



AIMAN COLLEGE OF ARTS & SCIENCE FOR WOMEN

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MA ENGLISH

1.3.2 List of students undertaking project/ field work/ internship during 2022- 2023

| S.NO | Reg.No | Name of the Students | Title of the Project | Project Guide Name |
|------|-----------|----------------------|--|----------------------|
| 1 | P21052475 | AFRIN N | The Study of Memory and Trauma in Paula Hawkin's The Girl on the Train | Dr. K. Sumathy |
| 2 | P21052476 | ASMAA BEGAM M | Magical Realism in Neil Gaiman's Coraline | Dr. Padmavathi |
| 3 | P21052477 | GRACE SOFIA S | Magical Realism and Gothic Tradition in Angela Carter's Novel 'Nights at the Circus' | Ms. Haseenah Mariyum |
| 4 | P21052479 | LOGESHWARI V | Episodic Memories of Max Morden | Dr. K. Sumathy |
| 5 | P21052480 | MAHAMUDHA A | The Psychological Impacts in Zora Neale Hurston's Their Eyes Were Watching God | Ms. Haseenah Mariyum |
| 6 | P21052481 | NABEESA BEGAM E | Voices of Women in Manju Kapur's Home | Ms. Meena Mahadevan |
| 7 | P21052484 | SATHIYA PRIYA S | Oppression and Abuse in Alice Walker's The Colour Purple | Ms. Meena Mahadevan |
| 8 | P21052485 | SHARMILA BEGUM A | Theme of Partition in Khushwant Singh's Train to Pakistan | Dr. Padmavathi |

THE STUDY OF MEMORY AND TRAUMA IN PAULA HAWKIN'S

THE GIRL ON THE TRAIN

A Dissertation

Submitted to Bharathidasan University in

partial fulfilment of the requirements for

the award of the Degree of

MASTER OF ARTS IN ENGLISH

by

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Under the Guidance of

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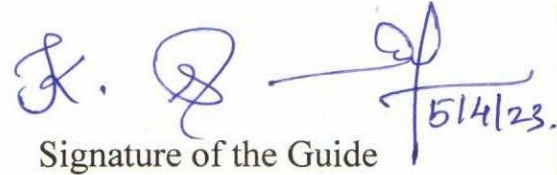
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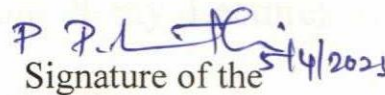
This is to certify that this project work was done under my guidance and the Dissertation entitled **The Study of Memory and Trauma in Paula Hawkin's *The Girl on the Train*** submitted by **Ms. N. AFRIN**, Reg No. **P 21052475** in partial fulfilment of the requirement for the award of the degree of **Master of Arts in English**, for the academic year 2021-2023 is original work of the candidate.



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First and foremost, I would like to thank God Almighty for the blessings and inspiration which have enabled me to take up this Project work and also complete it successfully.

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Hameed, Director, and **Dr. A. V. K. Santhi**, Principal, of AIMAN College of Arts and Science for women, Tiruchirappalli-21, for having given me an opportunity to study in this college.

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CHAPTER-I

INTRODUCTION

Literature is the concept of exchanging thoughts and ideas through written form. It has the merit to last generations, having the merit to last generations does not mean the work is literally generations old, it just means the work is well written, has excellent plot lines and characterization and is believed to be valuable enough to be read for decades or centuries to come. Books considered classics such as War and Peace, Iliad, Aeneid, Odyssey etc. Along with newer works such as The Book Thief, One Hundred Years Of Solitude etc.,

Literature broadly is any collection of written work, but it is also used more narrowly for writings specifically considered to be an art form, especially prose fiction, drama, and poetry. In recent centuries, the definition has expanded to include oral literature, much of which has been transcribed. Literature is a method of recording, preserving, and transmitting knowledge and entertainment. Literature, as an art form can also include works in various non-fiction genres, such as autobiography, diaries, memoir, letters, and the essay. Within its broad definition, literature includes non-fictional books, articles or other printed information on a particular subject. Etymologically, the term derives from Latin 'literature, a writing, grammar,' originally 'writing formed with letters,' from 'letter'. In spite of this, the term has also been applied to spoken or sung texts. Developments in print technology have allowed an ever-growing distribution and proliferation of written works, which now includes electronic literature.

Definitions of literature have varied over time. In Western Europe prior to the eighteenth century, literature denoted all books and writing. Then, during the Romantic period, a more restricted sense of the term emerged that emphasized the idea that

CHAPTER-III

CONCLUSION

In *The Girl on the Train*, trains are important in many ways. For one, being on a train or within sight of a train provides the opportunity to see people, but usually only with a fleeting glance and without actual communication between people. Secondly, there is a danger in trains, lending a certain amount of fear and mystery to scenes and locations where trains run. Within a train, there is also a mix of people, Rachel often feels crowded in or stared at by people on the train, but being on the train with others also helps her feel normal.

Throughout the novel, trains symbolize the main characters' collective desire for escape - from societal expectations, from the drudgery of their lives, and from increasingly dangerous relationships and situations. For Rachel, riding the train to and from London each day is both a burden and a release. Broke, constantly inebriated, and adrift in the wake of divorce and unemployment, Rachel is a veritable wreck at the start of the novel. She takes the train to the city every day - even though she has no job to commute to - in order to mask the depths of her failure from her roommate, Cathy. But as Rachel rides the rails, she begins watching the occupants of houses in her former neighbourhood and spinning elaborate fantasies about their lives.

The train Rachel rides each day takes her directly past the home she used to share with her now-ex-husband, Tom - a house that he now shares with his new wife, Anna, and their infant daughter, Evie. Rachel's train journeys each day symbolize her competing desires to escape from her present circumstances and to retreat into the stifling life she lived with Tom: a life defined by scarcity, loss, and pain. For Megan and Anna, who live just a few houses apart from each other on Blenheim Road, the train tracks that run through

MAGICAL REALISM IN NEIL GAIMAN'S *CORALINE*

A Dissertation

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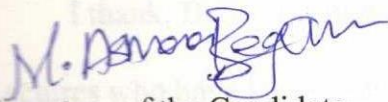
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This is to certify that this project work was done under my guidance and the Dissertation entitled **Magical Realism in Neil Gaiman's *Coraline*** submitted by **Ms. M. Asmaa Begam, Reg No. P 21052476** in partial fulfilment of the requirement for the award of the degree of **Master of Arts in English**, for the academic year 2021-2023 is original work of the candidate.


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I wish to express to my deep sense of gratitude to my guide, **Dr. P. Padmavati**, Asst. Professor of English for her help. I thank **Ms. N. Prasanna Devi.**, Professor of English for her valuable advice and help in preparing this Dissertation. I thank her for her constant encouragement.

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CHAPTER III

CONCLUSION

Neil Gaiman pushes the boundaries of the genre to evaluate how the female gender is an essential aspect of the story. Caroline is unconventionally explorative and curious; she is fearless and approaches challenges with grace and confidence. Caroline comes up with a solution throughout each challenge she faces. This is important because *Coraline* reveals that she is independent and capable. Although *Coraline* commits faults, her mistakes are human and understandable.

Strength and power are highlighted when *Coraline* gets out of the tricky circumstances. Neil Gaiman pushed the genre's boundaries and made a female protagonist reveal to readers that fledgling girls can sponsor for their success. A person's gender is not supposed to hinder them but should open more doors for opportunities. The book *Coraline* recommends that girls have a probability of emerging victorious and competent without needing a male to salvage them. Neil Gaiman's pushing of the boundaries of a genre and using a female character also served as a motivation to females to be self-reliable.

Magical realism is a relatively new literary genre, but it is none the less fast growing in popularity as it is used in many a successful novel. Neil Gaiman's *Coraline* are clear example of such a work, encompassing all the main magically realistic characteristics. It incorporates magical elements into the realistic atmosphere. In this research analysis, magical realism and the elements of scary tales have enabled the author, Nail Gaiman's book *Coraline* to create an independent child hero through the exposition of the socio-cultural context. After *Coraline* decided to open the door when her parents were away after some days, she saw a woman who resembled her mother. The only difference is that the woman was skinny and tall with huge

**MAGICAL REALISM AND GOTHIC TRADITION IN ANGELA
CARTER'S *NIGHTS AT THE CIRCUS***

A Dissertation

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S. GRACE SOFIA

CHAPTER – I

INTRODUCTION

Literature is an art. It is a body of written work. The word literature is derived from Latin called 'Literatura', (letter or hand writing) or 'Litteratura' (writing form with letters). Literature is a term used to describe written and spoken material. It is a study of culture and tradition of human life. Literature is the creative writing of recognized artistic value. It is an expression and form in connection with ideas of permit and universal interest. The writer can express his or her own expression and feeling. Literature most commonly refers the work or the creative imagination, including poetry, fiction, non-fiction, journalism and in some instances song. It represents the culture and tradition of a language or a people.

Literature is classified according to whether it is fiction or non-fiction and whether it is poetry or prose. It can be distinguished according to major form such as the novel, short story or drama; and the works are often categorized according to historical period or their adherence to certain aesthetic features or expectation. The formalistic definition is that 'Literature' foregrounds poetic effect. It is the 'Literariness' or 'poetic' of literature that distinguishes it from ordinary speech or other science of writing.

Literature reflects the human being's life. It is also called the mirror of man's life. English

CHAPTER – III

CONCLUSION

Through Magic Realism, Carter is able to address everyday concerns in an interesting and playful manner yet at the same time she seems to be testing the reader's perception of reality. Readers have to suspend their disbelief of magical events and concurrences both small and large in order to respond to the diverse experiences encompassed by the text. The idea of a winged girl professing to have been hatched from an egg and who ends up as an *aerialiste* in a circus, itself requires a suspension of belief. Fevvers is an embodiment of what is real and what is not, through her own mythology and the mythic dimension of her persona posited at the beginning of the novel. The author manages to evoke such a sense of reality - part imaginary/fantastical and part real that the immediate surroundings of the real world translate as incoherent. The world depicted in the text seems so real that the readers own world becomes suspect.

Readers have to open their eyes to this created world, accept its chaos, live amidst it and enjoy it, even if there exists no categorical difference between seeing and believing.

Keeping with the mysterious spirit of Magic Realism, the first pages of the book create a sense of disbelief, mystery and wonder as to whether Fevvers wings are real or

EPISODIC MEMORIES OF MAX MORDEN IN JOHN BANVILLE'S

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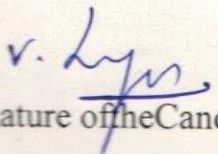
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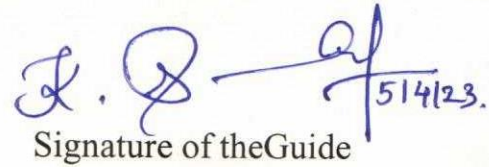
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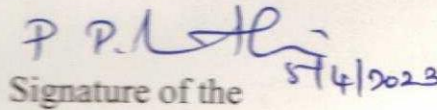
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And I wish to express my thanks to my Sister, friends and God are always source of inspiration to my dissertation.

(V.LOGESHWARI)

CHAPTER III

CONCLUSION

The ebb and flow of the strange tide with which John Banville's *The Sea* (2005) opens with embeds the rhythm of return through the insistent incursion of the past into the present. Max Morden, the narrator-protagonist of the novel, is an elderly man revisiting the place where he once spent his holidays with his parents. The narrator recovers his memories of those times and, while doing so, struggles with his lack of an integrated selfhood. The narrator, Max Morden has caught up in a reflection on death, memory and resilience, seeks to collect the scattered remnants of his personality and to describe the delicate business of being the survivor.

The novel is a first-person retrospective narrative, a nostalgic recollection of a memorable summer, an elegy for the protagonist's wife and an endeavour to recover an irrecoverable past. In this novel, *The Sea* (2005) is a record of the protagonist's inner division, going back to the birth of his self-consciousness, which is accompanied by a lifelong sense of self-estrangement. ElkeD'hoker remarked that in Banville's early fiction his never fully reliable first-person narrators can be observed in the process of representing their traumatic past, their tormented thoughts and divided selves in a coherent narrative so as to achieve a sense of self that is unitary, solid and clear.

The role of memory in ensuring personal identity is recognized by the protagonist of *The Sea* (2005), who acknowledges his connection with the boy he once was his memory has preserved certain episodes from the past with such accuracy that he can easily breathe life into them. A memory does not simply emerge and fade away, but it brings out another memory as a continuation and they define the existence of a particular character. Like this, memories become a crowd of ants which form a line, one mind the other, trying to reach the top of the mountain of peace in vain. The flood of memories of his wife and his painful early childhood

THE PSYCHOLOGICAL IMPACTS IN ZORA NEALE HURSTON'S

THEIR EYES WERE WATCHING GOD

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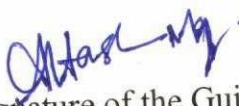
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CHAPTER-III

CONCLUSION

Their Eyes Were Watching God (1937) is most often celebrated for Hurston's unique use of known as the spoken version of a language. Hurston uses dialect to bring the story as well as the characters to life. The use dialect makes the characters seem real; they are believable. After making some initial adjustments as a reader to become familiar with the language, readers feel as if they were actually a part of the action. It is worth nothing that the dialect, used in the novel is closer to a Southern dialect, rather than an African American dialect. Not only do Janie, Tea Cake, and their friends have similar speech patterns, but also the guards who command Tea Cake the hurricane speak in a comparable dialect.

Hurston's familiarity with the language of the South enables her to accurately depict the dialect of the region. Dialect is regional, and it has distinctive features of vocabulary, grammar and pronunciation. Early in the novel, Hurston tells her readers what to expect in the language of her characters: She states that Janie will tell her story to Pheoby in "soft, easy phrases". Readers unfamiliar with such phrases often see Hurston's language as a strange dialect and barrier to enjoying the novel. Ones readers understand the dialect and its common features, the text becomes familiar and easy to read.

The reader approaches both Eatonville and the muck as an outsider and soon discovers patterns in the language of the characters. Initial and final consonants are frequently dropped "you" becomes "yuh" occasionally "y'all. A plural. "I" is invariably "Ah" vowel shifts also occur often. In addition to patterns of dialect, Janie and her friends speak a language rich in a vocabulary of localisms and folklore references. These features are also characteristic of regional speech and help make dialect distinctive.

VOICES OF WOMEN IN MANJU KAPUR' S HOME

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CHAPTER – I

INTRODUCTION

Literature is a body of written works that has traditionally been applied to those imaginative works of poetry and prose distinguished by the intentions of their authors and the perceived aesthetic excellence of their execution. Literature may be classified according to a variety of systems, including language, national origin, historical period, genre and subject matter. Literature is expression of human's life but not expressed in words and when organized and written down. Some personal documents like autobiographic, diaries, memoirs and letters. Many works of philosophy are classed as literature. Some writing, almost by accident, achieves an aesthetic satisfaction, a depth and relevance that entitle it to stand with other examples of the art of literature.

Indian writing in English began as an interesting by-product of an eventful encounter in the late eighteenth century between a vigorous and enterprising Britain and a stagnant and chaotic India. It refers to that corpus of literature that has been written in the English language by native Indian writers who belong to one of the many regions of India and speak different languages. Indian writing in English literature is just about centuries old and is said to have begun with the colonization of India by the British people in the 19th century.

English in India is the by-product of the British colonial rule over us. It was brought to India by the mercenaries of East Indian Company and spread first by the Christian missionaries and later by the British administration when India became a subject nation of the British Empire. Indian English is a non-native variety as it is not our mother tongue but the second language is useful both in the National and International contexts. R. K. Narayan call

CHAPTER-III

CONCLUSION

Manju Kapur has explored imaginatively the varied worlds of female characters in all her novels. She stresses the quest for meaning of life, identity and unfulfilled emotional life of the characters through her novels. It is a humble attempt to study Kapur's female characters in the light of their domestic and social cultural backgrounds. Being woman, Kapur is more aware of the quandary of women. She highlights the critical reality and makes the sorrows of women and injustices done to them by their counterparts in the patriarchal society.

As a result, the woman in her novels appears as life like human beings. However it is an important affirmation that Kapur's novels are crowded with female characters, the analysis of the novels clearly points out that her focus is only on the women protagonists, and the other secondary female characters are simply mentioned. It is also said that the autobiography elements are seen in her novels.

Feminism is both – an awareness of women's stand in society as one of disadvantage or inequality compared with that of men and a desire to remove those disadvantages. Besides all, Indian woman novelists have gained worldwide popularity and winning critical appraisal and international identity. Their works are no more considered as something derogatory, melodramatic or sub stuff.

The Indian women novelist handled the intimate life of women in a new light with extra-ordinary boldness and frankness, Manju Kapur is one of them who through her novels have tried to manage with varied manifestation of male domination against women. She has a worldwide popularity. Her progress and popularity are stand of Manju Kapur in the Context of

OPPRESSION AND ABUSE IN ALICE WALKER'S

THE COLOR PURPLE

A Dissertation

Submitted to Bharathidasan University

in partial fulfilment of the requirements

for the award of the Degree of

MASTER OF ARTS IN ENGLISH

by

Ms. S. SATHIYA PRIYA

Reg No. P21052484

Under the Guidance of

Mrs. MEENA MAHADEVAN, M.A., M.PHIL.,



DEPARTMENT OF ENGLISH

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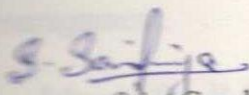
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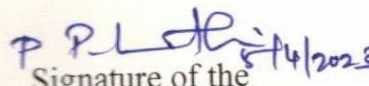
AIMAN College of Arts and Science for women

CERTIFICATE


This is to certify that this project work was done under my guidance and the Dissertation entitled **Oppression and Abuse in Alice's Walker 's *The Color Purple*** submitted by Ms. S. SATHIYA PRIYA, Reg No. P21052484 in partial fulfillment of the requirement for the award of the degree of Master of Arts in English, for the academic year 2021-2023 is original work of the candidate.


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CHAPTER-III

CONCLUSION

The Color Purple is a novel where womanism, feminism, sexism, racism, colonialism and traditional gender roles are the main issues that the novel tackles. Walker stresses the idea of making our world a place for better life. She admits the differences between people, yet she believes as well that these differences can't be a source of oppression or humiliation. She uses the novel as a signifier for human reactions against the abuse. Feminists look in this novel for the established stereotypes, while Walker believes in the ability of establishing our own lives and selves. Walker asks us through Celie to realize our own selves as individuals. She demands to stop judging blacks according to their past, or even humiliating them and considering them as second- class citizens. She encourages blacks to believe in themselves and in their color. She encourages them to fight the traditional gender roles, especially women's roles. She challenges the idea that we were born in a patriarchal society where we have to accept the traditional gender roles and if we don't, then we will be looked at as bad citizens,

Walker in *The Color Purple* asks women to wake up from that coma and start to construct their own identities as independent women. She totally believes in the inner strength that women have. She uses Celie as a symbol of that power. Celie didn't realize that she had all the power needed to change her life, but when she felt so with Mr. she showed that power. Celie in her home "works as a mule". She has to clean the house, take care of the kids and then work in the field while her husband "Sit on the porch, looking out at nothing". Even in Olinka black women have to work, inside homes and in the fields. No matter where they are, black women face, the sexism of patriarchal society that shows the male's upper hand over women. The novel traces the life of Celie, starting from a naïve girl up to an assertive woman. And in

THEME OF PARTITION IN KHUSHWANT SINGH'S

TRAIN TO PAKISTAN

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Submitted to Bharathidasan University
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by

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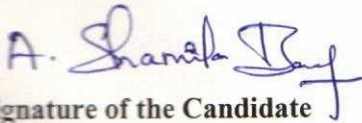
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CHAPTER I

INTRODUCTION

Literature represents the culture and tradition of language or people. Literature has undergone various changes and evolves in the day-to-day life. Literature shows the reality of life and also teaches the way to live the life. It is like a ray of hope in the dark world and helps the people to tackle the problems by sharing the expertise with the people who tackle the problems by sharing the expertise with the people who have gone through such problems and overcome them. More over many people see literature as a journey of life that is inscribed in pages and enriched by the imagination of the reader. Literature is important in everyday life as it connects the people with the larger truths and ideas in a society.

Literature can be defined as body of writing that aims to be creative. Genre is a key term which has been used to distinguish between different types of writing. So literature includes forms of writing which deliberately experiment with language in order to suggest imagination researching on feminism offers one way of focusing on literary texts. It encourages the researchers to see the aspects of the texts and the context of the author's creation and reception.

The early decades of the nineteenth century record the beginning of English Writing in India. They raise major issues, like the questionable representation given to Indian women and want to create equal status to Indian Women. The first attempt in writing an English novel was written by Bunkim Chandra Chatterjee (1838-1894) with the publication of his *Rajmohan's Wife* (1884).

The three eminent writers, like Mulk Raj Anand, R.K. Narayanan and Raja Rao, slowly took perfect shape and became recognized as a body of literature. Along with them writers like Khuswant Singh. Bhabani Bhattacharaya and K.A. Abbas formed the first generation of Indian

CHAPTER III

CONCLUSION

Khushwant Singh has a considerable body of writings, both creative as well critical. He has a specific point of view about the Indian culture. Khushwant Singh has brought out the dehumanization of man through his novels. Khushwant Singh's achievement as an author of fictional and non-fictional prose lies in his use of the English language. Hailing from the Punjab-Urdu-Hindi region, his language and style is decidedly different in tone and structure from that of R.K. Narayan or Raja Rao who belong to the south. As Shahane says, 'his style lies in the objectification of the artist's awareness and in the articulation of his felt experience' (Singh 142).

Khushwant Singh's "Indianness" in style and diction is in keeping with the background of his novels. Chaman Nahal, Khushwant Singh, Manohar Malgonkar, Raj Gill, H.S. Gill, R.K. Narayan, Attia Hosain and Balachandra Rajan have dealt with the theme of partition, in their novels. Even their cursory delineation of the partition is, undoubtedly, significant and brilliant. Though it is not the core of any of these novels, yet even as a side issue it lends thematic strength and beauty to them.

R.K. Narayan in his novel, *waiting for the Mahatma*, briefly records the partition and its horrid consequences. *Waiting for the Mahatma* inexplicably remains silent about the horrors of the partition in the East and West Punjab. Attia Hosain's *Sunlight on a Broken Column* (1961), deals with India's struggle for independence and proceeds to present the ironic reward of this struggle. It is the first novel by a Muslim lady on the theme of partition and the tragedy that swept people in its wake. The novel expresses a feeling of guilt and sorrow because