres is essential

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ISBN 978-93-5529-035-9



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Crossroads of Empowering Differences



RIYA MARY PETER

Worldwide Circulation through Authorspress Global Network
First Published in 2021

by

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Phone: (0) 9818049852

E-mail: authorspressgroup@gmail.com

Website: www.authorspressbooks.com

Intersectional Feminism: Crossroads of Empowering Differences
ISBN 978-93-90891-37-5

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The Place of Women Talk in Androcentric Society

Dr. Pinky Sagolsem

In patriarchal society women are considered the weaker gender. Everything about women is regarded as not so important. Men are considered superior to women. In a family too men are deemed to be the head of the family. Once a woman gets married, she is identified under her husband's name. The children too carried the surname of the father. When a child is taken to hospital for medical help only the name of the father is there in the form. The one who has struggled and gave birth is not considered important when identifying a child. The androcentric society does not even leave the talk of the women. In many books on the contemporary literary theory many definitions of 'female' were given by many historians or philosophers who all show the weakness of female gender and they seldom speak positively about the female gender. German philosopher Nietzsche is convinced that, woman is the source of folly and unreason, the siren figure that lures the male philosopher out of his appointed truth seeking path and that "woman is God's second mistake". Freud also made a woman envy the parts of man. This paper will delve deeper on the way how patriarchal system looks upon the way of women talk.

In a male dominated or androcentric society women are treated as second fiddle. Everything that revolves around women is frowned upon. Good things are always associated with male gender on the other hand faulty things are attributed to female gender. The patriarchal stare does not even spare women's talk. Androcentric society perceives women talk as "gossip". Everywhere one can see a deep-rooted gender bias; gender bias has become part of the historical/ textual tradition. In many books about contemporary literary theory we find many definitions 'female' given by many historians or philosophers who all show the weakness of female gender and they seldom speak positively about the female gender:

Aristotle (384-322 BC) declared that "the female is female by virtue of certain qualities and added that" we should look upon the female state, as it were a deformity, one which occurs in the ordinary course of nature. On account of its weakness it quickly approaches its maturity and old age since inferior things all reach their end more quickly (Krishnaswamy73-74).



INTERSECTIONAL FEMINISM

Crossroads of Empowering Differences

Intersectional Feminism: Crossroads of Empowering Differences stands as a landmark reference text in the field of Intersectional Feminism through its carefully articulated subject matter and novel perspectives. The book offers fresh insight into the theory of intersectionality where gender differences are advanced to the limelight in the 21st century and it also aims at assimilating how facets of a person's social and political identities merges to generate myriad modes of discrimination and privilege. After comprehending the well-organized and scholarly chapters, the readers can identify various aspects of intersectional elements present in their society. Ranging from the inception of Intersectionality to the Contemporary significance of Intersectional Feminism, the book explores the microscopic representation of women's rights and their empowerment against existing differentiation, injustice and violation on the accounts of caste, sex, disability, gender, race, class, sexuality, religion, physical appearance, height etc. ...



Riya Mary Peter currently works as an English Lecturer in Catholicate College, Pathanamthitta, Kerala. She qualified NET in December 2019. She is a Rank Holder both in U.G and in P.G studies. She has written numerous academic papers, novels, short stories, poems. She is also actively pursuing her PhD program. She is interested in publishing and editing books. To her credit she has published several papers in UGC/Peer Reviewed Journals/Proceedings of the

seminars or conferences, Books, Scopus/Web of Science Journals, Books, etc. She has also presented many papers in International and National Seminars. Her field of interest is Cultural Studies, Comparative Literature, Intersectional Literature and Film Studies. She has also been awarded Prizes for her writing at State and National Levels.



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ISBN 978-93-90891-37-5



9 789390 891375

₹ 800 | \$ 40

HISTORICAL DEVELOPMENT IN NORTHEAST INDIA

Trends and Perspectives

Edited by
LANUKUMLA AO



DON BOSCO COLLEGE
Kohima, Nagaland



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ISBN : 978-93-5171-187-2

Price : ₹ 1900/-

First Edition: 2021

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Published by :

RESEARCH INDIA PRESS

E-6/34, Sangam Vihar

New Delhi-110062

Phone: 011-26047013, (M) 9818085794

E-mail: researchindiapress@gmail.com

Type Setting by

G. R. Sharma

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STRUCTURING THE PAST OF KHEZHAKENO VILLAGE: An Ancestral Site

TSUTSHOWE-Ü SEKHAMO

Introduction

Khezhakeno also called as "Khezhakenoma" or "Kozabomi", is located in Phek district, Nagaland State and is considered as historical sites for some Nagas. It is located in the region 25.30'N and 94.12'E at an elevation of 1660 meters (5,450 ft) above sea level and shares its border with the Manipur in the south. This ancestral site derived its name from 'Khezha' language 'Kozabomi' which means, 'the native people of Koza'. At present, Khezhakeno is divided into three khels known as the Upper khel (Chisomi), the Middle khel (Zhipfemi) and the Lower khel (Kumuno). Chisomi khel comprises of two sub-khels called Tepfuno and Abvumi while Zhipfemi khel has Thasoumi and Tshemiladumi as sub-khels.

Oral stories suggest that the group settled in and around a magical stone which is located in Kumuno khel. So most probably they made their first settlement area in the lower khel and later moved to the upper two khels. Kozabomis normally followed a pattern of Compact or nucleated settlement where large number of houses is built very close to each other. Communities are closely knit and share common occupation. Folk stories state that the descendents of Koza shifted their inhabitant area about seven times. The villages/areas however are located inside the present Khezhakeno jurisdiction. The reasons for the abandonment of the old sites are different and mostly related to internal factors.

Khezhakeno village as written by historians was the dwelling place for other Naga tribes like the Chakhesangs, Lothas, Angamis, Rengmas and Aos. To know the migration of the other Nagas, it becomes necessary to understand the pre-migration period of Khezhakeno. Written records

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ISBN: 978-93-5171-187-2



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Price : ₹ 1900/-

NORTHEAST INDIA

Readings in Cultural Life

Edited by
Lanukumla Ao



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Kohima, Nagaland

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NORTHEAST INDIA

Readings in Cultural Life

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RESEARCH INDIA PRESS

New Delhi (INDIA)

Northeast India: Readings in Cultural Life

© Lanukumla Ao

ISBN : 978-93-5171-034-9

Price : 1295/-

First Edition: 2021

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Published by :

RESEARCH INDIA PRESS

E-6/34, Sangam Vihar

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The Study of Customs and Traditions in Khezhakeno Village: Some Reflections on Changes and Continuity

VELHOU KOZA & TSUTSHOWE-Û SEKHAMO

Introduction

Custom is a universal practice and each society has their own specific way of doing something. They are means to preserve a culture and transmit it to the succeeding generations. Custom is a common way of doing things; it acts as an effective means of social control. In simple words, Customs are the long established habits and usages of the people, while tradition contributes a sense of comfort and belonging. Custom is a social phenomenon and are the often repeated practices of the people. According to Kingsley Davis, *Customs refers primary to practices that have often been repeated by a multitude of generations, practices that tend to be followed simply because that they have been followed in the past* (Rao, 2015). It is the socially accepted ways in which people do things together in personal contacts. Tradition, on the other hand, refers to the beliefs and practices handed down from the past. Traditionalists see tradition as static. They urge that the traditional values and

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Historical Development Northeast India: Trends and Perspectives

Lanukumla Ao

Edition 2021

ISBN : 978-93-5171-187-2

Price : 1900/-

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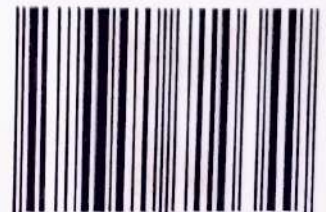
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ISBN: 978-93-5171-034-9



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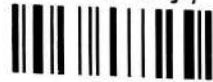
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SACRED GROVES OF NAGALAND AND THEIR ETHOS

LANUKUMLA AO

Introduction

Sacred groves are forest areas of socio-cultural and religious significance which are protected by a community. These patches of virgin forests are closely guarded and protected from all kinds of human deprivation. These sacred groves are remnants of age old forestry with a different set of flora and fauna from adjoining areas due to protection offered by traditional taboos and religious beliefs that have transcended generations. They are present in every corner of the globe. Exploitation of such areas by hunting and logging is strictly prohibited (see Gadgil and Vartak, 1975; Hughes and Chandran, 1998). The sacred groves serve both traditional as well as modern purposes. Traditionally, sacred groves are used mainly for spiritual activities, burial grounds, and watershed management (Ormsby, 2013). The linkage between sacred groves and religion is well established in the literature (see Gadgil and Vartak, 1975; Hughes and Chandran, 1998; Kulkarni, 2018). The existence of sacred groves can be traced from the practice of nature worship which is as old as humanity itself, and is still prevalent in many parts of world (Barik *et al.*, 2006). An inherent part of this practice is preserving parts of a forest that had existed for centuries for posterity. Such sacred forests are found throughout the world and nicely protected and managed by the local communities for the welfare of society. They provide a repository for various Ayurvedic medicines. Since in most sacred groves hunting and logging are taboo, the vegetation cover reduces soil erosion and desertification. The modern uses of sacred groves include biodiversity hotspots as well as refuge for plant and animal species which have become extinct in other areas. Sacred groves also act as recreational parks in urban areas providing fresh air and scenes of natural greenery; and thus, a tourist attraction.

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ISBN: 978-93-5171-187-7



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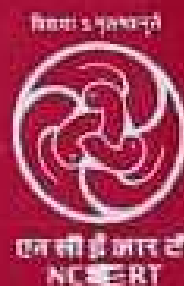
RIE BHOPAL JOURNAL OF EDUCATION

(A bi-annual Peer Reviewed Journal)

ISSN: 2582-0621

Vol.- 4 Issue-I, July-December 2020

NCERT



REGIONAL INSTITUTE OF EDUCATION
(NATIONAL COUNCIL OF EDUCATIONAL RESEARCH AND TRAINING)
Shyamla Hills, Bhopal - 462 002 (M.P.), India

RIE BHOPAL JOURNAL OF EDUCATION

(A bi-annual Peer Reviewed Journal)

Vol. - 4, Issue- 1, July-December 2020

ISSN: 2582-0621

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Recommended Citation:

Longkumer, I. & Sentuile (2020). Sustainability vis-à-vis livelihood: The Peren story.
RIE Bhopal Journal of Education, 4 (1), 101-107.

Sustainability vis-à-vis Livelihood: The Peren story

*Imtinaro Longkumer**
*Sentuile***

Abstract

The United Nations in its 2030 Agenda for Sustainable Development Goals endeavors to "achieve gender equality and empower all women and girls". While the idea of sustain ability and livelihood strives in producing goods and services by causing little or no damage to the environment, it is crucial to create opportunities and space for women for sustainable development. Women play key roles and have pervasive effect on the well being of their families, communities and local eco-systems. The UNDP report -Nagaland chapter (2009), also underlines that women's participation in management of natural resources is not only an issue of equity but is a more efficient and time tested way of preserving the biodiversity. The study intents to examine the sustainable livelihood scenario of Peren district in Nagaland1 with special emphasize on women's role. The study is delimited to women in Peren district who are engaged in entrepreneurial activities for their means of livelihood. The paper is descriptive in nature and uses both primary and secondary sources to represent the data. For collection of primary data, unstructured interview method was used as tool for study. A total of 17 representative samples were used to measure and administer the tool. Relevant books/journals, government survey records, published and unpublished articles were used as base for secondary information. Analysis and interpretation is done using qualitative narration technique.

Keywords : Sustainable livelihood, Women, Entrepreneurship, Home garden, SHG, Education.

Preview: Intent and Method

The United Nations in its 2030 Agenda for Sustainable Development Goals endeavors to "achieve gender equality and empower all women and girls". While the idea of sustain

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VOLUME 21

ISSUE 7

VERSION 1.0



GLOBAL JOURNAL OF HUMAN-SOCIAL SCIENCE: G
LINGUISTICS & EDUCATION
Volume 21 Issue 7 Version 1.0 Year 2021
Type: Double Blind Peer Reviewed International Research Journal
Publisher: Global Journals
Online ISSN: 2249-460X & Print ISSN: 0975-587X

Navigating Ancestral Shores: A Study on the Revivalism of the Transcendentalist's Reverential Treatment of Nature in Select Poems of Mary Oliver

By Dr. Adenuo Shirat Luikham, Moatila & Lideno Ezung

Abstract- Pulitzer Prize winner and American poet, Mary Oliver's poetry is reminiscent of the Transcendentalist spirit of her intellectual ancestors namely Emerson, Thoreau and Whitman. Oliver wrote many of her 'nature' poems while residing in New England, the birthing place of her Transcendentalist intellectual predecessors. Her work can be considered as a revivalistic expression of the tenets that the Transcendentalists held dear – the most striking being a poignant connection with Nature. Nature, in her poems is a pulsating life-force that she inherently identifies with, even to the extent of stubbornly seeking out Her mysteries and secrets in an optimistic desire to achieve a fluid oneness. This mysticism and reverence for Nature embodies what the Transcendentalist had set out to herald in a new dawn of intellectual life that would guide the fledging nation and leave an indelible mark on the history of American literature. This paper will attempt to showcase the reverential tone that Oliver embodies in her 'nature' poems.

Keywords: mary oliver, american poetry, contemporary poet, nature, transcendentalism.

GJHSS-G Classification: FOR Code: 330199



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Navigating Ancestral Shores: A Study on the Revivalism of the Transcendentalist's Reverential Treatment of Nature in Select Poems of Mary Oliver

Dr. Adenuo Shirat Luikham ^α, Moatila ^σ & Lideno Ezung ^ρ

Abstract- Pulitzer Prize winner and American poet, Mary Oliver's poetry is reminiscent of the Transcendentalist spirit of her intellectual ancestors namely Emerson, Thoreau and Whitman. Oliver wrote many of her 'nature' poems while residing in New England, the birthing place of her Transcendentalist intellectual predecessors. Her work can be considered as a revivalistic expression of the tenets that the Transcendentalists held dear – the most striking being a poignant connection with Nature. Nature, in her poems is a pulsating life-force that she inherently identifies with, even to the extent of stubbornly seeking out Her mysteries and secrets in an optimistic desire to achieve a fluid oneness. This mysticism and reverence for Nature embodies what the Transcendentalist had set out to herald in a new dawn of intellectual life that would guide the fledgling nation and leave an indelible mark on the history of American literature. This paper will attempt to showcase the reverential tone that Oliver embodies in her 'nature' poems. The aim of the paper is to study some select poems by Oliver, in particular, her thematic preoccupation with Nature, and in doing so, demonstrate that her poems have an instinctual affinity with her poetical ancestors of the Transcendentalist movement and though a contemporary poet, she navigates the intellectual and poetical shores of her predecessors.

Keywords: mary oliver, american poetry, contemporary poet, nature, transcendentalism.

INTRODUCTION

It would not be far-reaching to say that the American poet, Mary Oliver, is a direct intellectual descendent of the New Englander(s) better known as the transcendentalists in the canons of American literature. The sources which have influenced Oliver's treatment of nature in her poems are manifold – from her childhood memories of the suburbia of Ohio to her difficult relationship with her parents while growing up. These memories are recreated in her nature poems and she considers its divinity as a spiritual mediator to negotiate the troubled world of her past and the frenzy of modern living which she disdained just as Thoreau had renounced in *Walden*.

Oliver's encounter with the natural world is one of great reverence and awareness that the sacred

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resided in the wilderness. Her poetry is filled with imageries of animals in their natural habitations: 'shore birds, swans, water snakes, the phases of the moon and humpback whales.' Nature is both a teacher and a mirror of the soul, and an engagement with its divinity is where one is able to 'transcend' mundane existence and realise a true purpose just as everything in nature functions purposefully.

This paper will attempt to analyse Oliver's thematic preoccupation with nature and a reverential treatment towards it by studying some of her select poems taken from different collections. This thematic preoccupation found in her poems is a residual inheritance from her predecessors and so in essence, a revivalism of the transcendentalist tenet that the divinity of nature and the natural world is a path to self-realization instead of seeking it through institutionalized beliefs and traditions.

In this paper, the word 'nature' is understood as the natural physical world including plants and animals and landscapes. The term is used in line with the Romantic philosophy that the "natural world was a vast analogue of the spiritual," attributing the quality of the divine, the presence of the Universal Soul in the individual soul, which Emerson put forward in his essay "Nature" (Philominraj 127).

Born in 1935, in the semi-rural suburbs of Cleveland, Oliver acquired a natural affinity with nature being an avid walker and explorer of the woods which surrounded her childhood home. This would continue into her adulthood and fanned the fires of her creative impulse in her observances of nature. It was her collection of poetry *American Primitive* that won her the Pulitzer Prize in 1984. This collection glorified the natural world and reflected a fascination with the ideal of the pastoral life. Many of her poems on nature originated from the walks she would go on, in and around her adopted home of New England where she moved to sometime in the 1960s (www.britannica.com).

That Oliver located herself in New England, the birthing home of the American Romantics, is no coincidence as her poetic influences included Thoreau and Whitman. Like Whitman, she adopted the structure of free verse for many of her poems, this form, allowing her to capture the inner monologues and rhapsodies that nature stirred up in her.

The poetry of Oliver as mentioned previously ties in closely with the ideas set by the transcendentalists. George Hochfield commented that American transcendentalism was a "... historical influence that still affects the intellectual life of contemporary America." Transcendentalism has undoubtedly left a "lasting impression on the American character" (Introduction ix).

As a movement, the years 1836 to 1846, can be said to be the blossoming of transcendentalism in New England. It exerted a fascination over most of the active literary minds of the country and "flowered brilliantly in the masterpieces of Emerson, Thoreau and Whitman" (Introduction ix).

The word 'transcendentalism' was derived from German Romantic philosophy – in the ideas of Kant, Hegel, Fitch and Schelling who espoused a "distrust of the intellect" and exalted "intuition." For them, 'intuition' knew truths which 'transcended' those truths which were accessible to faculties that employed logical arguments and scientific inquiries. These key ideas imported from Europe appealed to the transcendentalists as it provided a metaphysical justification for the ideal of the individual freedom – "if every man could apprehend the truth by direct intuition, then any form of external authority, political or religious was unnecessary." This meant that man had the capacity for "direct spiritual insight." This concept also directly translated into their approach to nature and the natural world – that man could attain spiritual insight by engaging with nature and thereby seeing and accessing the divine in it (Parkes 23).

Emerson, the leading spokesman of the movement, believed that "the human spirit and the natural universe were expressions of God" (Parkes 24). For Whitman, the transcendentalist conception of nature meant that the "material world and all its inhabitants were emanations of divinity, and therefore sacred, and that man could achieve a sense of unity with God" (Parkes 31).

Taking this transcendentalist tenet of the conception of the sacred and divine in nature, the poetry of Oliver also embodies a reverential attitude towards nature. Oliver, like Thoreau who described himself as a "saunterer," loved wandering in the woods and the wetlands and this evoked an image of the zealous worshipper's unwillingness to be estranged from her spiritual church (Parkes, "Thoreau" 109). Many of her nature poems reflect her deep conviction that there is a spiritual sense of revelation when she enters into its microcosmic world; the attention to detail that would ordinarily escape the eyes of others is vividly delivered. The pebbles in a riverbed or the sensuous description of a swan 'transcends' the immediate reality of the physical to find a message or lesson and offers a fresh perspective of objects in the natural world. Maxine

Kumin in the *Women's Review of Books* describes Oliver's poetry as an "indefatigable guide to the natural world, particularly to its lesser-known aspects" (www.poetryfoundation.org).

In her poems "Sleeping in the Forest" and "Morning Poem," the awe and wonderment that accompanies the believer of nature's magnanimity, a virtue that is associated with God(s), is shown to be akin to entering the kingdom of a supreme being.

In "Sleeping in the Forest," Oliver speaks of the earth remembering her and of taking her back in so tenderly (lines 1-2). There is an immediate suggestion here that she believes in a primitive connection with nature – that her soul and nature can recognise each other having the cosmic vein of "original energy" coursing through her. This idea of a primal connection is repeated throughout in Whitman's "Song of Myself" where he wrote on his belief of the universe working in tandem as an "undivided unity" (Philominraj 128).

In the succeeding lines, Oliver writes:

... I slept as never before, a stone
On the riverbed, nothing
Between me and the white fire of the stars
But my thoughts and they floated
Light as moths among the branches
Of the perfect trees. ("Sleeping in the Forest")

This section demonstrates the munificence of nature and its power to heal and restore the human soul. Having "slept as never before," Oliver becomes a part of elemental nature where she is transformed into "a stone on the river bed" having no barrier to stop her communing with the "fire" of the stars above her. Her choice of the word 'perfect' to describe the trees only furthers the idea that nature epitomizes flawlessness and is without defect or corruption, the state of ideality that the human soul can aspire for, considering the deprave materialism that modern-living and its malaise poses.

The concluding lines of the poem announce that:

By morning
I had vanished at least a dozen times
Into something better. ("Sleeping in the Forest")

By vanishing, Oliver is saying that she has attained insight in the act of surrendering the 'self'. And that in her encounter with nature even while "sleeping" which is suggestive of inactivity and rest, by immersing her 'self' and surrendering to nature, it turned her into "something better." Her transformative journey into the "better" self is attained through her 'sleeping in the forest' – "Self-discovery is thus linked with the discovery of fact outside of oneself" (Viegas 241).

In "Morning Poem," the opening lines touch on approaching nature with awe:

Every morning
The world
Is created.
Under the orange
Sticks of the sun

In nature, morning, which is suggestive of new beginnings, give every human and life form the opportunity to start over. Thoreau wrote in *Walden* in the chapter "Where I Lived, and What I Lived For" that: "Every morning was a cheerful invitation to make my life of equal simplicity, and I may say innocence, with Nature herself" (Fisher et al 140). In stanza 7 of the poem, Oliver directly addresses her reader that:

... somewhere deep within you
A beast shouting that the earth
Is exactly what it wanted

The phrase "deep within you" and the image of a beast shouting out strikes us as a primal cry from the soul that it desires to be achieve oneness with nature. The benevolence of nature is in the "blazing lilies" of the ponds, if we are willing to stop and observe and acknowledge that the beauty in the details of nature is as Oliver says: "... a prayer heard and answered/ Lavishly/ Every Morning." Just as a benevolent deity, nature is ready to offer her beauty every new day:

Whether or not
You have ever dared to be happy,
Whether or not
You have ever dared to be pray. ("Morning Poem" stanza 9)

Thoreau's transcendentalist approach to nature meant that he saw it as the "symbol of spirit" and Oliver incarnates this attitude (Viegas 238). Beauty, solitude, and peace are not the only offerings of nature but nature in her poems is symbolic of spiritual facts. Physical things and processes are emblems of some further awareness.

Seen in this light Oliver's nature poems are also a critique of human society. She juxtaposes the human world versus the animal world, and uses the contrast to create a guidebook for misguided souls looking for reprieve and redemption from spiritual barrenness.

In "Wild Geese," she juxtaposes the purposeful lives of the wild geese and her own life, and broadly of every individual. While man incarcerates himself within a society of institutionalised forms of religion and beliefs; of a life of 'trying to be good' or living in constant 'repentance,' the wild geese in following its own instincts and purposeful life that nature has charted out for it is able to assimilate itself into the grand design of the universe.

You do not have to be good.
You do not have to walk on your knees
For a hundred miles through the desert, repenting

You only have to let the soft animal of your body
Love what it loves.

Oliver indicates that man, unlike animals that unquestioningly follow their instincts fails to understand his/her place in the scheme of things. Against our strife to acquire and to accumulate worldly material goods, Oliver points out that we lose out on the treasure of serenity that nature offers.

Meanwhile the world goes on.
Meanwhile the sun and the clear pebbles of the rain
Are moving across the landscapes,
Over the prairies and the deep trees,
The mountains and the rivers ... (Stanza 2)
... whoever you are, no matter how lonely,
The world offers itself to your imagination,
Calls to you like the wild geese, harsh and exciting – Over
and over announcing your place
In the family of things. ("Wild Geese" stanza 3)

Oliver gives a gentle reminder that we are an intrinsic part of nature and just as the wild geese 'know' their place in the "family of things," so should we.

In nature, Oliver believes that the animals and elements in it such as the trees, flowers, lichens and seeds all represent answered prayers. In the poem/prose piece "How I Go to the Woods," she announces that she usually ventures into the woods 'alone' which impresses the idea that it is a sacred space for her.

Ordinarily I go to the woods alone,
With not a single friend, for they are all smilers and talkers
and therefore
Unsuitable.

The phrase "smilers and talkers" is a reference to the outside world (the world that is outside of nature, specifically referencing to the human world) and for Oliver they are "unsuitable" companions who cannot accompany her into the holy precincts of the woods. Thoreau who considered the act of going to the woods as a deliberate act of learning the "essential facts of life," perceived nature as a teacher (Fisher et al. 142). Similarly, Oliver writes that:

I don't really want to be witnessed talking to the catbirds
or hugging the old black oak tree. I have my way
of praying, as you no doubt have yours.

For Oliver, going into the woods and talking to the birds and hugging a tree is an intimate act akin to praying in a temple, and she considers this as too intimate to allow the gaze of others into this private world that she has created for herself. Nature is a sanctuary away from the superfluous, from the prison of details and the "... lives of quiet desperation" that we confine ourselves in (Fisher et al. 135, 142). A "sanctity which shames our religions ...," according to Emerson ("Nature" Tilak 132).

The poem continues:

Besides, when I am alone I can become invisible. I can sit
On the top of a dune as motionless as an uprise of
weeds,
Until the foxes run by unconcerned. I can hear the almost
Unhearable sound of the roses singing.

According to Bruce Bennetin, Oliver's poetry "insists on the primacy of the physical" (www.poetryfoundation.org). She explores the intersection between the human and the natural world and the limitations of language in articulating such a meeting. Oliver takes a subjective approach to moulding herself into one with a world of objects, finding it almost natural to blend her consciousness with the physical elements that make up what is nature. The words "invisible," "motionless," and "unconcerned" all suggest a tranquil state that can be achieved living in close quarters with nature – the same serene and tranquil state that the transcendentalists experienced when going into the woods.

Oliver's nature poems as seen in the study above, then, is a clarion call for a return to the 'primal energy' that coursed through the arteries of her poetic predecessors and a prime example of its revivalism in contemporary American poetry. Nature is an overarching thematic concern and manifested brilliantly in her verse. The two-dimensional world around us is transformed into an expression of tactile tangibility. Elaborate details and imageries of nature is weaved into her poems and she paints it with an exuberant colour of awe and reverence which suggests a direct link and draws parallels in Emerson, Thoreau and Whitman. In conclusion, it can be said that Mary Oliver's nature poems are ships that navigate the ancestral shores of her transcendentalists' ancestors.

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BREAKING THE GLASS CEILING

**Gender and Culture
in Contemporary Literature**

Editors:

Parul Yadav

Roshni Sengupta

Chandni Sengupta



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AUTHORS P R E S S

Worldwide Circulation through Authorspress Global Network
First Published in 2021

by

Authorspress

Q-2A Hauz Khas Enclave, New Delhi-110 016 (India)

Phone: (0) 9818049852

E-mail: authorspressgroup@gmail.com

Website: www.authorspressbooks.com

**Breaking the Glass Ceiling:
Gender and Culture in Contemporary Literature
ISBN 978-93-90459-95-7**

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Printed in India at Thomson Press (India) Limited

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**The Female Experience of Violence in
Nagaland: A Critical Study of Temsula
Ao's *These Hills Called Home: Stories from a
War Zone* and *Laburnum for My Head Stories***
Adenuo Shirat Luikham

Introduction

A sad reality of Nagaland is that its people have experienced violence emanating from power struggles between the centre and the state. The issues that activate and trigger violence resulting from conflicts in the state are complex. Many of today's conflicts and the difficulty in finding solutions originate from the partition of the subcontinent and the re-organisation of international as well as national borders. This was followed by the response to what was perceived as 'occupation' after India's independence leading to a rise in insurgent movements, counter-insurgency responses, and inter-ethnic conflicts over natural resources, native-migrant conflicts and border disputes.

The troubled political climate and the confluence of various ethnic groups have given rise to a body of writing that 'writes' violence as an act of witnessing, as a way of preserving memories, and as a means of personal *catharsis*. The trauma of violence is reflected upon greatly in the literature of the first generation of writers writing in English. This preoccupation reveals the writers' desires to share their stories as part of the collective experience of his/her people with the outside world. Many of the fiction, novels



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She has been undertaking corporate training for senior and middle management. She also has over 5 years' experience in the Industry where she was spearheading the overall scripting and design of business videos for their internet presence, one of the key components of digital and content marketing.

The literary, cultural, and gender landscapes have transformed dynamically over the last decades. Not only do the domains overlap, the narrative structures of significant literary works in contemporary times have reflected a deep engagement with the overhaul of gender norms and the cultural construction of alternative and non-binary genders. Several literary works have emerged to challenge the cultural status quo with regard to normative perspectives on gender and its social perception. In different contexts, the performance of gender has received attention in the literary sphere while socio-political debates have raged on. While women are perceived as having broken the glass ceiling, a grim scenario continues to challenge female independence as societies struggle to come to terms with the changing status and stature of women. Homosexual, transgender, and non-binary communities have tragically faced an uphill battle in their quest for equality, human rights, and dignity.

This book attempts to bring together contemporary studies and readings of literary works that have revolutionized the discussion on gender. It follows a broad-based, thematic approach to understanding the challenges, prospects, and possibilities that have been represented in the field of literature through its engagement with gender and related issues. This book is an attempt to synthesize the discourse on gender within the literary and cultural contexts.



AUTHORS PRESS
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ISBN 978-93-90459-95-7



9 789390 459957

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BIORESOURCES AND SUSTAINABLE LIVELIHOOD OF RURAL INDIA



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CORRELATION STUDIES AMONG THE WATER PHYSICO- CHEMICAL PROPERTIES OF TSURANG RIVER, NAGALAND

KHIKEYA SEMY AND M. R. SINGH

Introduction

Water is a natural resource often regarded as the most fundamental and may be the most integral of all concepts related to life and the earth systems. The dependence of people on water is apparent at many levels, to fulfilling human primary needs to providing energy for industry; it is also a vital part of socio-ecological system. In view of the ever-growing demand, water can become a major limiting factor in socio-economic development, unless early action is taken and the seriousness of the situation calls for the highest priority to be given to the management of water resources at all levels (Zhimo et al., 2018). Water parameters can be divided into three broad categories: physical, chemical and biological, and each category have several parameters (Swamee and Tyagi, 2007). There exists strong correlations among different physico-chemical parameters and a combined effect of their inter-relatedness indicates the water quality (Jothivenkatachalam et al., 2010). A systematic study of correlation coefficients of the water quality parameters not only helps to assess the overall water quality but also to quantify relative concentration of various pollutants in water and provide necessary cue for implementation of rapid water management programmes