
COMPARATIVE LITERARY STUDIES IN THE 21ST ERA: A TRANSCULTURAL PERSPECTIVE

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Abstract

In an inexorably globalized and globalizing world, 'culture' shows up as 'a significant determinant of subjectivity' and, thusly, of inventive articulation. Contemporary globalization and developing transnational portability are encouraging the rise of essayists and works of fiction that are not, at this point recognizable with just a single social or public scene. A near methodology through a transcultural focal point, which may call 'transcultural comparativism', is by all accounts supplied with the sort of unique, open nature and adaptability generally required in managing the quick changes in societies and written works of our contemporary age. Without a doubt, in this time of transnational streams, numerous devotions and 'super-variety', culture and the impact of different societies give off an impression of being significant elements in personality building, and thus of imaginative articulation and understanding. While societies become always liquid and intermixed, another age of portable scholars, progressing across social and public limits, has begun directing and innovatively communicating a 'transcultural' reasonableness, cultivated by a 'cycle of self-removing, self-estrangement, and self-analysis of one's own social personalities and suspicions'. Undoubtedly these authors, who in many cases (however not generally and not really) use 'worldwide English/es'3 or one of the variations of some other worldwide phrase (be it French, Spanish, Mandarin or Hindi) as their favored non-local language of innovative articulation, are more associated with the transnational designs and scholarly methods of our contemporary globalized and 'neo-itinerant' condition than to the more ordinarily proposed traveler or postcolonial writing of the late 20th century. Hence, the present study has been done by the author with main aim to highlight the transcultural perspective of comparative literary studies in the 21st era.

Keywords: *Transnational Flows, Multiple Allegiances, Super-Diversity, Transcultural Sensibility, Identity Building and Non-native Language.*

Introduction

Transcultural scholars may have in their experience a transient, diasporic, oust, transnational or postcolonial experience or the like yet the manner in which they have socially and inventively used it has driven them (or is driving them, at this very moment) to diverge (or to move from, with no suggested developmental undertone) and embrace a creative transcultural mentality. The developing territory of the new written works in English 'a similar thought of "finding" culture and writing solely with regards to nationalities or countries is quickly losing believability'. In view of this social setting the relative investigation of literature(s) with that of social examinations, accepting what he has assigned the new 'near social examinations' methodology; to be specific, he proposed a method of contemplating literary

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works in a culture-touchy environment, 'with and with regards to culture and the control of social investigations'.

In any case, if, in this contemporary situation we may do it by receiving a transcultural focal point that is 'a viewpoint where all societies look decentred corresponding to any remaining societies, including one's own'. What has been missing so far has been a 'social idea of the world' that could coordinate its different conceptualizations in the domains of economy (worldwide private enterprise), governmental issues (vernacular or established cosmopolitanism) and socio-humanities. The development of a transcultural model of examination and discussion, where societies are perused in their natural movements and common communications against the setting of contemporary financial phenomena, in this manner opens up a chance to fill that hole. A transcultural viewpoint is sees the way of life not as solid, independent and aggregating elements but rather as transformative, confluential and blending measures where people are continually meddles with them are transformed by them and, at last, creatively expound on them.

Transcultural Literatures in English Writing

With the devolution of ordinance because of globalization, literary works made in nation recognized as National writing is confronting incalculable experiments to build their own style and topics to multidimensional social and social models. As it were, a transformation is going on inside the widespread ecumenism of education where new plans of relations, just as portrayals of character and distinction, are communicated through new quick creative and anecdotal movements. In the most recent decade, researchers thought about that political, social and efficient factors immensely influenced writing. These components have quickly been changing every once in a while; in this manner now artistic boundaries need pondering in New Literatures in English, addressed by crafted by mainstream essayists. Works created by such essayists demand from researchers to investigate hypothetical spaces of subjects like humanities, history, reasoning, and near writings. Development of these spaces under one content has prompted incorporate trans-social and transnational approaches in scholarly examinations.

Transcultural Literature has created on the standards of all inclusiveness where a author's space or his belongingness no longer remaining parts his own or nearby. Understanding and different techniques applied by perusers choose the interface of the work. Transcultural English Studies represents a truly transnational and transcultural viewpoint that is equipped for enveloping both the scholarly act of essayists who can at this point don't be identified with one specific 'public abstract space' and the unpredictable verbalizations that interface singular works of writing not exclusively to nearby or provincial modernity with their particular social, phonetic and social heavenly bodies, yet additionally to the overall field of English-language writings and explicit types of open collaboration and political clash induced by it. Albeit is both of organizations created in Europe and Germany center around its Englishness. Be that as it may, through these glasses, any writing can be made a decision about composed or created with the soul of 'transcultural' and 'transnational'.

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Current new world writing is composed without limits or new writing resist the idea of 'region' and 'sort' due to this they acquire all inclusiveness perusing and understanding. This is the explanation when one peruses Alice Munro, Doris Lessing or Jhumpa Lahiri's work on state of women through their books or short stories, it is not difficult to discover that depiction or difficulties looked by them appear to be general for all women across the globe. Fulvio Caccia underpins Keefer's perspective and says, it is an idea 'to catch the mixture real factors of diaspora and globalization'. Trans-culturalism is the most recent idea in continuation of a type where multiculturalism comes from. The Waste Land by T S Eliot is such content till date. Subject, symbolism and social subtleties remembered for The Waste Land by Eliot may not get all inclusiveness by vision and understanding of the content however it achieves its comprehensiveness by the utilization of language and depiction of scholarly works in it. Transcultural writing joins together and communicates the united idea of networks overlooking the different gorges between the West and others, the colonizer and the colonized, the oppressor and the mistreated, the outsider and the living space, public and ethnic. Transcultural writing reshapes elements of traditional limits of public soul. It focuses to redesign public aggregate imaginaries in an undertaking to the global vision of the new period of all inclusive and supranational business, political and social cycles.

It ought to be engaged that in present day times fame or presence of a book is dictated by controlling discussions and organizations of correspondences, to be specific: market rules and the choice behind distributing or not distributing it, translate it or not to translate it, flow it for worldwide perusers or nearby perusers. Be that as it may, despite every one of these obstacles confronted, journalists of current occasions are a lot of mindful and predictable about composition for worldwide versatility, transnational examples, and ways of life. Their works are imaginative in portraying arising patterns of transcultural soul. Writings delivered in present day times are adequately imaginative to update the comprehension of ethnic, monetary and cultural highlights to change the artistic talks identified with workers, post-pilgrim diasporic and trans-public plans.

State are establishments, countries are cross-class collectivities what share a feeling of personality and aggregate political destiny based on genuine, envisioned and developed social, phonetic and semantics shared traits.' Experts of writing have begun to accept that the idea of public written works has changed because of complex monetary worldwide examples, staggered agreement of exchange, scholarly offers, and political power. The country state is transforming into a sort of political association or device including more different and covering wards, set of personalities, and social orders that line presently don't actually contain. Transcultural writing has its own specificities. Transcultural writing empowers one to see and comprehend the transnational world scale alongside the nearby size of the local area. It brings mindfulness and communicates the interest of transcultural real factors and sensibilities yet it is distinctive due to standard or social convention.

The focal point of the family is significant and dissecting families from perspective of public group isn't new. Relocation leaves a permanent impact on family and familial relations. Past makes the impact of future-past on diasporic families.' Themes regularly communicated in transnational writings have been of wistfulness, having a place with the country, adjustment

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with have nations, absorbing and coordinating, outcast, torment, and injury and creating of associations. More youthful age of transnational and transcultural families are uninformed of the effect of the relocation and their senior individuals from the family. It has prompted interconnectedness in contemporary family relations. This soul reflects in the writing predicated by journalists of such nations.

Cross-Cultural Writings in English

These intense lines by the incredible writer flawlessly gather the bounteous variety of India. The country's multicultural society is an illustration of its multi-layered history of social experiences and its natural ability to oblige different individuals and their native societies. This majority of the Indian milieu, of not having a 'public' culture yet an expansion blend of sub-societies inside a bigger element, perceives the country its unmistakable character. The blending of shifted and regularly battling social elements has yielded a lavishness of life, perspectives, conventions, ceremonies, customs and fluctuated strict conviction that are the sign of the Indian human progress. Amitava Ghosh typifies similar situation in these words, "If there is any example in Indian culture in the broadest sense it is essentially this: that the way of life is by all accounts developed around the multiplication of contrasts (though inside specific boundaries). To be diverse in a universe of contrasts is unalterably to have a place". Nonetheless, the convention of retention of various social impacts into the Indian ethos, unfortunately Indians have conveyed with them their extraordinary capacity of adjusting to the new and the different at whatever point they have needed to cross the limits of their local culture. A convention that arises in the 20th century is that of the relocation of individuals of the Indian subcontinent to different societies, particularly those of the West. In the prologue to *Narratives for a New Belonging*, Roger Bromley expounds on movement as "quintessential experience" of the 20th century. In the postcolonial period particularly from the nineteen-sixties, colossal relocations from the Third World to the New World prompted the uniting of contradictory societies. The implications of these diverse experiences have gotten an entrancing subject of study since the most recent couple of many years of the previous century.

"Culture" is a thorough term typifying the "lifestyle for a whole society" including its codes of manners, dress, language, religion ceremonies, standards of conduct and frameworks of conviction". It is transformed starting with one age then onto the next through different organizations of society, as a family, by emulative learning. A person in any general public acquires his/her personality by adjusting to the social mores of that society. Indira Babbellapati advises us that, "Culture is the solitary zone of human living that needn't bother with any actual boundaries. Social contrasts are so implanted into one's framework that wherever one can discover undrawn regional lines dependent on culture or its disparities". It is a characteristic topographical disengagement of a person across countries, regardless of whether willing or constrained, unavoidably prompts an encounter between the local culture and that of the received country, and can be an upsetting encounter for the person.

Taking a gander at the intersection of societies by migrants from the Indian sub-mainland Amitava Ghosh communicates his view as, "The cutting edge Indian diaspora – the enormous relocation from the subcontinent that started during the nineteenth century – isn't simply

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perhaps the main segment disengagements of current occasions: it presently addresses a significant power in world culture". The term 'diaspora' means outcast and languishing. Diaspora in its cutting edge setting suggests anyone of individuals living external their conventional country. The social, scholarly and passionate dimensions of the tremendous diaspora of the Indian sub-landmass are being investigated in the writing of the current age the time of worldwide movement particularly by exile Indian authors. Diasporic Indian writing in English covers each landmass and part of the world. It is an intriguing mystery that a lot of Indian writing in English is produced not in India but rather in generally conveyed topographical territories. The new yield of journalists of Indian starting point has made an unmistakable blemish on the world literary scene with their rich social subjects as well as with their flawless language control. The utilization of English, or the allotment and absorption of a once outsider language, is in itself a diverse aspect of Indian writing in English. The Indian authors, when colonized by the language they are not, at this point conciliatory in utilizing it. They are forming it and reshaping it capably to express their encounters of life. The cosmic system of fiction scholars of the Indian diaspora incorporate Kamala Markandaya, V.S. Naipaul, Anita Desai, Meena Alexander, Salman Rushdie, Rohinton Mistry, M.G. Vassanji, Bharati Mukherjee, Ved Mehta Shantha Rama Rao, Vikram Seth, Amitav Ghosh and many others. This paper is an endeavor to investigate the exiles of Indians and the social clashes implanted in that through the fiction of those women essayists.

The most recent many years have seen an upheaval of abstract movement by authors of the Indian diaspora in America. Women essayists prevail, a reality that may not be only inadvertent, for postcolonial artistic examinations have taken frequently featured "the vicinity of ... the status of women and transients", a token of "the different inferior ties inside which postcolonial social orders and individuals battle". Perusing the Indian diasporic artistic articulation, one finds an extraordinary assortment in the reactions and accounts of the individual journalists. In addition to the fact that they differ in their socio-social foundations in their topical concerns and scholarly styles. Nonetheless, an element that ties all their composition into a solidarity is the truth of their diasporic condition their feeling of outcast and estrangement, the unavoidable conflict of societies they need to confront and their representative re-visitations of the spot of their birthplace. Among the Indian essayists who have investigated the culturally diverse subject in their fiction Kamala Markandaya has cut a permanent place for her writing in the group of Indian writing in English. Markandaya, having composed various accounts on the Indian scene, goes to the forlornness of the ostracize insight in her novel *The Nowhere Man* (1972). It recounts the account of Shrinivas, an unaccommodated Asian, confronting a lot of aggression and exceptional dejection in the nation of his appropriation and self-oust. After the passing of his better half Vasanthi, Srinivas' disengagement is finished as he thinks that its difficult to speak with his child, who has taken an English spouse and acclimated to the methods of the received land.

Ruth Praver Jhabvala moved to India in 1951 at the age of 24 and spent the following a quarter century of her life here prior to moving to the US. The books composed during her Indian stay uncover an infiltrating understanding into the Indian scene. She investigates the experience between the East and the West in her books, in spite of the fact that her heroes,

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continuing in the strides of their maker, move from the West toward the East, and the theater of cross-social encounters is worked out on Indian soil. Jhabvala gives the counter-see purpose of the adjustments the white settler needs to make in India. Her characters move to the place that is known for warmth and dust, and scattered in the story-line are their encounters and reactions to India. By dressing like an Indian, living like one (in a lower working class area), feeling like she had converged in the scene, "We are essential for the town and have been totally acknowledged". Chid, then again, thinks that it's difficult to acknowledge India, saying he couldn't readily remain in the smell of individuals. Etta, in Jhabvala's *A Backward Place* (1965), who comes to India with her significant other, whom she had met in Vienna, rejects Indian culture out and out. Truth be told, for her the normal instructed Indian family is "crude". Notwithstanding, Judy is introduced as her direct opposite, as she subsumes herself in the embraced culture.

While Jhabvala has drawn various representations of the English spouse in India, Anita Desai in *Bye-Bye Black Bird* (1969) draws a particular picture of an English wife wedded to an Indian living in England. Sarah is romantically enamored with India, and her significant other Adit, toward the start, shows up as an enthusiastic admirer of England. His companion Dev, who comes to London to seek after his examinations, then again, detests his worker presence, especially because of the racial segregation he recognizes surrounding him. The tale manages a gathering of diasporic Indians in Britain in the last part of the sixties and follows the social disturbances in the existences of Adit and Dev as they step by step change places, with Adit becoming alienated from his English life and choosing to get back to his underlying foundations, and Dev getting captivated by "the place that is known for brilliant freedoms".

Anita Desai comes from a blended parentage and is both an outcast whenever seen from her mom's side and a local whenever seen from her father's. Having lived in India for an extensive piece of her life, concentrating in Cambridge and later moving to the US, she is a worldwide resident who has the upside of a twofold viewpoint when expounding on India and Indians just as about outsiders in India and Indian foreigners toward the West. The predicament of a forlorn Indian, Arun, in America is portrayed in her novel *Fasting, Feasting* (1999). Arun thinks that it's hard to change in accordance with a culture of opportunity. He is stupefied by American school life and furthermore by the methods of the Patton family with whom he holds up for the mid year. Desai draws an examination of the food sources and surfaces of a family in a little Indian town and that of an American suburb. The unnecessary fixation on food alongside the enthusiastic appetite in the Patton family leaves Arun dismayed and with an insightful, late enthusiasm for home. As Chari composes, "the capacity of a culture at difference with one's own is to hold a mirror to the fortunate or unfortunate in one's own social legacy" (196). For Arun, his American involvement in the Patton family comes as a social stun and gives him a newly discovered mindfulness and regard for his way of life back home.

Meena Alexander in her own supreme manner investigates social difficulties pointing toward the South Asian settlers in America. As an essayist, her advantage lies in looking at 'separation points', the zones of crack between one social custom and another. Her epic *Manhattan Music* (1997) is the account of Sandhya, an Indian migrant in New York. Sandhya agonizes over her expulsion from India and battles to incorporate her legacy as a South Indian

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woman with that of her Jewish spouse, the ensuing social schizophrenia driving her to endeavor self destruction. Sandhya addresses the female postcolonial settler faltering between two countries. Her recovery from the edge of despondency, helped by her companion, is declaration to both their brave spirits, however not really to the social environment they attempt to live in with nobility. Alexander's characters work at surfacing their covered lives, their recollections, with their more cognizant lives in the US.

Bharati Mukherjee is one of the preeminent anecdotal annalists of the South Asian diaspora, an essayist who has made the enormous movement of Indians to America the focal point of her composition. She has set up herself as a significant voice in the American abstract scene; her works mirrors her festival of accepting America. Mukherjee moved to Canada in the sixties and moved to the US in 1980. Her prior books, *The Tiger's Daughter* (1972) and *Wife* (1975), depict women heroes confronting disenchantment with marriage and battling between personalities of their working class presence in Calcutta and their indifferent lives in America. The principal novel is an investigation of the country from an outcast's point of view. Tara, hitched to an American and got comfortable New York, encounters a social stun on making a nostalgically arranged outing to India. She believes she can at this point don't associate with her city of birth or find in it her home. Spouse recounts the account of a youthful wife, Dimple, who moves to America pursuing a fantasy of freedom and self-fulfillment, getting away from the bounds of a stifling life in a Calcutta joint family. Notwithstanding her woeful endeavors to associate with the outsider culture come to nothing, and she stays secluded and on the edges of American life. Lured by a world which is out of her span, she winds up damaged distanced from her significant other and the Indian people group in America, and simultaneously no nearer to the American lifestyle.

Mukherjee's short story assortment, *Darkness* (1985), narratives the battles and encounters of recently showed up South Asian attempting to discover their place in American culture. Mukherjee assaults the fantasy of the migrant's longing to get back and implies that there ought to be no returning or enjoying sentimentality for outsiders in the event that they need to discover fulfillment in the country to which they have emigrated. In her second assortment of short stories, *The Middleman and Other Stories* (1988), Mukherjee enlarges her introduction of the South Asian migration in the US to incorporate unlawful just as legitimate foreigners who go to the nation to redo themselves. The narratives are composed either from the point of view of the new participant being subsumed in the host country or from that of the Americans grappling with the manner in which their nation is changing a direct result of these appearances. In these accounts, as in her third novel *Jasmine* (1989), Mukherjee seems resolved to embrace a mixing into the blend. The woman hero in *Jasmine* battles to change herself traveling through a few renaming (Jyoti – Jasmine-Jase-Jane) in her battle from the Old-World India and its way of life to being formed into an individualistic American arranged to fashion her own way. In *Jasmine*'s statement, " We should kill what our identity is so we can resurrection ourselves in the picture of dreams", lies the substance of Mukherjee's anxiety with Asian-American combination. Mukherjee proceeds with her subject of culturally diverse intersections in her most recent novel *Desirable Daughters* (2002) which plays out the hundred-year history of an Indian family both in America and in the country.

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Indian-American journalists like Chitra Banerjee Divakaruni (Arranged Marriage), Ameena Meer (Bombay Talkie, 1993), Kirin Narayan (Love, Stars and all That, 1994), Bharti Kirchner (Shiva Dancing, 1998, Sharmila's Book, 1999), Indira Ganesan (Inheritance, 1998), Sujata Massey (The Rei Shimura Mysteries), Jhumpa Lahiri (Interpreter of Maladies, 1999, The Namesake, 2003) and Kiran Desai (The Inheritance of Loss, 2006) have all reflected in their accounts both, the uncomfortable and the celebratory junctures, of the East and the West. Drawing from their own background they have investigated and tended to in various maners the dissimilarity in social legacy and their heroes' capacity or in any case of effectively arranging the space between the minority and the larger part societies. The inborn clashes in outsider lives, an unavoidable piece of the East-West experience, have given a rich innovative space to journalists of the Indian diaspora in America. These author's countless voices have yielded a lively writing which has become a significant course for multifaceted communication and intervention. The writing of the diaspora is a smooth and substantial declaration of the versatility of the human soul as it occupies various scenes all the while.

Conclusion

Trans-public writing might be seen by its allies as a more pleasant framework that permits individuals to genuinely communicate who they are inside a general public, that is more open minded and that adjusts better to social issues. Specialists of this field contend that in social orders where multiculturalism has been received and advanced their ethnic uniformity has ascended. They have an equivalent ethnic character and in such local area contrasts of nationality are endured better. They additionally contend that examining transcultural text builds up a superior framework since culture is continually evolving. For example, the way of life of the United Kingdom has not emerged from one ethnic gathering, yet from the 'migration' and impact of AngloSaxons, Vikings, Normans, etc. Subsequently, it tends to be said that culture isn't something determinable dependent on one nation, race or religion, however is the consequence of various elements that change as the word changes. Issues of transcultural and transnational writing regularly banter whether the idea of trans, ideal of considerately coinciding societies that interrelate and impact each other, but then stay particular, is maintainable, perplexing or even alluring. Many European countries, beforehand inseparable from a particular social character of their own, miss out to implemented transnational personalities and in the long run get the host country's unmistakable culture disintegrated continuously. The subsequent assessment is that transnational writing drives straightforwardly to limitations in the rights and opportunities for specific gatherings and such, it is awful for majority rule government, and against general human rights.

Concentrating of transnational writing is a fundamental piece of understanding artistic works. Albeit such examinations may get questionable, many educators instruct transcultural and transnational messages in class, as a method of opening personalities to assorted societies from around the globe. There are many rules that can be utilized to assess transnational writing. A portion of the more significant incorporate whether the way of life is depicted effectively, regardless of whether the setting for the past is exact, whether appropriate language is portrayed, and whether the author is utilizing hostile language or biased tone. It is

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significant that understudies of all foundations be presented to an assortment of trans-social writing. Permitting this will permit understudies to acquire a superior comprehension of a wide range of societies and to create regard for their friends who have various foundations. Books and stories by the present writer give an abundance of social variety. By utilizing these writings in the homeroom instructors can advance both agreement and pride among their understudies. These writings are stupendous instruments for assisting understudies with investigating topography, history, writing, science, and craftsmanship yet above all it brings understudies of all foundation together. Books like *Anne Frank: Beyond the Diary*, *By Secret Railway*, *Julie of the Wolves*, *Maniac Magee*, *Number the Stars*, *Slave Dancer* and *Souder* arrangement many issues of transcultural messages. Twenty-first century Indian English authors uncover a wide assortment of transnational portrayals of current Indian lives. Aravind Adiga's *The White Tiger* (2008), the Man Booker Prize champ, is the tale of an overambitious driver who slaughtered his own lord and goes up the stepping stool. V. S. Naipaul's *Magic Seeds* (2003), the tale of a sluggish vagabond looking for significance throughout everyday life, recommend that there are no sorcery seeds or easy routes in life to progress. Jhumpa Lahiri's *The Namesake* (2003) uncovers the Ganguli couple's worker experience diverged from the assimilation of their American conceived youngsters. Chitra Banerjee Divakaruni's *One Amazing Thing* depicts the predicament of nine people of various ethnicities caught under a structure because of a tremor.

In a comparable example, one may discover stray references to the utilization of Indian fantasies and conventions in essayists like Salman Rushdie, Shashi Tharoor, and Gita Mehta. *12 PM's Children* follows the procedure of Panchatantra; First Indian book of purposeful anecdote and tales, recounting the story inside the story and taking a gander at the truth from alternate points of view. It likewise embraces the methods of *Humsanama* of Mughal Empire, a work of art done by seven to eight painters from different pieces of India but then giving the fundamental solidarity in variety without having a tendency to be a hotchpotch. Shashi Tharoor's capable melding of Indian epic *The Mahabharata* and its characters with the advanced Indian nation, Gita Mehta's utilization of Indian fantasy gives off an impression of being nativistic. Luckily, educators today by examining such messages in class are substantially more keen on advancing transnational writing and comprehension in homerooms. By utilizing books that are socially mindful and by instructing their understudies about contrasts, educators are assisting their understudies with commending trans identities not to fear them. Books, for example, *Chato's Kitchen*, *Hawk*, *I'm Your Brother*, *Lon Po*, *Mufaro's Beautiful Daughters*, *Sweet Clara*, and *the Freedom Quilt* might be valuable for educators who are keen on advancing social variety in their homerooms. For each book, there is a short outline of the substance, trailed by thoughts for exercises educator may use to develop the material. These storybooks contain stories about youngsters from a wide range of various foundations.

Ample opportunity has already past that transnational and transcultural writing of various dialects with the end goal of relating them to the issue of culture, philosophically, broadly, nationality, social class as well as sexual orientation as a component of the Indian ethos. It will empower us to investigate the profound constructions of importance, values frameworks, convictions hidden workmanship and writing. Transnationalism addresses the prevailing

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methods of seeing things and presents elective perspectives on the world. An insurrectionary creative mind driven by its strive after new cycles of workmanship and dissent is at the core of multiculturalism or social activism. The specialists in various Indian dialects ought to distinguish significant artists, authors, short-stories scholars and writers who with their transnational and transcultural have added to the social and social difference on the planet. The attention ought to be on sexual orientation concentrates in various dialects of the world and their commitment to transnationality, their perspectives, and convictions scrutinizing the male position and existing social practices to achieve women's emancipation.

The attention on transcultural writing studies should manage social foul play, class, standing, sex segregation vis-s-vis social practices and convictions. The investigations ought to analyze how multiculturalism of the trans-public writing has scrutinized the prevailing social, strict practices and convictions. Meetings with Dalit inventive journalists of India by unfamiliar academicians are a genuine model for such investigations. We need to zero in on the philosophical issues of sexual orientation, religion and social movements which influence trans-social writing with the end goal of carry the social variety to our country. It is trusted that such investigation will illuminate the understudies and researchers about the idea of world writing, the philosophical and social profound designs lying behind them, and the way the transnational and trans-social writing have scrutinized the set up convictions and frameworks to maintain humanism dependent on the estimations of freedom, correspondence, and organization.

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