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Original Article

Embodied Suffering and the Aesthetics of Rasa in Nissim Ezekiel's *Night of the Scorpion*

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This paper offers a Rasa-based interpretation of Nissim Ezekiel's poem *Night of the Scorpion* and argues that its emotional structure reflects traditional Indian aesthetic principles. While the poem has often been analyzed through modernist irony, sociological realism, and postcolonial critique, this study reinterprets it using the indigenous aesthetic framework described in Bharata Muni's *Natyashastra* and philosophically expanded upon by Abhinavagupta. Through close textual analysis, the essay shows that the poem unfolds through a series of emotional states starting with Bhayanaka Rasa (fear), intensifying into Karuna Rasa (pathos), enriched by Bibhatsa (disgust) and Raudra (anger), and culminating in Shanta Rasa (tranquil serenity). The scorpion's sting functions as *alambana vibhava*, while environmental and social factors serve as *uddipana vibhavas*. Bodily reactions and speech act as *anubhavas*, and fluctuating emotional states like anxiety, despair, and hope act as *vyabhichari bhavas* that bolster the primary emotion. Through the process of *sadharanikarana*, the mother's suffering becomes universalized, allowing the reader to feel aesthetic compassion rather than literal pain. The paper contends that this interpretation underscores the ongoing relevance of classical Indian aesthetic theory in understanding modern Indian English poetry.

Keywords: Rasa Theory, Indian Aesthetics, Nissim Ezekiel, *Night of the Scorpion*, Karuna Rasa, *Sadharanikarana*, Indian English Poetry.

Introduction:

Indigenous Aesthetics and Indian English Poetry

Indian English poetry has frequently been analyzed through Western literary frameworks such as modernism, New Criticism, and postcolonial theory. Although these approaches illuminate important aspects of literary meaning, they sometimes overlook the influence of indigenous Indian aesthetic traditions. Nissim Ezekiel is widely recognized as one of the most influential figures in modern Indian English poetry. Critics such as Bruce King note that Ezekiel played a crucial role in establishing a distinctly Indian voice in English poetry after independence (King 107). Similarly, M. K. Naik argues that Ezekiel's poetry combines modern poetic technique with themes drawn from everyday Indian experience (Naik 198). His poem *Night of the Scorpion* is often interpreted as a commentary on superstition, rural community life, and the tension between traditional belief and rational scientific thinking. However, beyond these sociological interpretations, the poem demonstrates a carefully structured emotional progression that resonates with classical Indian aesthetic theory. According to Bharata Muni, the purpose of literature and drama is to evoke *rasa*, an aesthetic experience produced through the artistic arrangement of emotions (Bharata 55). When read through this framework, Ezekiel's poem reveals a progression of emotional states that culminates in tranquility and compassion.



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Literature Review: Critical Perspectives on the Poem

Most interpretations of *Night of the Scorpion* emphasize its ironic depiction of superstition and communal behavior. Critics often interpret the villagers' chanting and ritual practices as a critique of rural belief systems.

For example, the villagers repeatedly chant religious prayers to counteract the poison, reflecting their faith in divine intervention. At the same time, the narrator's father represents modern rationality:

"My father, sceptic, rationalist,
Trying every curse and blessing" (Ezekiel).

This contrast between superstition and rationalism has been widely discussed by critics of Indian English poetry.

However, scholars of Indian aesthetics, such as Sheldon Pollock, emphasize that classical aesthetic theories, such as Rasa, can provide valuable interpretive frameworks for modern literature (Pollock 14). Likewise, S. K. De highlights that the theory of rasa has remained central to Indian literary criticism across centuries (De 210).

Despite this theoretical relevance, relatively few studies have analyzed Ezekiel's poetry through the lens of classical Indian aesthetics. This paper therefore attempts to bridge that gap.

3. Theoretical application of Rasa Theory

The theory of Rasa originates in Bharata Muni's *Natyashastra*, which explains that aesthetic experience emerges from the interaction of several elements: Vibhava - determinants or causes of emotion, Anubhava - outward manifestations of emotion, Vyabhichari Bhava - transitory emotional states, Sthayi Bhava - the dominant emotional disposition. When these elements combine effectively, the reader experiences rasa, an aesthetic enjoyment distinct from ordinary emotional experience (Bharata 56). Scholars such as K. Krishnamoorthy explain that rasa represents the aesthetic enjoyment experienced when emotions are artistically organized within a literary work (Krishnamoorthy 37). Similarly, Edwin Gerow notes that the function of rasa is to transform personal emotions into a reflective aesthetic experience (Gerow 78). The philosophical elaboration of this theory was later developed by Abhinavagupta, who introduced the concept of sadharanikarana, or universalization. According to Abhinavagupta, the spectator does not experience personal sorrow or fear but rather enjoys their aesthetic essence (Gnoli 102).

This paper interprets the poem through various Rasas.

4. Bhayanaka Rasa (Atmosphere of Fear)

The poem begins with a powerful atmosphere of fear, corresponding to Bhayanaka Rasa.

Ezekiel describes the stormy environment that forces the scorpion to enter the house:

"Ten hours of steady rain had driven him
to crawl beneath a sack of rice" (Ezekiel).

The prolonged rain and darkness create an unsettling atmosphere that functions as uddipana vibhava, intensifying the emotional tension.

The moment of the sting is described vividly:

"Parting with his poison flash
of diabolic tail in the dark room" (Ezekiel).

The adjective "diabolic" gives the scorpion a sinister quality, enhancing the sense of danger.

The villagers' reaction further intensifies the atmosphere of fear:

"The peasants came like swarms of flies
and buzzed the name of God a hundred times" (Ezekiel).

The simile "swarms of flies" suggests agitation and disorder. Their repeated chanting reflects anxiety rather than calm devotion. These actions function as anubhavas, visible expressions of the villagers' fear. Through these elements, the poem effectively establishes Bhayanaka Rasa as the initial emotional state.

5. Karuna Rasa (Compassion and Maternal Suffering)

As the poem progresses, fear gradually gives way to Karuna Rasa, the rasa associated with sorrow and compassion. The mother's suffering becomes the emotional center of the narrative:

"My mother twisted through and through
Groaning on a mat" (Ezekiel).

The verbs "twisted" and "groaning" vividly portray physical agony. These bodily expressions serve as anubhavas, revealing the internal pain caused by the poison.

The villagers attempt to console her through spiritual explanations:

"May the sins of your previous birth
Be burned away tonight" (Ezekiel).

This statement reflects a belief in karmic justice. However, rather than providing comfort, it emphasizes the tragic dimension of the mother's suffering.

According to V. Raghavan, Karuna Rasa emerges when sorrow is presented in such a way that the audience experiences compassion rather than personal grief (Raghavan 48). In Ezekiel's poem, the narrator's restrained tone allows readers to feel empathy for the mother without excessive sentimentality.

6. Bibhatsa and Raudra: Secondary Emotional Layers

The poem also briefly evokes other emotional textures.

When the father attempts to treat the wound, the imagery becomes disturbing:

"My father poured a little paraffin
upon the bitten toe and put a match to it" (Ezekiel).

The act of burning the wound creates a shocking visual image. This moment evokes Bibhatsa Rasa, a feeling of revulsion or discomfort.

At the same time, the father's desperate attempts reflect suppressed anger and frustration. His rational approach contrasts with the villagers' ritual chanting, creating tension between science and superstition. These emotions correspond to Raudra Rasa, though they remain secondary to the dominant emotional experience. The interaction of these temporary emotional states corresponds to what Anandavardhana describes as the subtle suggestion of emotional meaning within poetry, where deeper aesthetic responses emerge through implication rather than direct statement (Krishnamoorthy 91).

7. Shanta Rasa (Calm Resolution)

The poem concludes with a powerful statement from the mother:

"Thank God the scorpion picked on me
and spared my children" (Ezekiel).

After hours of suffering, the mother expresses gratitude rather than resentment. Her words reveal profound maternal love and selflessness.

According to Abhinavagupta, Shanta Rasa represents the state of emotional tranquility that emerges when personal 7. Shanta Rasa: Calm Resolution desires and suffering are transcended (Gnoli 150).

The mother's final statement transforms the emotional meaning of the poem. Her suffering becomes meaningful through compassion and self-sacrifice, allowing the poem to end with a sense of serene acceptance.

Emotional Structure of the Poem

The emotional movement of the poem follows a clear progression:

Fear (Bhayanaka) → Compassion (Karuna) → Disturbance (Bibhatsa / Raudra) → Serenity (Shanta)

This progression closely resembles the emotional structure described in classical Indian aesthetics. Through the process of sadharanikarana, the mother's personal suffering becomes a universal emotional experience shared by readers.

Conclusion

A Rasa-theoretic interpretation reveals that *Night of the Scorpion* possesses a carefully structured emotional architecture that resonates with classical Indian aesthetic traditions. By analyzing the poem through the concepts of vibhava, anubhava, vyabhichari bhava, and sthayi bhava, it becomes clear that Ezekiel organizes the narrative around a progression of emotional states culminating in serenity.

Such a reading demonstrates that modern Indian English poetry remains deeply connected to the philosophical and aesthetic traditions of classical India. Rasa theory therefore continues to offer a valuable framework for understanding the emotional depth of contemporary literary works.

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Original Article

The contribution of Greek Thought in Different Branch of the Development of Geography

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Abstract:

Ancient Greek scholars played a fundamental role in the origin and development of geography as a scientific discipline. Greek thinkers transformed geographical knowledge from mythological explanations into systematic and rational inquiry. They introduced mathematical measurements of the Earth, early cartography, regional descriptions, and concepts about the shape and structure of the Earth. Scholars such as Homer, Hecataeus, Herodotus, Aristotle, Eratosthenes, Strabo, and Ptolemy laid the foundations of both physical and human geography. Their intellectual contributions significantly influenced later Roman, Islamic, and modern geographical traditions. This paper examines the role of ancient Greek thought in shaping the early development of geographical science.

Introduction:

Geography as a scientific discipline owes much of its early development to the intellectual traditions of ancient Greece. Greek scholars attempted to understand the Earth through observation, logical reasoning, and mathematical calculations rather than mythological interpretations. They explored questions related to the shape of the Earth, climatic zones, mapping, regional descriptions, and the relationship between humans and the environment.

The Greeks were among the first to view geography as a systematic study of the Earth and its inhabitants. The term "Geography" itself was coined by Eratosthenes, derived from the Greek words "Geo" (Earth) and "Graphy" (description). Ancient Greek thought therefore represents the foundation upon which modern geography was built.

The location of the Greece, situated on both sides of the Aegean Sea was also conducive to geographical study. The great diversity in its topography and physical feature provided great impetus to the growth and development of geography. In fact Greece is a hilly and undulating country. Many of its peaks become snow clad in winter. Many of the rivers mainly torrents which debouch from the hills into the coastal plains.

2. Historical Background of Greek Geography

Greek geographical knowledge developed between 800 BCE and 200 CE, and can be broadly divided into three stages:

2.1 Early or Pre-Scientific Stage – dominated by poets and travelers like Homer and Hecataeus.

2.2 Classical Scientific Stage – development of scientific geography with scholars such as Aristotle and Eratosthenes.

2.3 Mathematical and Descriptive Stage – advanced mapping and regional geography by Strabo and Ptolemy.

During this period, Greek scholars gradually replaced mythological views with empirical observation and scientific reasoning, laying the foundation of modern geographic methodology.

3. Contributions of Major Greek Thinkers:-

3.1 Homer (8th Century BCE):-

Homer is considered one of the earliest contributors to geographical knowledge.



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Greek geographers Homer provided geographical descriptions in epics Iliad and Odyssey. He emphasized the relationship between environment and human life.

They believed climate, landforms, and natural conditions influence human activities and culture. He Described seas, rivers, mountains, and different regions of the Mediterranean. Introduced the idea of the known world surrounded by an ocean. Although largely mythical, Homer's writings helped preserve early geographical knowledge.

- Hippocrates: -

Hippocrates explained the relationship between environment and human health. In his work *Airs, Waters and Places*, he studied how climate, water, and seasons influence human life and diseases.

He showed that geographical conditions affect the physical and cultural characteristics of people.

His ideas laid the foundation for environmental determinism and medical geography. In short Hippocrates contributed to geography by explaining the influence of environment and climate on human health and lifestyle.

- Strabo :-

Strabo is known as the father of regional geography. His famous work *Geographica* described the physical features, climate, resources, and people of different regions. He emphasized the relationship between environment and human activities. Strabo combined historical, cultural, and geographical information in regional studies. He highlighted the practical importance of geography for administration and governance. In short Strabo contributed to geography by developing systematic regional description and human–environment relationship studies.

In short: Greek geographers developed early ideas of environment–human interaction, forming the basis of environmental geography.

3.2 Hecataeus of Miletus (550–476 BCE)

Hecataeus is regarded as one of the first scholars to attempt a systematic description of the known world. Hecataeus of Miletus was one of the earliest Greek geographers who tried to give a systematic description of the known world. He wrote the book *Ges Periodos* (Description of the Earth), which described different regions, peoples, and places. He improved earlier world maps and corrected the map prepared by Anaximander. Hecataeus divided the known world into two continents—Europe and Asia and described many cities, rivers, and seas. His work helped make geography more descriptive and systematic. In short Hecataeus contributed to geography through early regional descriptions and improvements in world mapping. His work marked the beginning of descriptive geography.

3.3 Herodotus (484–425 BCE)

Herodotus is often called the “Father of History”, but he also made significant contributions to geography. Herodotus is often called the “Father of History.” In his famous work *The Histories*, he described many regions, rivers, climates, and peoples of the ancient world. He provided detailed information about Egypt, the Nile River, Persia, and parts of Asia and Europe. He explained the relationship between environment and human life, including customs and lifestyles of different societies. His writings combined historical events with geographical descriptions. In short Herodotus contributed to geography by giving early regional descriptions and accounts of different lands, peoples, and environments. He Explained natural phenomena such as the flooding of the Nile. He Studied the relationship between environment and human culture.

3.4 Aristotle (384–322 BCE):-

Aristotle greatly influenced geographical thought through his philosophical and scientific explanations of natural phenomena, which influenced geographical thinking. Aristotle gave He supported the idea that the Earth is spherical based on observations such as lunar eclipses. He explained the concept of climatic zones, dividing the Earth into torrid, temperate, and frigid zones. He emphasized observation and logical reasoning in studying nature and the Earth. His ideas helped develop scientific and physical geography. In short Aristotle contributed to geography through scientific explanations about the shape of the Earth, climatic zones, and natural processes.

In short he Provided strong evidence that the Earth is spherical. He developed the concept of climatic zones. He divided the Earth into Torrid zone, Temperate zones and Frigid zones. These ideas later influenced climate classification and environmental geography.

3.5 Eratosthenes (276–194 BCE) :-

Eratosthenes is known as the “Father of Geography.” He was the first to use the term Geography systematically. He calculated the circumference of the Earth using mathematical and astronomical observations with remarkable accuracy. He prepared an improved world map using parallels and meridians. He introduced the concept of latitude and longitude for locating places. He studied climatic zones and Earth–Sun relationships scientifically. In short Eratosthenes made geography scientific by applying measurement, mathematics, and mapping techniques to study the Earth.

Produced an early scientific world map. His work transformed geography into a mathematical and scientific discipline.

3.6 Strabo (64 BCE – 24 CE)

Strabo was one of the most important Greek geographers known for developing regional geography. His famous book *Geographica* (17 volumes) described the physical features, climate, resources, and people of different regions. He explained the relationship between environment and human activities. Strabo emphasized the practical importance of

geography for political administration and governance. He combined historical, cultural, and geographical information in regional studies. In short Strabo contributed to geography by developing systematic regional descriptions and explaining human–environment relationships

Strabo was a Greek geographer and traveler who wrote one of the most important geographical works of antiquity. He provided regional descriptions of Europe, Asia, and Africa. He emphasized regional geography and human-environment relationships.

3.7 Ptolemy (100–170 CE) :-

Ptolemy was a famous Greek geographer, astronomer, and mathematician. His well-known book *Geographia* explained the scientific principles of map-making. He introduced a systematic grid of latitude and longitude to locate places on Earth. Ptolemy prepared detailed maps of the known world using mathematical calculations. He described about 8,000 places with their coordinates, which improved cartography.

In short Ptolemy contributed to geography by developing scientific cartography, coordinate systems, and accurate mapping methods. His mapping system became the basis of cartography for more than a thousand years.

4. Major Contributions of Ancient Greek Geography

4.1 Scientific Approach:-

Greek geographers introduced a systematic and rational method to study the Earth. They relied on observation, measurement, and logical reasoning rather than myths. They tried to explain natural phenomena scientifically, such as climate, landforms, and the shape of the Earth. Scholars like Eratosthenes, Strabo, and Ptolemy used mathematics, astronomy, and mapping techniques to study the Earth i.e. Eratosthenes measured the Earth's circumference, showing the scientific spirit of Greek geography. In short Greek geographers developed geography as a scientific discipline based on observation, measurement, and reasoning.

4.2 Mathematical Geography:-

Greek geographers applied mathematics and geometry to study the Earth scientifically. They used latitude and longitude, measurements, and calculations for accurate mapping. Eratosthenes calculated the Earth's circumference using mathematical methods. Ptolemy developed a coordinate system and mathematical principles for map-making. Mathematical techniques helped in cartography, distance calculation, and location identification. In short Greek geographers made geography precise by using mathematics, measurement, and geometric calculations.

4.3 Cartography Approach: -

Greek geographers developed scientific map-making (cartography) based on observation and measurement. They prepared maps using scale, coordinates, and directions. Anaximander is credited with preparing one of the earliest world maps. Ptolemy introduced latitude–longitude grids and systematic mapping methods. Maps became more accurate and scientific, helping navigation and geographical study. In short Greek geographers established cartography as a scientific and systematic method of map-making.

4.4 Regional Geography:-

Greek geographers studied the Earth by dividing it into different regions. They described the physical features, climate, people, and culture of each region. Strabo is well known for his regional description of different parts of the world in his work *Geographia*.

This approach helped in understanding the unique characteristics of different regions. In short Greek geographers explained geography by studying and describing different regions of the world systematically.

4.5 Environmental Thought:-

Greek thinkers studied how climate and environment influence human life, an idea that later evolved into environmental determinism. Greek geographers emphasized the relationship between environment and human life. They believed climate, landforms, and natural conditions influence human activities and culture. Hippocrates explained the impact of climate on human health and behavior. Strabo discussed how the natural environment shapes societies and lifestyles. In short Greek geographers developed early ideas of environment–human interaction, forming the basis of environmental geography.

Conclusion:-

1. Ancient Greek thinkers laid the intellectual foundation for geography as a scientific discipline. 2. Their contributions ranged from descriptive accounts of regions to advanced mathematical calculations of the Earth's size and mapping techniques.

3. Scholars such as Homer, Hecataeus, Aristotle, Eratosthenes, Strabo, and Ptolemy collectively transformed geographical knowledge from mythological speculation into systematic scientific inquiry.

4. Their ideas influenced geographical scholarship for more than two millennia and remain fundamental to modern geography.

5. The great diversity in its topography and physical feature provided great impetus to the growth and development of geography



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6. The role of ancient Greek thought in the development of geography is both foundational and enduring.

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Original Article

A Critical Study of the Cinematic Representation of Sant Tukaram in the Film Sant Tukaram

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The 1936 Marathi film Sant Tukaram is one of the most influential religious biographical films in Indian cinema. Directed by Vishnupant Govind Damle and Sheikh Fattal, the film portrays the life and spiritual philosophy of Sant Tukaram, a 17th-century Bhakti saint and poet from Maharashtra. This paper critically examines how the film represents Tukaram's spiritual devotion, social reformist ideas, and moral values through cinematic techniques, narrative structure, and characterization. The study also highlights the film's international recognition and its contribution to devotional cinema in India.

Introduction

Sant Tukaram (1608–1650) was a prominent saint of the Bhakti movement and a devotee of Lord Vithoba. His devotional poetry known as abhangas emphasized equality, spiritual devotion, and the rejection of caste discrimination. His teachings influenced millions of followers in Maharashtra. The film Sant Tukaram, produced by the Prabhat Film Company, portrays the life and philosophy of Tukaram through a biographical narrative. The film gained international recognition and was screened at the Venice Film Festival in 1937, where it was recognized among the best films of the year. This research paper critically analyzes the cinematic representation of Tukaram in the film and explores how cinema interprets religious and social themes.

Representation of Sant Tukaram's Spiritual Philosophy

One of the central aspects of the film is its portrayal of Tukaram's spiritual devotion. The film presents Tukaram as a humble and compassionate saint whose life revolves around devotion to Lord Vithoba. Through songs and devotional scenes, the film highlights the Bhakti philosophy that emphasizes personal devotion rather than ritualistic practices. The film begins with a devotional song dedicated to Vithoba and shows Tukaram meditating while singing one of his abhangas. This cinematic representation establishes a spiritual atmosphere and introduces Tukaram as a deeply devoted saint whose connection with God is personal and emotional. Through these scenes, the film conveys the spiritual ideals of the Bhakti movement and emphasizes the universality of devotion.

Social Criticism and Caste Conflict

Another important theme in the film is social reform. Tukaram belonged to a lower social caste and his growing popularity created opposition from orthodox Brahmin priests. The character of Salomalo in the film symbolizes the rigid caste hierarchy and religious orthodoxy. The conflict between Tukaram and the priestly class represents the struggle between spiritual equality and social discrimination. In one important scene, Tukaram is accused of stealing religious verses and is ordered to throw his writings into a river.



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The miraculous return of his poems symbolizes the triumph of spiritual truth over social oppression. Through such scenes, the film portrays Tukaram as a reformer who challenged caste discrimination and promoted social harmony.

Realism and Cinematic Techniques

The directors adopted a simple and realistic style to depict Tukaram's life. Instead of focusing on supernatural miracles, the film highlights the everyday struggles of Tukaram and his family. This approach gives the narrative emotional depth and realism. The cinematography uses minimalistic settings and compositions that emphasize the expressions and actions of the characters. The film also incorporates devotional songs and poetic recitations that reflect Tukaram's spiritual teachings. Critics have described the film as having an early form of neo-realistic storytelling that focuses on ordinary life and human emotions. These cinematic techniques create a powerful emotional connection between the audience and the saint. All of Tukaram's Abhangas have Kartal, Sitar, Sarangi and Mridangam except 'Anu kiti re sadaya' where I used the Tabla, because while singing it Tukaram has some dance movements. For Sundara's Lavani I used all the above instruments and a Tabla that would suit the erotic renderings of a courtesan. In general our choice of instruments was in keeping with the tradition: Tal, Mridangam, Chiplya, Kartal, Sitar, used with Abhanga and Bhajan. We avoided all brass like the trumpet or saxophone. On several occasions we obtained very precise instruments: for Pagnis we ordered a special Tal from Tarkar Company, Bombay, which matched his voice scale. At the end of the film when his fortunes turn and he has a large following, for Abhangas like 'Pail ale Har?' and 'Amhi jato'—we had over a hundred people in the audience playing the Tal and several nalkaris, [and] we had to invite and select all these men to give the scene its scale and authenticity. And in the scene where Tukaram gives all the grain he has received from Gyanba's field—the song 'Phukache te luta sare/Vhave amar sadaiva'—We have a scene where there is no Tal and no Mridangam, just the words "Bolava Vithal/Karava Vithal/Jeevabhava" punctuated by people's 'Dhany' as they take the grain away.

Characterization and Performance

The role of Tukaram was played by Vishnupant Pagnis, whose performance was widely praised. Since Pagnis was a devotional singer (kirtankar), he was able to portray the saint's spiritual personality authentically. His portrayal was so influential that many later images of Tukaram resembled his appearance in the film. The character of Jijai (Tukaram's wife), played by Gauri, provides a realistic counterbalance to Tukaram's spiritual life. She represents practical concerns of family and survival, which adds emotional complexity to the narrative.

Social Life and General Culture

Maharashtra is, probably, on the whole, the most orderly corner of Hindu society. The village system is more clearly defined than it is elsewhere, the status and mutual services of the castes are placed on a clearer footing, there are fewer of the miserable hangerson, the forlorn classes, than there are in the Hinduism of other parts. And the dress of Maharashtra is the most practical and for women the most becoming dress worn by the peasantry of India. On the other hand it is the least courtly part of the country, perhaps the least artistic. The Marathas during all their history built nothing whatever, and art does not seem to owe anything to their patronage. They have one heroic and one heroic period but in the leading position which they then assumed they did little of lasting value for India as a whole. Beginning with plundering the Moguls they freed the country, it is true, from Muhammadan rule but created no system worthy of their vigour or of their shrewdness of character. When, through their own ceaseless quarrels, the sceptre departed from them, the mass of the people retained nothing inspiring from two centuries of martial authority.

On the other hand, recent investigation shows that in every stage of society, high and low, poets were highly honoured and received the popular homage. (See section 20 of this chapter on the 'Democratizing Influence of Maratha Poets.') Moreover, the Peshwas all encouraged learning and education. Mr. V. L. Bhawli points out that in the case of every Maratha author of importance either he or his descendants received a gift from the Peshwas to encourage him in his literary work." Mr. K. V. Subramanya Aiyar the author of Historical Sketches of Ancient Deccan, has pointed

Cultural and Historical Significance

The film occupies an important place in Indian film history. It was one of the earliest Indian films to receive international recognition and was screened at the Venice Film Festival in 1937. The film also contributed to the development of the "saint film" genre in Indian cinema. It combined spirituality, social reform, and cultural identity, making it both a religious and cultural narrative. Moreover, the film reflects the nationalist spirit of the time by emphasizing Gandhian ideals such as equality, simplicity, and moral integrity. ([Wikipedia][1])

Conclusion

The film *Sant Tukaram* remains one of the most significant devotional films in Indian cinema. Through its powerful narrative, realistic portrayal, and spiritual themes, the film successfully represents the life and philosophy of Sant Tukaram. The cinematic representation highlights Tukaram as both a spiritual saint and a social reformer who challenged caste discrimination and promoted equality. By combining devotional music, realistic storytelling, and strong performances, the film created a lasting cultural impact. Even today, Sant Tukaram is regarded as a classic



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example of how cinema can interpret religious history and spiritual philosophy while addressing important social issues.

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Original Article

A Critical Study of the Dramatic Art of Dilip Prabhavalkar

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This research paper critically examines the dramatic art of Dilip Prabhavalkar, an important figure in modern Indian theatre. Known for his contribution to Marathi drama as an actor, writer, and playwright, Prabhavalkar has played a significant role in shaping contemporary theatrical expression. His plays reflect the realities of middle-class society and explore various aspects of human behaviour through humour, satire, and social observation. The study focuses on the thematic concerns, dramatic techniques, and characterization found in his plays such as Hasva Fasvi and Adhantar. It highlights how Prabhavalkar effectively blends entertainment with meaningful social commentary. His use of simple and natural dialogue, situational comedy, and satirical elements makes his dramatic works accessible while also encouraging audiences to reflect on social realities. Furthermore, the paper analyses the psychological depth of his characters and his ability to portray everyday life with realism and sensitivity. The study concludes that Dilip Prabhavalkar's dramatic art represents a significant contribution to modern Indian theatre, as it successfully combines artistic creativity with social awareness.

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Introduction

Dilip Prabhavalkar is an esteemed Indian actor known for his versatile performances across film, television, and theater. Born in Mumbai, India, Prabhavalkar's journey in the entertainment industry spans over several decades, marked by his exceptional talent and dedication to his craft. Prabhavalkar gained widespread recognition for his portrayal of Mahatma Gandhi in the acclaimed film "Lage Raho Munna Bhai" (2006), directed by Rajkumar Hirani. His nuanced and captivating portrayal of the iconic figure earned him immense praise from audiences and critics alike, solidifying his reputation as a seasoned actor with remarkable range. Prior to his breakthrough role as Gandhi, Prabhavalkar had already established himself as a versatile performer in Marathi cinema, theater, and television. He has appeared in numerous Marathi films, delivering memorable performances in movies such as "Chaukat Raja" (1991), "Katha Doan Ganpatraonchi" (1996), and "Deool" (2011), among others. In addition to his success in films, Prabhavalkar has made significant contributions to Marathi theater, both as an actor and a playwright. He has been associated with prestigious theater groups and has been instrumental in bringing compelling stories to life on stage. Prabhavalkar's talent extends to television as well, where he has been a part of several successful shows, showcasing his versatility and acting prowess. Throughout his illustrious career, Dilip Prabhavalkar has garnered numerous accolades, including awards and nominations for his outstanding performances. His ability to portray diverse characters with depth and authenticity has earned him a special place in the hearts of audiences across India. Beyond his artistic achievements, Prabhavalkar is also known for his humility and commitment to social causes. He remains an inspiration to aspiring actors and continues to leave an indelible mark on Indian cinema and theater with his remarkable talent and unwavering dedication to his craft. Trivia During release of his Lage Raho Munnabhai 2006 he was traveling in a bus from Mumbai to Pune and saw a pirated version of the film being screened in the bus and immediately stopped it and informed the concerned people. Best remembered for his character as Taty Vinchu in Marathi film Zapatela 1993 and as Mahatma Gandhi in Hindi film Lage Raho Munnabhai 2006.



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Background and Contribution to Theatre

Dilip Prabhavalkar was born on 4 August 1944 in Mumbai, India. He began his career in theatre and later became widely known in television and cinema. His work in Marathi theatre is particularly important because it combines entertainment with thoughtful social critique. Prabhavalkar has been associated with experimental theatre movements and modern stage practices in Maharashtra. His dramatic works often reflect middle-class life, social contradictions, and human emotions. As a playwright and performer, he has successfully balanced humour with meaningful commentary. Some of his most popular dramatic works include the plays *Hasva Fasvi*, *Adhantar*, and *Chimanrao-Gundyabhau*. These plays have been widely appreciated for their innovative structure and engaging dialogue.

Themes in Prabhavalkar's Dramatic Art

One of the most remarkable aspects of Prabhavalkar's dramatic writing is his exploration of social themes. His plays often deal with the everyday experiences of common people. He focuses particularly on middle-class society, highlighting its struggles, aspirations, and contradictions. Humour plays a central role in his dramatic art. However, his humour is not merely for entertainment; it also reveals deeper truths about society. By using satire and irony, Prabhavalkar exposes social hypocrisy, rigid traditions, and human weaknesses. Another important theme is the psychological complexity of characters. His plays portray human emotions such as fear, ambition, love, and frustration. Through these elements, he creates characters that feel realistic and relatable to the audience.

Style and Dramatic Techniques

Prabhavalkar's dramatic style is marked by simplicity and clarity. His dialogues are natural and conversational, which makes his plays accessible to a wide audience. Unlike traditional theatrical language, his dialogue reflects everyday speech, helping audiences connect easily with the characters. Another important technique is the use of situational comedy. Instead of relying on exaggerated humour, he builds comic situations through misunderstandings, conflicts, and unexpected twists. This technique creates both entertainment and intellectual engagement. Prabhavalkar also uses satire effectively. Satirical elements in his plays challenge social norms and encourage audiences to reflect on contemporary issues. His dramatic structure is often compact, with well-organized scenes that maintain dramatic tension throughout the play.

Characterization

Characterization is one of the strongest aspects of Prabhavalkar's dramatic art. His characters are not exaggerated stereotypes but complex individuals shaped by their social environment. Many of his characters represent the urban middle class, reflecting their values, fears, and ambitions. Through subtle dialogue and behaviour, Prabhavalkar reveals the psychological depth of his characters. Even minor characters contribute meaningfully to the development of the plot. This balanced characterization enhances the dramatic quality of his plays.

Humour and Satire

Humour is a defining feature of Prabhavalkar's dramatic work. His comedy often arises from everyday situations rather than artificial jokes. This approach makes his humour realistic and engaging.

Satire is closely linked with this humour. Through comic scenes, he exposes social pretensions, bureaucracy, and the absurdities of modern life. His ability to blend humour with criticism gives his plays both entertainment value and intellectual depth.

Impact on Indian Theatre

Prabhavalkar's contribution to theatre extends beyond writing and acting. He has influenced modern Marathi theatre by introducing fresh ideas, natural dialogue, and innovative stage presentation. His work has inspired many younger playwrights and actors. In addition, some of his works have been translated and adapted into other languages, including English. This has helped bring regional theatre to a broader audience and contributed to the study of Indian drama in comparative literature.

Critical Evaluation

Critics often praise Prabhavalkar for his originality and versatility. His plays successfully combine artistic quality with popular appeal. However, some critics argue that his works rely heavily on humour, which sometimes reduces the intensity of serious themes. Despite this criticism, most scholars agree that Prabhavalkar's dramatic art represents an important development in modern Indian theatre. His ability to portray social reality with humour and sensitivity makes his work unique.

Conclusion

In conclusion, Dilip Prabhavalkar's dramatic art occupies a significant place in contemporary Indian theatre. Through his plays, he has explored social realities, human emotions, and the complexities of everyday life. His effective use of humour, satire, and realistic dialogue has made his work both entertaining and meaningful. Prabhavalkar's contribution to theatre demonstrates how drama can serve as both an artistic expression and a reflection of society. His works continue to inspire audiences and scholars, making him an important figure in the study of modern Indian drama.



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From Marathi Theatre to Global Cinema: A Study of Dramatic Adaptations

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Marathi theatre has played a significant role in shaping modern Indian dramatic traditions. With a rich legacy of social, political, and cultural narratives, Marathi drama has influenced various forms of performing arts, including cinema. This research paper examines the transformation of Marathi theatrical narratives into cinematic expressions and explores how these dramatic traditions contribute to global cinematic storytelling. The study analyzes the characteristics of Marathi theatre, its narrative techniques, and its adaptation into films. It also investigates the intercultural translation of theatrical texts when they are adapted for cinema, highlighting the challenges and creative possibilities involved in the process.

Introduction

The relationship between theatre and cinema has long been a subject of scholarly interest. Theatre, as one of the oldest performing arts, has provided narrative structures, character development techniques, and dramatic conflicts that cinema has frequently borrowed and reinterpreted. In India, regional theatre traditions have significantly influenced cinematic storytelling. Among these traditions, Marathi theatre holds a prominent position due to its historical depth and literary richness. Marathi theatre emerged as a powerful cultural movement in the nineteenth century and quickly developed into a platform for social reform, political expression, and artistic experimentation. Playwrights used the stage to address issues such as caste discrimination, gender inequality, and social justice. As cinema evolved in the twentieth century, many filmmakers drew inspiration from these dramatic works. The transition from Marathi theatre to cinema represents more than a simple shift in medium. It involves the reinterpretation of dramatic texts, the transformation of stage conventions into cinematic language, and the adaptation of cultural themes for wider audiences. This paper explores how Marathi theatrical traditions influence cinematic narratives and examines the process through which dramatic texts are adapted for global cinema.

Historical Background of Marathi Theatre

Marathi theatre has a long and vibrant history that dates back to the mid-nineteenth century. One of the pioneers of modern Marathi theatre was **Vishnudas Bhave**, who is often considered the father of Marathi drama. His theatrical productions laid the foundation for the development of a structured dramatic tradition in Maharashtra. During the late nineteenth and early twentieth centuries, Marathi theatre experienced significant growth. Musical dramas known as Sangeet Natak became extremely popular. These plays combined music, poetry, and dramatic storytelling, creating a unique theatrical experience for audiences. In the twentieth century, playwrights such as Vijay Tendulkar and Mahesh Elkunchwar revolutionized Marathi drama by introducing modern themes and experimental techniques.



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Their works focused on psychological realism, social conflicts, and political critique. These innovations later influenced filmmakers who sought to translate theatrical narratives into cinematic form.

Characteristics of Marathi Dramatic Tradition

Marathi drama is characterized by several distinctive features that make it suitable for cinematic adaptation.

1. Strong Narrative Structure

Marathi plays typically follow a well-defined narrative structure with clear exposition, rising action, climax, and resolution. This dramatic framework aligns well with cinematic storytelling, making the transition from stage to screen relatively smooth.

2. Social and Political Themes

Many Marathi plays explore social issues such as class conflict, gender inequality, and political corruption. These themes resonate with broader audiences and provide compelling material for filmmakers.

3. Powerful Characterization

Characters in Marathi drama are often psychologically complex and morally ambiguous. This depth of characterization offers actors and filmmakers opportunities to create engaging cinematic portrayals.

4. Dialogic Strength

The dialogue in Marathi plays is often sharp, philosophical, and emotionally intense. While cinema relies more on visual storytelling, powerful dialogue can still play a crucial role in shaping cinematic narratives.

Adaptation from Theatre to Cinema

Adapting a theatrical work into a film involves several creative transformations. Theatre and cinema operate with different aesthetic principles, and therefore the adaptation process requires careful reimagining of the original text.

Visual Expansion

Theatre is limited by stage space, whereas cinema can explore multiple locations and visual landscapes. When Marathi plays are adapted into films, directors often expand the narrative setting to include outdoor environments, urban spaces, and symbolic imagery.

Narrative Modification

Some theatrical scenes may rely heavily on dialogue or monologues that work effectively on stage but may appear static on screen. Filmmakers therefore modify these scenes by incorporating visual elements, editing techniques, and background music.

Cultural Translation

When dramatic works are adapted for global cinema, filmmakers must also consider cultural differences. Certain cultural references may need to be contextualized or reinterpreted to make them accessible to international audiences.

Influence on Indian and Global Cinema

Marathi theatre has influenced not only regional cinema but also the broader landscape of Indian filmmaking. Many actors, directors, and writers who began their careers in theatre later contributed significantly to cinema. For example, Naseeruddin Shah and Om Puri were deeply influenced by theatre traditions before establishing themselves in cinema. Their performances often reflect the discipline and expressive depth associated with theatrical training. Similarly, several Marathi plays have been adapted into films in different languages, demonstrating the universal appeal of their themes. The transition from regional theatre to global cinema illustrates the capacity of dramatic narratives to transcend linguistic and cultural boundaries.

Challenges in Dramatic Adaptation

Despite the potential benefits of adapting theatre into cinema, the process also presents several challenges.

Medium Differences

Theatre emphasizes live performance and audience interaction, whereas cinema relies on camera techniques and editing. Adapting theatrical dialogue into cinematic visuals requires creative innovation. While filmmakers may introduce new elements to enhance the cinematic experience, they must also preserve the core themes and emotional depth of the original play.

Audience Expectations

Theatre audiences may appreciate long dialogues and philosophical discussions, but cinema audiences often expect faster pacing and visual engagement. Balancing these expectations can be challenging for filmmakers.

Intercultural Significance

The adaptation of Marathi drama into cinema also contributes to intercultural dialogue. When regional narratives reach global audiences through film, they introduce viewers to diverse cultural perspectives. Global cinema increasingly values stories that reflect authentic local experiences while addressing universal human emotions. Marathi dramatic traditions offer a rich source of such narratives. Themes such as family conflict, social justice, and moral dilemmas resonate with audiences across cultures. Moreover, cinematic adaptations provide opportunities for cross-cultural collaboration between playwrights, filmmakers, actors, and scholars.



Conclusion

Marathi theatre represents a vital component of India's cultural heritage and has significantly influenced cinematic storytelling. The transition from stage to screen involves complex processes of adaptation, reinterpretation, and cultural translation. Despite the challenges associated with this transformation, the dramatic richness of Marathi theatre continues to inspire filmmakers and audiences alike. By examining the adaptation of Marathi drama into cinema, this study highlights the enduring relevance of theatrical traditions in the modern world. As global cinema continues to seek meaningful and authentic narratives, the dramatic legacy of Marathi theatre offers valuable creative possibilities. Future research may further explore specific case studies of theatrical adaptations and analyze how regional dramatic traditions contribute to the evolving language of global cinema.

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Original Article

Exploration of the Promises of Modernization in *Railsong* by Rahul Bhattacharya

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Modernization refers to the process of transformation from traditional societies to more developed, industrial, and technologically advanced societies. It involves changes in social, economic, political, and cultural structures. Modernization brings scientific thinking, industrial growth, urbanization, improved education systems, and democratic governance. It encourages equality, rationality, and innovation while reducing rigid customs and superstitions. However, modernization can also create challenges such as cultural loss, environmental issues, and social inequality. This paper traces the promises of modernization as reflected in Rahul Bhattacharya's *Railsong* which portrays modernization not just as technological progress but as a symbol of expanded personal agency, social

Key words: **Modernization**, transformation, urbanization, governance, innovation etc.

Introduction

According to *The Guardian*, Indian Railways has been a source of patriotic pride, controversy, endless cover-ups, labyrinthine bureaucracy and death on an industrial scale since its founding in 1951. Rahul Bhattacharya's *Railsong*, his first novel in 15 years since [The Sly Company of People Who Care](#), explores its other major and fiercely contested impact on Indian society, as one of the country's foremost employers of women and sources of female empowerment, especially in rural areas. Overall, modernization plays a significant role in shaping a progressive and dynamic society. In *Railsong*, Rahul Bhattacharya uses the life of Charulata "Charu" Chitol and the world of the Indian Railways to probe the meaning of modernization in post-Independence India. The novel is set against decades of transformation in Indian society where traditional structures, social mobility, economic change, and gender roles are quickly evolving. Through Charu's journey from a rural railway township to metropolitan Bombay is described neatly. This journey later role in state institutions, connectivity, and the persistent contradictions of modern life.

Modernization as Structural Transformation

The Indian Railways are seen central to the narrative in the novel. The same symbolize modernization's expansive promise for the nation. Bhattacharya clearly links technical and institutional change to personal possibility. He underlines India's move "from steam to diesel locomotives" as both literal and metaphorical markers of the nation's evolving identity. The protagonist's departure from her restrictive hometown and her eventual work within the railways and census service highlight modernization's ability. This ability carries individuals across geographic and social boundaries. In Charu's story, trains are more than vehicles—they are conduits of possibility, linking disparate regions and people within a rapidly changing society.

This broadening of social horizons reflects the idea that modernization brings mobility in both physical and socio-economic senses, a notion often tied to India's post-Independence optimism. Charu's flight to Bombay, prompted by "meager prospects" in her railway township, reveals how modernization promised new futures beyond inherited social constraints.



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Her transition from local domestic life to urban labor signifies how industrial and institutional infrastructures could open up opportunities for individuals previously bound by rigid roles.

Modernization and Social Identity:

Individual identity has also been related Modernization in *Railsong*. As Charu moves through life, her name and identity shift— from Charu to “Miss Chitol” and later “Smt (Mrs.) Chitol”. This change reflects not only her changing roles but also the evolving social worlds she inhabits in a modernizing society. Bhattacharya rejects traditional narrative frameworks in which women are merely peripheral figures by placing Charu at the heart of her own story. Instead, it is seen that Charu becomes a representative of those whose personal trajectories are shaped by and in turn help shape the sociopolitical fabric of modern India.

The historical breadth of the novel embodies the said development: it moves from Nehruvian industrial optimism through political upheavals, strikes, emergencies, and mathematical reshaping of Indian society. These events show that modernization is never linear; it is fraught with contradictions arising from bureaucratic inertia, caste and gender inequalities, and political strife. Yet, in Charu’s perseverance to claim her own path, the narrative suggests that modernization carries both promise and persistent struggle.

Gender and Modern Opportunity:

One of the novel’s most significant contributions to the theme of modernization lies in its portrayal of gender. The social promise of modernization is most evident in Charu’s ability to assert her independence in ways that would have been unthinkable for women of previous generations. As she becomes a railway woman and census enumerator, Charu embodies the shift in opportunities for women entering the workforce in twentieth-century India. Her economic and personal independence are notable as markers of modernization’s impact on social structures. The structure was once dominated by patriarchy.

Along with technological promise through Charu’s life, cultural and institutional promises have also been underlined by the author. It allows women to traverse classrooms, occupations, and spaces traditionally denied them. Charu’s journey is as much about self-discovery as it is about navigating new social realities, demonstrating how modernization intersects with gender liberation.

Contradictions of Modernity:

Reviews of *Railsong* highlight the presence of bureaucratic absurdity and societal prejudice that persist even as India modernizes. Charu’s experiences in bureaucratic institutions and her revelation to enduring discrimination show that modernization’s promises see limits and contradictions. Structures once intended to liberate can also reinforce new forms of restriction. It comes with competing priorities, inequitable distribution of progress, and well-established social hierarchies all persist alongside technological change.

This layered portrayal reflects the reality that modernization in India did not uniformly transform all lives. It created opportunities for some while reinforcing barriers for others. Charu has her triumphs and challenges and her experience through all this underscores the complex nature of modernization: hopeful yet imperfect, expansive yet constrained by enduring inequalities.

To conclude, *Railsong* offers a rich examination of modernization as a multifaceted force in twentieth-century India. Through Charu’s life and the symbolic presence of the Indian Railways, Bhattacharya explores modernization’s expansive promise—mobility, agency, institutional engagement, and gender transformation. Yet the novel also acknowledges the inherent contradictions of this promise, showing that progress exists alongside persistent struggles. Ultimately, *Railsong* suggests a conception of modernization that is dynamic and deeply human—anchored not solely in technology, but in the lived experience of individuals navigating change.

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Original Article

Sex, Gender and Society in Relation to Secondary School Education

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Sex and gender are foundational concepts that shape individual identity, social structures, and educational experiences. While sex refers to biological differences between males and females, gender encompasses the socially constructed roles, behaviors, expectations, and identities assigned to individuals. In secondary school education, the intersection of sex, gender, and society significantly influences curriculum design, classroom interaction, access to opportunities, subject choices, career aspirations, peer relationships, and institutional policies. This research paper examines how societal norms and gender ideologies affect secondary school students and how schools function as both sites of reproduction and transformation of gender roles. Drawing on feminist theory, social constructivism, and sociological perspectives such as those advanced by Simone de Beauvoir and Judith Butler, the study explores gender socialization, hidden curriculum, gender bias, and inclusive education practices. The paper employs a qualitative review-based research procedure using secondary sources, policy documents, and scholarly literature. Findings indicate persistent gender stereotypes in textbooks, classroom participation, and subject streaming, alongside growing awareness of gender inclusivity and equity frameworks. The study concludes that secondary schools must actively challenge discriminatory norms, promote gender-sensitive pedagogy, and ensure safe, inclusive environments for all learners. Recommendations include curriculum reform, teacher training, policy enforcement, and community engagement to foster gender equity in education.

Keywords: Sex, Gender, Society, Secondary Education, Gender Socialization, Gender Equality, Hidden Curriculum, Inclusive Education

Introduction :

The relationship between sex, gender, and society has long been a subject of sociological and educational inquiry. Sex refers to biological attributes such as chromosomes, hormones, and reproductive anatomy. Gender, however, is socially constructed and varies across cultures and historical periods. Society assigns expectations, roles, and responsibilities based on perceived gender, thereby influencing life chances and social participation.

Education, particularly at the secondary level, plays a pivotal role in shaping adolescents' identities and worldviews. Secondary school is a transitional stage where students develop critical thinking skills, career aspirations, and social relationships. It is also a period during which gender identities are reinforced, questioned, or transformed. Schools operate not only as academic institutions but also as socializing agents that transmit cultural values, norms, and ideologies. The distinction between sex and gender gained prominence in feminist scholarship during the twentieth century. Simone de Beauvoir famously asserted that "One is not born, but rather becomes, a woman," highlighting the social construction of gender roles. Later, theorists like Judith Butler argued that gender is performative—constructed through repeated social actions and discourses. These perspectives have influenced educational debates concerning equality, representation, and inclusion. In many societies, secondary schools mirror broader gender inequalities. Boys may be encouraged to pursue science and mathematics, while girls may be steered toward humanities and caregiving professions.



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Gender-based bullying, discrimination against transgender students, and unequal leadership opportunities further reflect societal biases. Conversely, education also serves as a powerful instrument for promoting gender justice and social transformation. This paper explores the complex interplay between sex, gender, and society in secondary school education. It examines how gender norms are reproduced through curriculum and pedagogy, how students internalize or resist these norms, and how schools can promote equitable and inclusive learning environments.

Objectives of the Study -

1. To clarify the conceptual distinction between sex and gender in educational contexts.
2. To analyze the influence of societal gender norms on secondary school education.
3. To examine gender disparities in curriculum, classroom practices, and subject choices.
4. To explore the role of schools in gender socialization.
5. To identify challenges faced by marginalized gender groups in secondary education.
6. To suggest measures for promoting gender equity and inclusivity in schools.

1. Need and Significance of the Study -

The study of sex, gender, and society in secondary education is significant for several reasons:

1. Addressing Gender Inequality

Despite progress in access to education, disparities persist in learning outcomes, leadership roles, and subject participation. Understanding these inequalities helps policymakers design corrective measures.

2. Adolescence as a Critical Stage

Secondary school coincides with adolescence, a formative period for identity development. Gender norms internalized at this stage can influence lifelong attitudes and career trajectories.

3. Social Development and Equity

Education is a key driver of social mobility and democratic participation. Promoting gender equity in schools contributes to broader social justice and economic development.

4. Policy and Reform

Many national and international frameworks emphasize gender equality in education. Research informs effective implementation of these policies.

5. Inclusive Education

Growing recognition of gender diversity—including transgender and non-binary identities—necessitates inclusive school practices. This study contributes to discourse on safe and supportive environments for all students.

2. Conceptual Framework -

Sex vs. Gender

Sex is biologically determined, whereas gender is socially constructed. While biological differences are relatively constant, gender roles vary across cultures and historical contexts. For example, caregiving may be associated with women in one society but shared equally in another.

Gender Socialization

Gender socialization refers to the process through which individuals learn gender norms and behaviors. Schools act as major agents of socialization alongside family, media, and peer groups. Teachers' expectations, classroom language, and peer interactions reinforce gender norms.

Hidden Curriculum

Beyond formal syllabi, schools transmit implicit messages about gender roles through the "hidden curriculum." This includes teacher attitudes, textbook illustrations, disciplinary practices, and extracurricular opportunities.

Feminist and Sociological Perspectives

Feminist theorists such as bell hooks advocate for transformative education that challenges patriarchy and empowers marginalized groups. Social constructivists argue that knowledge and identities are shaped by social interactions, emphasizing the role of schooling in constructing gender realities.

Review of Related Literature

Research indicates that gender disparities in secondary education manifest in multiple dimensions:

1. **Curriculum Representation:** Textbooks often portray men in active, leadership roles and women in domestic contexts.
2. **Subject Streaming:** Boys dominate STEM subjects, while girls are overrepresented in humanities.
3. **Teacher Expectations:** Studies show teachers may unconsciously call on boys more frequently in science classes.
4. **Classroom Interaction:** Gendered seating patterns and peer grouping reinforce stereotypes.
5. **School Climate:** Gender-based bullying affects mental health and academic performance.

Recent studies highlight progress in girls' enrollment rates globally, yet subtle forms of bias remain entrenched.

Research Procedure -

Research Design :

This study adopts a qualitative, descriptive research design based on secondary data analysis.

Sources of Data:

Scholarly articles and books on gender and education
Educational policy documents
Reports from international organizations
Textbook analyses and case studies

Method of Data Collection:

Data were collected through systematic review of academic literature, focusing on themes such as gender bias, socialization, and inclusive practices in secondary education.

Data Analysis:

Thematic analysis was employed to categorize recurring patterns and insights. Concepts were grouped under themes such as curriculum bias, gender identity formation, access and participation, and policy frameworks.

Limitations

Reliance on secondary sources limits primary empirical verification.
Cultural variations may not be fully represented.
Rapidly evolving understandings of gender diversity require continuous research updates.

Findings and Discussion :

1. Secondary schools often reproduce traditional gender roles through subject tracking and career counseling practices. Boys are encouraged toward engineering and technology, while girls are guided toward arts and caregiving professions.
2. Teachers may unconsciously reinforce stereotypes by praising boys for assertiveness and girls for neatness. Leadership positions in student councils may be male-dominated in some contexts.
3. Research shows mixed patterns: girls often outperform boys in language subjects, while boys may perform better in mathematics in certain regions. However, these patterns are influenced by societal expectations rather than innate ability.
4. Harassment and bullying based on gender identity or sexual orientation create hostile learning environments. Fear of discrimination affects attendance and performance.
5. Some schools implement gender-neutral uniforms, inclusive curricula, and anti-discrimination policies. Awareness programs promote respect for diversity.
6. Teachers are central to promoting equity. Gender-sensitive pedagogy includes balanced participation, inclusive language, and critical examination of stereotypes.

Conclusions :

The relationship between sex, gender, and society significantly shapes secondary school education. While sex refers to biological differences, gender is socially constructed and reinforced through institutional practices. Secondary schools function both as agents of social reproduction and as potential catalysts for social change.

Despite improvements in access to education, gender biases persist in curriculum content, classroom interactions, and subject choices. Adolescence is a critical stage for identity formation, making secondary education a powerful arena for challenging stereotypes.

Promoting gender equity requires systemic reforms, inclusive policies, and teacher empowerment. Schools must move beyond token representation toward transformative practices that foster critical thinking and respect for diversity.

Recommendations :

1. The textbooks should be revised to ensure balanced gender representation.
2. The professional development on gender-sensitive pedagogy should be provided.
3. The anti-discrimination and anti-bullying frameworks should be implemented.
4. All students should be encouraged to explore diverse subject areas.
5. Gender equality clubs and awareness campaigns should be promoted.
6. The dialogue on gender norms and education should be fostered.
7. The gender equity indicators in schools should be regularly assessed.

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Original Article

Portrayal of Female Characters in Amitav Ghosh's *the Shadow Lines*

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Amitav Ghosh's novel *The Shadow Lines* (1988) explores themes of nationalism, identity, borders and memory through a complex narrative structure. Within this framework, female characters play a crucial role in shaping ideological and emotional dimensions of the story. This research paper examines the portrayal of female characters primarily Tha'mma, Ila, and May Price and analyzes how they represent different perspectives on nationalism, modernity, morality and gender roles. Through a feminist and postcolonial lens, the research paper argues that Ghosh uses these characters to challenge traditional gender expectations while simultaneously reflecting the socio-political realities of colonial and postcolonial societies. The paper also explores how memory and narrative voice influence the representation of women in the novel. By analyzing textual evidence and critical scholarship, it demonstrates that female characters are central to the novel's exploration of identity, borders and human relationships.

Key Words: Nationalism, Gender, Memory, Postcolonial, Culture, History etc.

Introduction

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Indian English literature has significantly contributed to global literary discourse by addressing themes such as colonial history, identity formation and cultural conflict. Among the prominent contemporary writers, Amitav Ghosh is widely recognized for his ability to combine historical realities with imaginative storytelling. *The Shadow Lines* challenges rigid national identities supporting Bhabha's view that nations are constructed through narratives rather than fixed realities (Bhabha 1).

Ghosh has presented the local and global dimensions through his writing. In his novels, he has given the scenario of India and foreign countries. In Amitav Ghosh *The Shadow Lines*, there is a depiction of the Indian and English culture. The author has introduced the English way of life through the depiction of Ila. He has also presented the Indian sensibility through the novel. The Treswans and the Choudharys depict the Indian and the English ways of life. The two parts of the novel *Going Away* and *Coming Home* narrate the experiences of the author regarding the female characters. Ila is a cosmopolitan. She hates to live in India. She expresses her feelings regarding the situation in India.

Tha'mma is a head-mistress. She has a traditional role. She calls Ila a whore. She complains against the author for being in contact with Ila in college. She donates her necklace for the sake of the freedom struggle movement. May Price expresses grief over the death of Tridib. The author has presented the characters in a traditional and modern context. Tha'mma plays the role of a traditional woman whereas Ila is the modern woman. The novel presents the combination of eastern and western culture. The author decolonises the Indian mind through the depiction of female characters.

The novel explores the invisible borders between nations and individuals. Set across multiple geographical locations such as India, England and Bangladesh, the novel narrates the interconnected lives of several characters whose experiences transcend physical and political boundaries.



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The narrative structure of the novel emphasizes memory as a way of reconstructing history (Nair 23). The novel has the focus on themes of nationalism, borders and memory. The portrayal of female characters remains an important aspect of the narrative. Women in the novel are not merely supporting figures. They represent ideological positions and emotional complexities that shape the narrative's broader meaning.

Characters such as Tha'mma, Ila and May Price embody different perspectives on identity and cultural belonging. Tha'mma represents rigid nationalism shaped by the trauma of Partition. Ila symbolizes cosmopolitan modernity and rebellion against traditional expectations. May Price embodies humanitarian ethics and moral responsibility. The portrayal of female characters contributes to the thematic structure of the novel. The roles of female characters are within the context of nationalism, gender identity, and cross-cultural relationships. This study highlights the significance of women in understanding the novel's broader philosophical concerns.

Ghosh challenges traditional historical narratives by presenting history through personal memories rather than official records. The novel's fragmented narrative structure allows readers to experience historical events through individual perspectives. Scholars also note that Tha'mma represents a generation shaped by the Indian independence movement. Her strong belief in nationalism reflects the ideological struggles of postcolonial societies.

Feminist critics emphasize that female characters in the novel symbolize different forms of agency. Ila's cosmopolitan lifestyle challenges patriarchal norms, while May Price's ethical perspective highlights moral responsibility beyond national boundaries. Female characters in the novel function as symbolic figures representing ideological and emotional dimensions of the narrative. The main female characters in the novel are as the following:

Tha'mma: Symbol of Nationalism

Tha'mma associates patriotism with sacrifice and struggle for the nation:

"War is the only thing that can bring them together" (Ghosh 100).

Her view reflects the nationalist ideology shaped by the Indian independence movement. Tha'mma is one of the most significant female characters in the novel. She represents a generation deeply influenced by the Indian freedom movement and the trauma of Partition.

Her strong nationalist beliefs shape her worldview. She firmly believes in the importance of national borders and the necessity of defending the nation.

However, her beliefs are challenged when she realizes that political borders are invisible and arbitrary. This realization reveals the novel's critique of rigid nationalism.

Tha'mma's character demonstrates how historical experiences shape personal identity and ideological commitment.

Tha'mma's nationalist ideology reflects the political consciousness of the generation that experienced the Indian freedom struggle (Ghosh 151).

Ila: Representation of Modernity and Freedom

Ila represents modern cosmopolitan identity and rejects traditional expectations:

"I don't want to be judged by the place I come from" (Ghosh 75).

This shows her desire for freedom from cultural and national constraints.

Ila represents a contrasting perspective compared to Tha'mma. She symbolizes modernity, global mobility, and personal freedom. Ila's character challenges patriarchal norms in Indian society:

"She lived the way she wanted, without caring what people thought" (Ghosh 87).

Her independence symbolizes modern global identity.

Having grown up in multiple countries, Ila identifies herself as a global citizen rather than belonging to a specific nation.

Her lifestyle challenges traditional gender expectations. She refuses to conform to societal norms regarding marriage, behavior, and identity. However, Ila's character also reflects emotional vulnerability. Despite her outward confidence, she experiences loneliness and insecurity in her relationships.

Through Ila, Ghosh explores the complexities of modern identity and the challenges of cultural displacement.

"Postcolonial writing frequently explores the tensions between traditional culture and modernity." (Boehmer 200)

Ila's character symbolizes modern cosmopolitan identity and challenges traditional gender expectations (Mondal 67).

May Price: Moral Consciousness

May Price represents the ethical dimension. She is portrayed as compassionate, thoughtful, and morally responsible.

May Price represents ethical consciousness and humanitarian values:

"I thought that if I didn't tell the truth it would be worse than the lie" (Ghosh 285).

Her guilt over Tridib's death reflects her moral sensitivity. Her role becomes particularly significant in relation to Tridib's death. May's sense of guilt reflects the emotional consequences of historical violence. Unlike Tha'mma's nationalism or Ila's cosmopolitanism, May's character emphasizes humanitarian values and empathy. Through her character, Ghosh suggests that moral responsibility transcends national and cultural boundaries.

From a feminist perspective, the female characters in *The Shadow Lines* challenge traditional gender roles. Tha'mma demonstrates political agency and ideological commitment. Ila challenges social norms through her independence and



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global identity. May Price represents moral responsibility and compassion. These characters reflect the diversity of women's experiences in a rapidly changing world. Ghosh portrays women not as passive figures but as individuals whose beliefs and actions influence the narrative's thematic development.

The portrayal of female characters in the novel contributes to several important themes like national identity, cultural conflict, moral responsibility, gender roles, memory and history. Through these characters, Ghosh examines how personal experiences intersect with historical and political realities. Together, these characters challenge traditional gender stereotypes and highlight the role of women in shaping historical and personal narratives. These characters help the author explore issues related to identity, gender roles, cultural conflict and the psychological impact of political borders (Mukherjee 112). Ghosh demonstrates that identity is not defined solely by national borders or cultural boundaries but by human relationships and shared experiences.

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Original Article

Identity Crisis and the Quest for Wholeness in *Hayavadana*

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The problem of identity occupies a central position in modern literary discourse. In Indian drama written in English, the theme of fragmented selfhood becomes particularly significant because it reflects the tension between tradition and modernity. Girish Karnad's celebrated play Hayavadana (1971) explores the philosophical, psychological, and existential dimensions of identity through myth, folklore, and symbolic narrative. The play is based on a story from Kathasaritsagara and Thomas Mann's retelling of "The Transposed Heads." Through the characters of Devadatta, Kapila, Padmini, and Hayavadana, Karnad dramatizes the human quest for completeness and the confusion arising from the division between body and mind. This paper examines how the play presents identity crisis through physical transformation, psychological conflict, and symbolic imagery. It argues that Karnad uses mythic structure and dramatic irony to question the notion of a stable identity and to demonstrate that the human self is inherently fragmented.

Introduction

Identity is a complex concept that involves an individual's sense of self, personal continuity, and social belonging. In literature, identity crisis often emerges when characters experience a conflict between different aspects of their personality, social roles, or existential aspirations. Modern Indian drama frequently explores such tensions as individuals struggle to reconcile tradition with personal desire. Girish Karnad is one of the most significant playwrights in modern Indian theatre. His works are known for blending myth, folklore, and contemporary concerns. In *Hayavadana*, Karnad examines the philosophical question: What constitutes true identity? Is it the mind, the body, or the combination of both? The play revolves around a strange incident in which the heads of two friends are accidentally interchanged. This unusual situation creates a profound dilemma regarding identity. At the same time, the subplot of *Hayavadana*—a man with a horse's head—symbolizes the human longing for completeness. Through these parallel narratives, Karnad reveals that identity is unstable and often contradictory.

Myth, Folklore, and the Concept of Identity

One of Karnad's distinctive techniques is his use of myths and folk traditions to address contemporary philosophical questions. The story of head transposition originates in ancient Indian mythology and appears in the *Kathasaritsagara*. Karnad adapts this myth and infuses it with modern psychological insight. In mythological narratives, identity is often fluid. Gods and humans transform themselves, and physical forms change frequently. Karnad uses this tradition to challenge rigid notions of identity. The swapping of heads between Devadatta and Kapila creates a situation where the intellect and the body are separated. This raises the fundamental question: Which element determines a person's identity? The play deliberately leaves this question unresolved, thereby highlighting the ambiguity of human selfhood.



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Devadatta and Kapila: Conflict Between Mind and Body

The characters of Devadatta and Kapila represent two contrasting aspects of human personality. Devadatta symbolizes intellect, spirituality, and artistic sensibility. Kapila, on the other hand, represents physical strength, vitality, and natural instinct. Initially, Devadatta and Kapila are inseparable friends. Their friendship reflects a harmonious balance between mind and body. However, the entry of Padmini disrupts this balance. Padmini is attracted to Devadatta's intelligence but simultaneously fascinated by Kapila's physical strength. This dual attraction foreshadows the central identity crisis of the play. Devadatta and Kapila themselves embody incomplete identities. Devadatta lacks physical vitality, while Kapila lacks intellectual refinement. Their personalities suggest that human beings are divided between different aspects of the self. When the heads of the two men are accidentally interchanged, the conflict becomes literal. The intellectual head of Devadatta is attached to Kapila's strong body, while Kapila's head is placed on Devadatta's weaker body. This creates a philosophical dilemma about identity: should identity be determined by the head (mind) or the body?

According to traditional Indian logic, the head represents the essence of identity. Therefore, Devadatta's head attached to Kapila's body is legally considered Devadatta. Yet the situation remains psychologically complex because physical habits and instincts gradually reshape the characters.

Padmini and the Desire for Completeness

Padmini plays a crucial role in the theme of identity crisis. She represents human desire for perfection and completeness. At the beginning of the play, she is dissatisfied with the limitations of both Devadatta and Kapila. Devadatta's intellect attracts her, but his physical weakness disappoints her. Kapila's strength fascinates her, yet she lacks emotional intimacy with him. The head transposition initially seems to fulfill her desire. Devadatta's head on Kapila's body appears to combine intellect and strength into a perfect man. However, this apparent perfection proves temporary. Gradually, Devadatta's body begins to lose its muscular strength and becomes soft and intellectual again. This transformation suggests that identity is not determined solely by the head. The body possesses its own memory and tendencies. As a result, the ideal combination that Padmini desired cannot be sustained. Padmini's frustration reveals the impossibility of achieving complete satisfaction in human relationships. Her longing for perfection ultimately leads to tragedy, emphasizing the fragmented nature of identity.

Hayavadana: The Symbol of Incomplete Identity

The subplot involving Hayavadana deepens the play's philosophical exploration of identity. Hayavadana is a man with a horse's head who desperately wishes to become a complete human being. His strange appearance symbolizes the incompleteness inherent in human existence. Hayavadana's quest mirrors the psychological struggles of Devadatta, Kapila, and Padmini. All the characters seek wholeness but encounter obstacles that prevent them from achieving it. Ironically, when Hayavadana prays to the goddess Kali for completeness, he is transformed entirely into a horse rather than into a complete man. This transformation conveys an important message: the search for perfect identity often leads to unexpected consequences. Hayavadana's final acceptance of his horse identity suggests that completeness may come only through acceptance of one's true nature. The character also introduces an element of absurdity and irony, reflecting modern existential concerns.

The Role of the Goddess Kali

The episode involving the goddess Kali plays a crucial role in the identity crisis of the play. When Devadatta and Kapila commit suicide in front of Kali's temple, Padmini tries to revive them by placing their heads back on their bodies. In her confusion, she mistakenly exchanges the heads. The goddess later appears and laughs at the situation, indicating the absurdity of human attempts to control fate. Kali's reaction implies that identity is not a fixed entity but something fluid and unpredictable. This divine intervention highlights the limitations of human understanding. Despite philosophical arguments about the mind and body, the ultimate nature of identity remains mysterious.

Psychological Dimensions of Identity

From a psychological perspective, the play explores the conflict between conscious thought and unconscious desire. Devadatta's intellectual nature suppresses his physical instincts, while Kapila's physicality represents natural impulses. The head transposition symbolizes the struggle between rationality and instinct. Even when Devadatta acquires Kapila's strong body, his intellectual personality eventually dominates. Similarly, Kapila's head cannot adapt to the weaker body of Devadatta. The gradual transformation of their bodies suggests that identity emerges from a continuous interaction between mind and body. Neither element alone can define a person. Padmini's psychological turmoil further illustrates this complexity. Her attraction to both men reflects the divided nature of human desire.

The Child and the Theme of Continuity

The birth of Padmini's child introduces another dimension to the concept of identity. The child represents the possibility of continuity and synthesis between conflicting elements. However, the child also becomes a reminder of the unresolved tensions between Devadatta and Kapila. Eventually, the rivalry between the two men leads to a final

confrontation in which both die. Padmini commits sati, leaving the child to be raised by others. This tragic conclusion reinforces the play's central message: the quest for perfect identity is often destructive.

Dramatic Techniques and Symbolism

Karnad employs several dramatic techniques to highlight the theme of identity crisis:

1. Folk Theatre Elements

The presence of the Bhagavata (narrator) and the use of songs and masks create a theatrical atmosphere inspired by traditional Indian folk theatre. These elements emphasize the play's mythic dimension.

2. Symbolism

Characters and events function symbolically. Devadatta represents intellect, Kapila represents physical strength, and Padmini represents desire. Hayavadana symbolizes incompleteness.

3. Irony and Humor

Despite its philosophical seriousness, the play contains humorous moments. The laughter of Kali and the absurd situation of head exchange highlight the irony of human attempts to define identity.

4. Non-Realistic Structure

The play does not follow strict realism. Instead, it blends fantasy, myth, and philosophical dialogue to explore abstract ideas.

Identity Crisis in the Modern Context

Although the story is rooted in mythology, the play reflects modern existential concerns. In contemporary society, individuals often experience identity crisis due to conflicting social expectations and personal desires. Karnad's play suggests that identity is not a stable essence but a dynamic process shaped by cultural, psychological, and physical factors. The fragmentation of identity in the play mirrors the uncertainties of modern life. The characters' inability to achieve wholeness reflects the universal human condition. Every individual struggles to reconcile different aspects of the self.

Conclusion

Hayavadana remains one of the most profound explorations of identity in modern Indian drama. Through the unusual device of head transposition and the symbolic figure of Hayavadana, Girish Karnad raises fundamental questions about the nature of human identity. The play demonstrates that identity cannot be defined solely by the mind or the body. Instead, it emerges from the complex interaction between intellect, physicality, emotion, and social relationships. The characters' attempts to achieve completeness ultimately fail, suggesting that human beings must accept the fragmented nature of their existence. By combining mythological narrative with modern psychological insight, Karnad creates a powerful dramatic work that continues to resonate with contemporary audiences. The play's exploration of identity crisis reveals that the search for a unified self is both a universal aspiration and an impossible dream.

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Original Article

Reconstruction of Selfhood and Identity of Women Characters in the Select Indian Feminist Writers' Work

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Abstract:

Feminism, as a literary genre, provides a broader perspective on understanding women's secondary roles in society, encompassing social, political, and economic issues. It also highlights women's voices raising for equal treatment in a gender-discriminative world. The feminist movement aims to eradicate sexual inequality, gender-based exploitation, and oppression, which relate not only to social issues but also to laws and societal practices. The term feminism can be defined as a movement of women strongly seeking equal rights, respect, and opportunities for all human beings. Over time, this literary movement has consistently fought for women's identity, respect, and equality with men. However, in a relatively short period, it evolved into an organized activity advocating for equality across political, social, and economic spheres in support of women's selfhood, identity, choices, and interests.

This research article refers to the works of well-known writers such a Clear Light of Day by Anita Desai, The God of Small Things by Arundhati Roy, My Story by Kamala Das, That Long Silence by Shashi Deshpande, and The Inheritance of Loss by Kiran Desai, exploring their works to discover the harsh realities confronted by women in Indian society.

Keywords: Selfhood, Gender-based Exploitation, Sexual Inequality, Selfhood, Identity, Feminism.

Introduction: The Term – Feminism

The term *feminism* was first introduced by the French philosopher *Charles Fourier*, who was a utopian socialist. Later, the development of the word seems to be in the essay of *Alexandar Dumas Fils*. The term '*Feministe*' was highly inspired by the medical use, as well as by those men who usually support women's empowerment in the sense of equal opportunity in society. Though in the year 1792, the book entitled '*A Vindication of the Rights of Woman*' written by Mary Wollstonecraft, was considered the origin of the word '*Feminism*' and also helps us to comprehend the expansion of this literary genre closely. This work is considered as one of the early works on feminism in the history of English Literature. Mary Wollstonecraft took a strong stand for the women's empowerment movement. She specified that women indisputably should be considered equal to men. Her term of equality stances strongly for women's respect and honor, which was highly celebrated even today, and through her work, it became an activity to fight for millions of innocent women who were suffering silently. Especially, the author's statement regarding the equal opportunity for women in education was considered a bold approach in the early 19th century.



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Four Waves of Feminism and the Indian Approach

The concept of feminism is often divided into four waves in history. They are as follows,

I. First Wave: The First Wave of feminism was initiated in the magazine *The New York Times* by Martha Lear. It was a way of raising awareness among women to think about equal opportunity and dignity in society. Here, feminist activists significantly focused on the inequality compared to men in terms of law, legal issues and politics around the globe. In this wave, women were also encouraged to ask for the *right to vote* or *women's suffrage* equally. However, in the Indian society, around the 19th century, a resilient voice emerged for the Indian women's education rights. *Savitribai Phule and Pandita Ramabai*, well-known social activist women, started a legacy to challenge the orthodox thoughts of Indian society. They addressed the issues of women's education and also promoted the equal rights of women's education and the establishment of schools for girls.

- Such a great legacy became a strong voice for the Indian women during the independence movement. The women's active participation during a crucial time proves their vitality in society.

- In the Indian post-independence era, it highlights the major issues like equal opportunities, education, respect and a well treatment for women. The government introduced several laws and bills to give equal rights to Indian women to build their personal and professional lives.

II. Second Wave: '*The Feminine Mystique*' by Betty Friedan became a great source of inspiration for the second wave of feminism. This wave significantly raises their voice regarding gender roles and also challenges the equality in living a normal life in society. This wave sheds light on discrimination over sexuality, family expectations and burden, their desire to do jobs, the workplace culture, etc. In this wave, women's activities also raised voices against domestic violence, rape, sexual abuse, marital rape or forcefulness, and they also brought a revised bill on divorce law.

III. Third Wave: The third wave represented the term *Sex Positivity*. This phase addresses social issues and harassment in personal and professional life. It deals with major social aspects, including class, race, identity, and gender roles. It reflects women's experiences of inequality and harassment over the years.

IV. Fourth Wave: The fourth wave builds on this legacy by raising voices against social injustice faced by women in society, politically and economically. This wave strongly highlights the issues faced by women in the workplace. Here, they opposed the sexual violence, abuse, and harassment of women at the workplace. More importantly, it focuses on media attitudes and approaches on digital platforms, protesting against bodily negativism. It aims to implement policies and practices that promote equality across various social issues.

Key Aspects to Understand the Feminism Movement in India

The feminist activist, writers, and women fundamentally raise their voice for gender equality, rights, and opportunities while comparing with men.

I. Typical Patriarchal System: Over the ages, women were greatly influenced by the excruciating patriarchal practice system in India. The feminist writers or activists strongly opposed the patriarchal system and also the backwards mentality that believes in treating women as secondary objects in society. Women were used to being harassed mentally and physically due to such practices.

II. Injustice and Law in the Society: Literary work on feminism highlights the social injustice and improper laws for women in society. This movement helps to enlighten the social issues of women's gender-based discrimination at home at the workplace. There are no proper laws and rules for women to receive proper justice. Women have always experienced secondary treatment, injustice and improper laws for them at home, at the workplace and even in society, which is quite disturbing.

III. Women's Painful Voices: Through this literary movement, women, especially feminist writers, talk about the various experiences in women's lives. Their struggle regarding race, self-identity, patriarchal system, lack of equal opportunity, domestic violence, physical abuse, disrespectful sociological norms for the young girls and women, and cultural traditional boundaries affect their access to education and their enthusiasm to work in society respectfully.

IV. New Era of Women's Empowerment and Propaganda of Gender Equality: Feminist critics, writers and scholars started a legacy to promote a new era of women's freedom, respect, honor and equality in society. However, a new term, *Women's Empowerment*, became a new symbol of freedom and to achieve independence economically, socially and politically. However, it became a strong activity and social propaganda for all women who were asked to demand gender equality.

V. Global Awareness Regarding Feminism and Gender Equality: The feminist movement had a great impact on society. It built an awareness regarding gender equality and became a global awareness about the suffering and improper rights. It also shed light on equal opportunity and rights to access appropriate education and work. Indian English Literature highlight the main concern that society devastated the women's self-identity, their dignity, and respect. However, the Indian Female writers' works became a target for violence against them, extreme opposition to the patriarchal attitude and approach, sexual assault, domestic violence, the dowry system and several other issues were addressed.

However, the feminist movement, which started in a European country, became a great motivation and had a great impact on Indian women's mindset and approach. The number of Indian authors started to make their voices heard against such a patriarchal system.

I. Clear Light of Day by Anita Desai:

Clear Light of Day is a novel written by Anita Desai. She is a renowned Indian author. She was nominated three times for the Booker Prize. *The Clear Light of Day* carries the struggles, silences and sufferings of Indian Women owing to sociological orthodox norms and patriarchal systems. This novel shows the silence behind the pain women were carrying from their childhood and the family tension. The writer shows the trauma of each character experienced from their childhood to adulthood. The marginalized women characters in the novel – Bimla, Tara, their mother, and all other women were facing challenges due to male-dominant practice and culture. All these female characters show the feminist side, and their pain for self-identity was represented aptly by the author. The novel outlines how male dominance and the patriarchal system operate in the family as well as in society. Such a dominating system shaped the women's life, their freedom, equality and opportunity in the family.

All the female characters were struggling with the orthodox society's expectations and also their desire to get a free and independent life and own identity as a woman. However, Tara and Bimla's desire for a free life over the male dominance and a new, respectful life beyond the typical mindset conveys their strength over the years of silence and pain. This novel shows how Bimla and other characters confront the man-made societal restrictions and look for a new, empowering society for themselves. The women's struggle and silence in the family and society is a symbol of the typical mindset.

However, this family also witnesses the harshness of the partition. Anita Desai centers the women's suffering through her novel, which carries the female characters' emotional pain, inner suffering, silence and also the harsh memories. Moreover, it represents the women's condition in society. Desai sheds light on how women were restricted from getting freedom, independence and equal opportunity. The female characters, like *Bimla, Tara and their sick mother's* interactions, reveal the complexities and social issues which show the feminist struggle. The novel provides a deep and insightful exploration of the feminist approach in society, along with the women's extreme struggle for their fight for equal opportunity and deserved independence to live a normal life.

II. The God of Small Things by Arundhati Roy:

Suzanna Arundhati Roy, an Indian author, won the Booker Prize for her popular fiction, *The God of Small Things*, in the year 1997. The novel explores the lives of fraternal twins and their childhood painful experiences. Arundhati Roy vividly discusses social structures and norms for women, the patriarchal system, and social injustice in the post-independence era. The novel highlights the struggles and silence of women under male dominance. It also portrays the traditional mindset and expectations that were forcefully placed on women. In this novel, characters like Ammu and other women become symbols of feminist suffering.

The novel effectively illustrates how male dominance, conservative culture, customary practices, and traditional mindsets led to the decline of Indian women. In Indian society, a divorced woman is often seen as cursed by her family and society. Arundhati Roy examines Ammu's cursed life as a divorced woman in the society. She faces harsh criticism and ill-treatment from others. Because of her divorce, her opportunities become limited, revealing the duality faced by women in similar circumstances.

The God of Small Things explores the suffering and silence of female characters Ammu, Mammachi, and Baby Kochamma, who personify both physical and psychological suffering caused by this oppressive system. The author effectively highlights the pain of victimization, giving voice to the women's internal and external struggles, their anxiety about tradition and mindset, and years of trauma. The novel highlights that in the Indian society how caste and class are deeply ingrained which causes the greatest tragedy for Ammu and her children. Caste plays a significant role in the oppression of lower groups over time, and women became a primary victim. The novel profoundly explores the impact of casteism on gender and how demonstrably such an aspect affects women's choices and freedom. Due to Ammu's love with the untouchable carpenter, Velutha, their children's lives are ruined. Women from the lower caste were more oppressed due to the social hierarchies, as they face sexual abuse, violence and rape. Ayemenem, a place in Kerala, is a mirror of the society and how it perpetuates the social injustice, struggle, pain, suffering and inequality of the women. The writer, throughout the novel, criticises the social hierarchy and the brutal approach to women.

III. My Story by Kamala Das:

This novel critically examines women's suffering, harsh conditions, and the painful voices of women striving for their freedom in education, marriage and the social system. *My Story*, an autobiographical book written by Kamala Das, explores the controversial life of a woman under the profound influence of the patriarchal system. The novel highlights the author's personal struggles in a male-dominated society and also the traditional norms which highly restricted her choice of education and marriage. Her autobiography reflects her rebellious thoughts shaped by her experiences within her family and society. The boldness in depicting her traumatic childhood, racial discrimination at home, always being considered as a secondary place, and lack of choices at home, education and marriage can be analyzed through a feminist perspective.

Das's autobiography is a rebellion against her experience of patriarchal dominance within her household. She strongly criticizes patriarchal practices, gender inequality, and societal norms that limited and threatened her life. From childhood to marriage, her life was marked by chaos and ongoing struggles for her self-identity, freedom, and equality.

At a very young age, she was forcefully married. Her parents and family gave more importance to her marriage than to her desire to get an education. This reflects that, even in the 19th and 20th centuries, society was not ready to accept girls' education. The orthodox mentality always showed a difference between boys' and girls' education. Kamala Das' portrayal of marriage and sexual experience was quite shocking to her readers. She revealed how girls and women were physically and emotionally tortured by their families and society. Through her novel, she challenges the institution of marriage and the suffering inflicted by societal expectations and sexuality. Her autobiography authentically portrays her quest for self-identity. It also highlights her awareness of inequality, racial discrimination, and the lack of educational opportunities for girls, motivating her to speak out against the traditional mentalities imposed by her parents, husband, and society. Kamala Das's depiction of a personal journey exemplifies her boldness in declining societal rules and responsibilities. Her autobiography shatters traditional conventions.

Das never accepted her marriage. Her decision to separate from her husband proves quite challenging. Her family and relatives blamed her for such an unconventional decision regarding her separation from her husband. Society often believes that a woman's happiness and pride should always reside with her husband, and that women should not divorce. If a woman dares to do so, she risks facing societal censure. Women's actions are seen as crimes against their families and societal norms. Das' journey reveals the suffering and struggles of women. Nonetheless, her courageous pursuit of self-discovery and her fearless portrayal of her autobiography are highly commendable.

IV. That Long Silence by Shashi Deshpande:

That Long Silence is also a masterpiece written by Shashi Deshpande. Her novel is a significant voice to challenge the social traditions through her feminist psychology. Shashi Deshpande, an Indian novelist, was awarded the *Sahitya Akademi Award* (1990) and *Padma Shri* (2009). The novel talks about the female character Jaya and her role in the house. Her life was totally grappled by societal expectations while dealing with her personal life as wife and mother.

The novel is critical of the social burden and patriarchal system. Deshpande always stands against such a typical hierarchy which sets boundaries for the woman's education, work culture, her own choice and opportunity. Even after a woman's marriage, such a mentality becomes more intense for women. The novel conveys how Jaya's grandmother forced her to follow all the traditions and culture, which was helpful for her to get a good husband and in-laws. Deshpande shows how the family members used to manipulate the girls to follow the orthodox society's rules.

Deshpande predominantly sheds light on women's silence behind the struggle which they must have continued for ages. A woman should also be treated equally in society. Jaya, the female character is oppressed due to the society's structure and tradition, her self-identity and her internal conflict while representing her role as a mother and wife. Jaya wants to free herself from the societal expectations, or rather, the burden which is placed upon her as a mother and wife. Her painful journey explores the real challenges facing women. However, after the immense suffering, Jaya raises her voice to break the typical stereotype. Her experience throughout the novel is a fine example of the development of feminist activity. Her bold voice shows how women are capable of handling their work, children and responsibilities. Her struggle against the patriarchal system gives a more authentic, realistic, and complex understanding of the challenges of fighting for self-opportunity and self-discovery.

V. The Inheritance of Loss:

Kiran Desai's *The Inheritance of Loss* won the *Man Booker Prize* in the year 2006 and also the *National Book Critics Circle Fiction Award*. Like other Indian women writers, Kiran Desai's work also deals with the feminist movement. It explores the women's suffering due to society's patriarchal system, colonialism, and the impact of the contemporary world. It also portrays the female characters' Sai Mistry, Noni and Nemi's inner suffocation due to identity crisis and unequal opportunities. The novel strongly navigates the social issues that became an immense burden for women, like gender discrimination, societal burden regarding women's roles, and their desire for identity. Nemi's (Bela) marriage with a judge at the age of 14 disturbed her life, and she became the victim of her husband's violence. Nemi's husband, seems to have extreme faith in Indian customs and traditions. After the marriage, he expects that Nemi should follow all the customs, and if she fails to do so, he used to give her brutal and inhuman punishment. Desai has shown the worst struggling life of Nemi.

The novel conveys the reality of how society developed imbalances by following gender discrimination. The judges' mentality presents the reality, highlighting how people or male dominance sets limitations on women's lives. The writer also sheds light on globalization and colonialism that affected Indian women's lives. The writer profoundly set a new way in which women have to face or experience the cultural decay. Sai, a female character, seems to be rebellious and challenges the gender structure, lack of opportunity, and disrespect for them. *The Inheritance of Loss* gives a portrayal of the suppression and also their rebellious approach due to the immense suffering caused by the traditional and patriarchal system.

Conclusion:

While exploring the novels written by Indian women writers, which depict the dark and distressing experiences of women in society. Indian female authors highlight both mental and physical suffering to advocate for equal rights and opportunities. Writers such as *Anita Desai*, *Arundhati Roy*, *Kamala Das*, *Shashi Deshpande*, and *Kiran Desai* investigate and critique societal challenges, sexuality, gender discrimination, and religious views within the frameworks of customs, traditions, politics, and social realities. The central motifs across these five authors are to

challenge the patriarchal system or male dominance and societal stereotypes that restrict women's pursuit of equality in education, marriage, sexual life and freedom. Their work primarily lays bare the realities of women's suppression, especially in the post-independence era. All five authors portray and critique the diverse struggles, painful experiences, patriarchal systems, and societal mindsets of women. Their depiction of women's quest for self-liberation and self-determination is a recurring theme in literature. These novels explore the destructive effects of patriarchal authority, orthodox traditions, unethical social expectations, gender roles, and societal cultural norms. The cruelty and suffering endured by women are not confined to Indian society but reflect a universal phenomenon against women. This research paper helps us understand women's pain, as well as the history of feminism and its unruly movements against society.

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Original Article

Agatha Christie's "Murder of Roger Ackroyd" Features Untrustworthy Narrators

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The present paper explores the literary device of an unreliable narrator and how crime and thriller novels employ it to build suspense and tension. An explanation of the phrase "unreliable narrator" and its history is given at the start of the report. The main points made are the different types of unreliable narrators, how they can be used to create tension and plot twists, and how they affect reader engagement and trust. The study claims that employing an unreliable narrator is a potent storytelling method that challenges readers' presumptions and notions of narrative and character and is currently becoming more and more common.

Key words: narrator, plot twists, feeling, unreliability, remorse, etc.

Introduction:

The phrase "unreliable narrator" was first used by Wayne C. Booth in his 1961 book *"The Rhetoric of Fiction."* A story must be told in the first person for a narrator to be considered untrustworthy. Furthermore, it is possible to argue that all first-person narrators are inherently unreliable due to the fact that first-person recounts of events and stories are often inaccurate and biased. Booth argues, however, that a narrator must either misinterpret, misvalue, underreport, misreport, or underevaluate in order to portray unreliability. This may be done on purpose or as a result of a misunderstanding, and it appears in crime and thriller books in many different contexts. In *Picaros, Mad Men, Clowns, and Nafs*, William Riggan explores the several methods used by unreliable narrators in fiction: The unreliable first-person narrators include the *Picaro* (who boasts and exaggerates), the *Madman* (who experiences mental trauma and presents an ambiguous perspective), the *Clown* (who does not take things seriously and thus experiments with conventional storytelling techniques), the *Naf* (who has a childlike outlook), and the *Liar*. One of the first instances of an unreliable narrator (the *Madman* type) in detective fiction is Edgar Allan Poe's *"The Tell-Tale Heart,"* published in 1843. The narrator admits to killing someone, but she gives a disorganized and erratic account of what happened before the act. The reader is unable to ascertain the truth because of the story's unreliable narrator, which heightens the suspense and perplexity.

According to Riggan, the most fascinating type of untrustworthy narrator is the liar. A dishonest narrator purposefully fabricates events or omits crucial details from the audience. One well-known illustration of this is Dr. James Sheppard, the narrator of Agatha Christie's *The Murder of Roger Ackroyd*. There is no denying that Christie's detective fiction uses an unreliable narrator to increase suspense, even though the book was published in 1926—long before the phrase "unreliable narrator" was coined.



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Discussion:

Dr. James Sheppard is the narrator of *The Murder of Roger Ackroyd*. As a result, ardent mystery readers from the 1900s and today would be likely to believe him. Detective novels have a long history of using the narrator as the most trustworthy character—the detective’s right-hand man—dating back to the Sherlock Holmes stories (told by the trustworthy Dr. Watson).

In *The Murder of Roger Ackroyd*, however, Agatha Christie challenges readers’ preconceptions about narrative and mystery novel conventions by revealing that Dr. Sheppard is the murderer in the book’s last pages.

Despite being the book’s narrator, readers learn relatively little about Sheppard, making him an uncommon character (the “twist ending” is predicated on readers not knowing too much about him, after all). We assume Poirot’s seeming friendship with Sheppard stems from the doctor’s seeming dependability, trustworthiness, and likeability. In hindsight, Christie explains that Dr. Sheppard is a pitiful, hopeless man who blackmails Mrs. Ferrars as a result of his failed investment and need to maintain his dignity. He is then forced to kill his friend Roger Ackroyd in order to remain anonymous.

An unexpected plot twist that leaves the reader bewildered and unable to understand the developing events is a common feature of a well-written and memorable detective novel. It should come as no surprise that Agatha Christie developed this talent through writing award-winning, unique, and confusing crime fiction. However, several reviewers thought she was misleading her audience and disregarding the principles of narration. Merzah and Abbas (2020) claim that readers in the early 20th century were likely to accept the narrator due to a long history dating back to the Sherlock Holmes stories, where the speaker, Dr. Watson, is the most reliable character.

The reader’s trust in Christie’s *The Murder of Roger Ackroyd* was so shattered when the speaker, Dr. Sheppard, was exposed as the murderer in the book’s last chapter.

It is vital to note that the untrustworthy narrator may deliberately conceal crucial information from the reader rather than necessarily lying. At first, the narrative presents Dr. Sheppard as a genuine, encouraging, and kind person. The reader doesn’t realize he has been the culprit all along until the very last few pages. Because they have been tricked throughout the narrative, the audience is both shocked and deceived.

Since the story has been told by the criminal himself, the reader is no longer sure what to trust—or, more accurately, who to believe. According to Merzah and Abbas, Dr. Sheppard is just a desperate individual experiencing a “strain of weakness”, not a criminal or a sociopath, as Poirot notes.

According to Gutkowski (2011), the narrator violates Grice’s maxims of quantity, quality, manner, and relation through omissions, ambiguities, incorrect material amounts, and deliberate confusion between “report” and “novel,” which causes the audience to draw the wrong conclusion. In actuality, Dr. Sheppard never tells a falsehood in the story because he would rather not respond to questions that would force him to divulge where he was in the ten minutes after Mr. Ackroyd was killed. His social standing is his greatest asset; he is a well-liked, understanding family friend who supports Detective Poirot and therefore distances himself from the accusations.

Nevertheless, Poirot, like any formidable detective in crime fiction, makes the right decision and identifies the murderer in front of the victim’s loved ones. Sareri and Maria (2018) state that “the narrator Dr. Sheppard creates a conflict by constantly lying and deceiving, but this does not affect Poirot’s judgment, as he reveals in the end that he knew who the culprit was but lacked evidence.” Additionally, according to Häjestam (2016), “the author’s active choice to dominate the narrative allows the self-conscious narrator to deceive the reader.” “Sheppard’s use of the first-person pronoun “I” to tell the story automatically eliminates him from the reader’s list of suspects. This is one of Christie’s main methods for confusing and controlling her audience.

As Alexander (2006) points out,

“this brings him closer to the reader than any other character; his actions are fully described, and everything the reader sees or hears is only what Sheppard himself could see or hear.”

The reader doesn’t realize that the narration starts right after the murder, therefore it makes sense that the narrator wouldn’t reveal his own activities at the time.

The unreliable narrator also leaves out his own guilt and inner monologue. Schaik (2015) asserts that a narrator’s “true nature” is exposed by their most private thoughts. He continues by saying that in Dr. Sheppard’s case, he is merely expressing his distaste for particular individuals. Sheppard merely quotes or paraphrases the words of other characters. However, he never discusses any of Poirot’s conclusions in order to solve the case, nor does he divulge any personal information. Even in the privacy of his own thoughts, his lack of participation ought to have alerted the perceptive reader to his guilt. His incapacity to express his remorse and guilt to the ignorant audience is the reason for the lack of feelings.

Christie deviates from the conventional and acknowledged conventions of a detective story by using an unconventional storytelling technique. She creates an untrustworthy narrator who is only noticeable when compared to Hercule Poirot, a reliable one. The consistency of Christie’s narration, which enables her to trick her audience and give them a false sense of security, is what makes her so brilliant.

Conclusion:

All things considered, the use of unreliable narrators in detective fiction can be a useful technique for authors to create tension, test readers, and deepen the mystery.

However, as it is simple to overdo or misuse the technique to the disadvantage of the tale, authors must employ it skillfully and avoid using it as a gimmick.

Nonetheless, the growing prevalence of the unreliable narrator approach in detective fiction hasn't diminished its appeal because it can still be a powerful tool for building tension and drawing readers in. However, some readers could find the misuse of this strategy boring or predictable, particularly if it is applied in an ostentatious or forced way.

Lastly, how the unreliable narrator technique is applied inside the story's setting determines its success. When used properly, it may give a story more nuance and complexity, making for a more enjoyable read. However, when used improperly or excessively, it can detract from the story and make readers unhappy. In summary, even if the use of unreliable narrators is growing in popularity in modern detective fiction, it is not always a bad thing if done well and enhances the plot.

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Original Article

Women's Representation and the Rise of Feminine Sensitivity in English Literature

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Abstract

Traditionally, the image of women in India has been portrayed as submission to men, suppressed and confined to familial duties. She is shown as a dedicated mother or wife. Ancient Indian literature is the role model for the works by Indian English authors in the pre – independence era, where women the depicted as traditional and non – rebellious to make domination. However, post – independence literary works depicted the status of women in a distinct way in which they are reflected as educated, aware of social changes, and having their own perspectives on life. In this sense a major as well as revolutionary change was brought through the medium of western education in English. This was due to the abundance of works and their impact by Indian female novelists who invented a picture of a woman who is rebellious and fights for her own identity while bound by male restraints. Hence, we can see two distinct representations of women in literature. The first one is a woman who is confined within boundaries, and the other is a defiant woman who wishes to overcome her depressive environment. This was the outcome of the ingenious literary efforts of women novelists in India who challenged views towards women and made them aware of the changing world.

Introduction

The novelists exploring feminine sensibility portrayed women from various angles and showed their sufferings minutely. The approach of Indian society towards women has changed to some extent in recent times. The literary exposure of these written is the explosion of the voyage of self of a woman from nothing to everything. They keenly observed women's internal conflicts and external predicaments. Indian women novelists such as Anita Desai, Shashi Deshpandee, Chitra Banerjee, Manju Kapur, Kamala Markandya and others gave voice to the unspoken feelings and sufferings of Indian women in a true sense through their literary endeavors. In many senses the status of women in Indian English literature has seen a gradual development and reformation. The journey of a women started with depression, frustration and suffering. It went through rebellion, questioning and fighting for equal rights a man. In the 21st century it has reached a point of dignity where women have a status of significance in literature as well as in Indian society. It is remarkable that though women had lower status in ancient times and mediaeval times as well, they have secured equal status in every sector through the noteworthy works of many authors and social reformers in contemporary society. Thus in literature too, they have achieved the same status of pride. Women in Indian English literature have fought a battle for self – identity, independence, and inequality and have got it through their patient struggle. In addition it should be noted that the status of Indian women in general and in literature in particular has an extensive correlation with domestic relations. They have been depicted as controlled by the higher authorities of the respective families.



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They have no choice of voice, love, education, freedom, marriage, travel, etc. Indeed, they lived lives entrapped in alienation and oppression. However, over the last few decades, this picture has gradually changed, and now women are seen as ruling leaders and decision – makers in every aspect of life. This happened due to the widespread awareness created by Indian women writers through their literary works.

Women's alienation and oppression in India has a number of contributing factors that contribute to their worry and situation. They can be seen as family, weddings, and the desire for individualism, education, and masculine supremacy, among other things. The position of women in a family and in society has been influenced by household connections. In the life of an Indian woman, her family and marital status are of utmost importance. In Indian culture, it is related to a patriarchal tradition of male leadership in the household and a women's submissive position. Through the centuries, we can see a bond of human association in India's familial relationship.

According to leading feminists, women in India face discrimination from both men and women in male dominated family. Women faced challenges at every stage of their lives, and their rise may be viewed as a revolt against patriarchal custom. Gender discrimination is based on social and psychological factors, with no right to openly discuss any issue, including sexuality. Female novelists in Indian attempted to reveal the traditional limitations in which women were always trapped. The status of women in the home and in society is determined by century's old-customs. As a result female authors did a tremendous job of raising awareness about their self – dignity and encouraging them to defy society's harsh standards and attain a position of relevance.

Indian civilization has progressed to the point where familial relationship is arranged in a variety of ways. The relationship between a wife and her life partner is also complicated, with the husband constantly considering his wife to be inferior to him. As he is superior to his wife, he develops an ego and begins to regard her as his servant rather than his life partner. This is a common male trait in India. As a result, is no harmony between the husband and wife's core relationship, which leads to the entire destruction of family life. Marriage, in fact, is supposed to be the result of the union of two souls in heaven. This relationship is more vital than any other because it requires the sharing of all kinds things, including pleasures and frustrations. Every familial and social responsibility can be effectively carried out with this pairing. Most marriages, on the other hand, remain the possessions of males and their power over their wives, in which women lack freedom and are unable to breathe freely. They continue to exist as the weaker members of families, unable to find any "space" in their married lives. 'The second sex' by Simon de Beauvoir is widely regarded as a seminal study of women's plight throughout history. Beauvoir correctly states in it that,

"Marriage is the destiny traditionally offered to women by society. But it is seen that the family institution begins to disintegrate when a woman achieve greater economic or social status than man". (Beauvoir - 1997)

As a result Indian Women novelists have depicted women's inferior standing in comparison to man in their respective works.

Education is another major source of concern, as Indian women have been denied access to education for generations. In previous centuries women's education was regarded as a blemish on the family and they were actively discouraged from pursuing it. There was other skepticism, such as that a women's education causes family disasters or that an educated wife who pursues her education dies. In addition, men's pride was a barrier to women's education in India. It was thought that educated women would depress men, and that every authority would fall into the hands of women, causing a larger jerk to men. As a result, women were purposely denied access to school. Many writers, like Shashi Deshpande, Manju Kapur, Kamal Markandaya and others, were drawn to this factor.

Conclusion –

Currently there are a number of writers who have made major contributions to the long running battle of communal inequity in women's family and communal lives. Their literary works deal with urban sceneries urban and aristocratic survival strategies, globalization, convent education, and the impact of Western countries, among other topics. This expansion of Indian English literature has piqued the interest of researchers from throughout the world. Arundhati Roy, Jhumpa Lahiri, Shobha De, Shashi Deshpande, Manju Kapir, and Kamal Markandaya have all contributed to this new branch of English literature, which has sharpened the minds of modern generations.

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Original Article

Depiction of Love in Raymond Carver's what We Talk about When We Talk about Love

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Abstract:

This research paper examines the depiction of love in the short story 'What We Talk About When We Talk about Love' by Raymond Carver. The story does not present love in a conventional way or romantic ideal way, but as something complex, confusing, and multi-dimensional. Through the conversation of two couples sitting around a table discussing their experiences about love, Carver shows how love can mean different things to different people. Some characters see love as ideal with respect, long commitments, companionship and sacrifice, while others connect it with obsession, jealousy, violence, or fear. One side expects love to be gentle and caring while other side accepts it with its toxicity and rawness. Carver uses simple language, minimal style, and short lines without poetic polish to depict the raw reality of love in everyday conversations. These characteristic are also central to the dirty realism movement as Carver being one of the big writers of the movement. By analyzing the story, characters' dialogue and behavior, the paper explores how the story challenges traditional ideas of love and presents it as a complicated human experience rather than a fixed or ideal concept.

Keywords: Dirty Realism, Love and Violence, Spiritual Love

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Introduction:

Love is one of the most frequently used and least clearly defined words in human languages. It appears in poetry, religion, philosophy, and everyday conversation, yet its meaning changes from person to person. In modern literature, love is rarely presented as a simple or ideal emotion. Instead, it is shown as complicated, fragile, and sometimes painful. This complexity is central to the short story 'What We Talk About When We Talk About Love' by Raymond Carver. The story is part of a collection which was published with the same name in 1981. The collection quickly gained popularity and critical acclaim after its release and became one of the most celebrated short story collections in postmodern American literature and monumental work in dirty realism movement. The stories in the book revolve around lives of ordinary people, focused on ordinary life, broken relationships, economical struggles, friendships, self-reflection etc. The characters are often confused, lost, disappointed, or emotionally distant. The selected story aims to suggest that love is not a fixed idea but a personal interpretation shaped by thoughts, memory, and desire. This paper will examine how Carver depicts love as complex, fragmented, and often misunderstood in *What We Talk About When We Talk About Love*.

What We Talk About When We Talk About Love:

The title story revolves around two couples, Terry and Mel, Nick and Laura discussing what love means to them. Their conversation reveals disagreement in their idea of love. For Mel, it is sacrifice, devotion and care and for Terry, it is obsession, jealousy, or even violence. While Nick and Laura, the younger couple, represent early-stage romantic love, though their responses are limited and often silent. As they talk, it becomes clearer that language is not enough to fully explain what they feel. The more they attempt to define love, the more uncertain it becomes. And the story ends with no resolution.

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So Instead of offering answers, Carver presents love as something that people struggle to understand and express. But By closely examining and comparing Terri and Mel's different opinions about love, it becomes clear that Carver presents love as something that can be understood in two different ways. Their disagreement is not just a small argument between a couples; it reflects two different sides of love. Through their conversation, Carver shows that love can be seen either as intense and emotional, even when it becomes painful or destructive, or as moral and spiritual, based on care, responsibility, and long-term commitment.

I. Passionate and Violent Love: Terri's Perspective

Terri represents the idea that love can be passionate, obsessive, and possessive and can become destructive at times. She recounts her former husband Ed, who physically abused her but despite his crazy behavior and violence she insists that he truly loved her. He never got over her after their separation and became so depressed that he ends up committing suicide. For her, this behavior is wrong but it shows the authenticity of his feelings for her. Terry measures love by depth of feeling rather than moral behavior. For her love is filled with passion, jealousy, and emotional dependence. She interprets Ed's suicide as a final expression of devotion. This suggests that she equates suffering with sincerity. Love, in this sense, is overwhelming and uncontrollable.

Terri's viewpoint may also reflect psychological complexity. By interpreting abuse as love, she may be trying to give meaning to her painful experience. It seems that by connecting violence with love she is trying to understand or justify her past. This makes her perspective emotionally complicated. It shows how personal trauma can shape how someone understands relationships. Terri's definition of love is therefore deeply emotional, subjective, and tied to memory. She does not separate love from passion, even when that passion becomes harmful.

Carver does not judge Terri's belief. Instead, he presents its emotional logic and its disturbing implications. Terri's position challenges conventional morality. She blurs the line between love and possession. Her perspectives raises an uncomfortable question like can love exist within violence, or does violence automatically cancel love?

II. Spiritual and Moral Love: Mel's Perspective

In contrast, Mel represents a more moral and spiritual understanding of love. He rejects Terri's belief that abuse can exist with love. For Mel, love must involve care, respect, and responsibility. Violence, in his view, cannot exist in love. Mel defines an ideal love in abstract, almost philosophical terms. He talks about an elderly couple injured in a car accident. And when they were hospitalized the husband got depressed because he could not see his wife. Mel interprets this story as an example of "real love". A love based on long-term commitment, care and deep emotional attachment. For Mel, love is not merely passion. It is caring, protecting and taking care. For him, a life lived together with deeper connect represent true love rather than momentary passion. He values stability more than intensity.

However, his perspective is not entirely stable either. As he drinks more gin, his ideas become less clear. He struggles to fully define what he means by spiritual love. He grows frustrated and uncertain. His attempt to define love spiritually and morally fails because he couldn't present a consistent philosophy. This inconsistency suggests that even the moral definition of love is unstable. Mel wants love to be pure and clearly defined, but language fails him. His professional identity as a cardiologist, someone who understands the physical heart, ironically contrasts with his inability to understand emotional love.

By placing these two perspectives side by side, Carver shows the contrast. And helps readers see that love does not have one single meaning. It depends on personal experience, memory, and individual belief. In this way, Carver depicts love as complex and multidimensional. Through the conflicting views of Terri and Mel, he suggests that when people talk about love, they may actually be talking about very different emotional realities.

Conclusion:

The conversation between Terri and Mel never reaches resolution. Their disagreement illustrates how love cannot be universally defined. Passionate love values emotional intensity, even when destructive. Moral love values responsibility, care, and ethical behavior. Carver presents neither perspective as completely correct or completely wrong. The younger couple, Nick and Laura, remains mostly silent, representing an earlier stage of romantic love. The one not yet tested by trauma or disappointment. Their silence suggests that understanding love may require lived experience. In the end Carver ultimately does not resolve the debate between passionate and moral love. Instead, he demonstrates the limits of language in defining emotional experience. Even the structure of story shows love as fragmented. The characters interrupt one another, repeat themselves, and change topics. No one speaks with certainty. Their ideas are incomplete and often contradictory. The story ends in darkness and silence, symbolizing uncertainty. Love remains undefined. Both passionate intensity and moral responsibility are shown as incomplete explanations. Ultimately Carver suggests that love is shaped by personal history, emotional connect, and memory rather than universal truth.

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Original Article

Alienation and Identity Crisis in Anita Desai and Kiran Desai's Selected Novels.

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The present research paper explores the multifaceted concept of alienation and its portrayal in Indian English literature, specifically through the works of Anita Desai and Kiran Desai. Derived from the Latin alias ("another"), alienation is the inability to realize one's self, leading to feelings of being a stranger or outsider. It can stem from social or economic factors, the suppression of identity, unequal power relations, or a lack of meaning in life. Physical Alienation is often occurs through migration, where individuals are uprooted from their motherland and face cultural conflicts. Psychological Alienation involves internal detachment, trauma, or identity crises within one's own environment. Alienation became a central literary theme following the World Wars, which shattered traditional values and showcased the "meaninglessness" of human life.

Key words: Alienation, Identity Crisis, Marginalization, societal norms, individual freedom, marital discord.

Introduction

Alienation & Identity Crisis

Alienation is a constant phenomenon for humanity as it is mentioned even in classical literatures such as Sanskrit, Latin and Greek. It is not new for human beings as alienation is there with them from the beginning of the humanity. In simple words alienation is a man's inability to realize one's self. The word alienation is derived from Latin word 'alias' meaning 'another'. The feeling of alienation denotes that a man feels stranger or outsider. A man's inner self feels stranger to the outside world or society in general. He feels estranged from the people surrounding him. There is a loss of identity and one's self is an alienated being. They face the problem of rootlessness. They face the existential crisis. Such an individual feels marginalized from other human beings. Sometimes alienation is caused by social or economic reasons. Sometimes it is psychic or caused by suppression of once true identity. Other times it is a consequence of unequal social power relations in a society. Though term alienation has been used too frequently its denotations are not clear. So look at the definitions of the term alienation. Lewis Feuer defines it as

"alienation is used to convey the emotional tone which accompanies any behaviour in which the person is compelled to act self destructively".
(Feuer,1965)

Kenneth Kingston defines it as

"most usage of alienation share the assumption that some relationships or connections that once existed, that is natural, desirable or good has been lost."
(Kingston, 1985)



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As can be seen in the above quotation the term alienation has negative connotation as it talks about loss or destruction. The term denotes separation of an individual from society and family. He ceases to take part in social and spiritual activity. Such an individual is out of touch with other human beings and society. Sometimes he is alienated from his own self. He is dissociated from popular culture and values of society. He feels that he does not belong to any particular society or culture. There is a sense of detachment from individual and social institutions in such a person. He keeps himself away from all the attachments.

The migrant communities face problem of alienation and rootlessness on a large scale as they have to settle in another country and have to face ethnic and cultural problems. The ultimate consequence of cultural conflict is alienation. As they try to adjust and develop their lives in an alien land and culture, they feel uprooted from their culture and land. Their lives are characterized by lack of harmony and meaning. As such individuals are uprooted from their soil and culture they at one and the same time try to adopt new lifestyle and culture and yearn for their home land, their motherland. As a result they are alienated from their own cultural roots and the culture they are trying to live in. They are kind of entrapped between two cultures and lifestyles. They don't feel at home in either culture. There is a sense of dislocation and fragmentation in their lives. They feel helpless and lost in new country and culture. They are entrapped in cross cultural interaction and conflict. As a result they acquire a kind of hybrid identity and suffer from identity crisis.

A sense of alienation in an individual can be induced by feeling of powerlessness because of social and political forces. Lack of any meaning in existence or life can also cause alienation in an individual. The person who finds meaninglessness in life is full of doubt and distrust of any inherent meaning or value in human life. Alienation is of many time types but two important categories are physical alienation and psychological alienation. Physical alienation occurs in a person that migrates from his motherland and lives in some other country or region. This migration can be willing or necessitated by external social economic or political forces or compulsions. Psychological alienation is when a person feels stranger, detached in his own country because of some psychological issues such as loss of self and a sense meaninglessness in life or some kind of trauma or fragmentation of self or identity crisis. Another source of alienation is the philosophy of existentialism. Existentialism flourished after two World Wars. All the traditional values and ancient world views and values got a jolt because of the two world wars. The brutal killings and violence in World Wars subverted the notion of man as rational being. The violence in the world wars once again exhibited hollowness, futility and meaninglessness of human life.

Alienation becomes a central feature of human lives in modern world. So it is but natural that it got reflected in literature. It is basic tenant of men's life and literature has thrown light on it and discussed it in its various facets. There are literary works whose central figure feels alienation in its various forms. There are novels where in the protagonist faces the identity crisis and searches for his identity and his roots. Many a protagonist in modern literature search for meaning and purpose but find life futile and meaningless

Anita Desai : Life, work & themes

Anita Desai was one of the prolific and important novelists in Indian writing in English. She has penned more than fifteen novels in English and has won many awards including Sahitya Academy Award and Padma Bhushan. She was also shortlisted for Booker prize three times. She was born in Mussoorie in India in 1937. She knew many languages from childhood. She has early education and higher education in Delhi. She married Ashwin Desai in 1958. She was a professor of humanities at Massachusetts Institute of Technology. She is a fellow of Royal Society of Literature. *In Custody, The Village by the Sea, Clear Light of the Day, Fire on the Mountain, Cry, the Peacock, Fasting, Feasting, Journey to Ithaca* are some of her important works.

In her novels Anita Desai probes the psychology of the characters. We find psychological probe of the characters and their innermost thought, motives are laid before the reader. In a sense she is the one who started psychological novel in Indian English fiction. In most of her novels we find the female protagonists trying to survive and making sacrifice in the Indian society. There are many novels which talk about constraints on women in Indian society and how they try to break free from these constraints. So marital discord is one of the important themes in her novels. Because of the marital discords many a female protagonists are forced to lead lonely, reclusive and unhappy lives. So alienation and loneliness is also one of the important theme in her novels. Human relationship is also another important theme in her novels. Many a characters in her novel face identity crisis because of internal conflict in their mind. Many suffer from mental instability and depression and try hard to find a way of it. Some are entrapped in cultural conflict or conflict between traditions and modernity. There is conflict between societal norms and individual freedom in her novels. All these factors lead to identity crisis in characters. Complexities of human relationships is another important theme in her novels.

Kiran Desai: Life & Works

Kiran Desai was born in New Delhi in 1971. She lived in India up to age of fifteen and thereafter in England and America. She won the Booker prize for her second novel *The Inheritance of Loss* in 2006. Her other works include *Hullabaloo in the Guava Orchard* and *The Loneliness of Sonia and Sunny*.

Anita Desai: *Cry, the Peacock & Fire on the Mountain*

Cry, the Peacock is the first novel of Anita Desai. It was published in 1963. *Cry, the Peacock* was a best seller and got Sahitya Academy Award in 1963. The novel narrates the story of Maya and Gautama. Maya is very sensitive, young girl but was married to Gautama who is a lawyer and twice her age. As there was a very large age gap between Maya and Gautama, their marriage was never a happy one. Their marriage leads to alienation and neurological disorders in Maya. There was no communication, love or understanding between the wife and husband. The seeds of discordance in marriage were sown by an astrologer named Albino who told that either husband or wife would die within four years of marriage. Also their personalities are opposite to each other. Maya is a light hearted, fun loving young girl, while Gautama is sober, intelligent adult man. So they are completely opposite to each other. There is a silence and loneliness in their homes. This loneliness in the home gradually compels Maya towards mental disintegration. The realization that Gautama would never meet her physical and emotion needs hastens the process of mental disintegration in her. Moreover there is no one in home with which she can share her mental illness. The loneliness and restlessness and silence in Maya ultimately drove her to madness. In a fit of rage Maya kills Gautama and returns to her maternal childhood home which was in desolate condition.

Anita Desai's *Fire on the Mountain*

Anita Desai's third novel *Fire on the Mountain* was published in 1977 and also won Sahitya Academy Award. There are three main characters in the novel *Fire on the Mountain*. Nanda Kaul is wife of retired vice chancellor. She has decided to live at Carignano. Another important character is Ila Das who is Nanda's childhood friend. Raka is great Granddaughter of Nanda. Nanda leads a lonely and recluse life at Carignano after her husband death. She has cut off herself from the world willingly. Nanda was at first anxious when she learns that her great granddaughter is coming to live with her. She considers her as an outsider in her reclusive world. Nanda's married life was not happy as her husband has extra marital affair with Miss David. She was only used as a status symbol by her husband. She didn't revolt against husband only to maintain social image. But inward she was crumbling. She endures a loveless marriage and a lonely life for her children who don't love her. For Nanda her husband's home is like a prison which she breaks and leads lonely life in the mountains. So when Raka comes to live with her, she didn't welcome her in her life. She didn't love her because she thinks it as a burden and intrusion in her life. The married life of Raka's parents is also not happy so she was sent to Nanda. Raka's childhood is also far from happy. Her mother suffers from depression and her father was drunkard. There is no one in her home to take care of her. As Nanda doesn't love her, Raka tries to build a life on her own in the mountains. The child is an unfortunate one, as there is no one who loves her or takes care. Raka learns to love solitude in the mountains and wanders all alone in the mountains. Ila Das' life was also marked by loneliness and poverty. Unfortunately she was murdered at the end of the novel.

Kiran Desai: *The Inheritance of Loss*

The Inheritance of Loss is second novel by Kiran Desai. It was published in 2006 and was awarded Booker prize and National Book Critics Circle Fiction Award. The setting of the novel is in India and America. The story of the novel is centered on the lives of Sai and Bijju. While Sai lives with her grandfather who is a retired judge in a Himalayan village named Kalimpong, Bijju is living in USA as an illegal migrant. The theme of alienation, rootlessness, meaninglessness and identity crisis runs through the whole novel. It runs across the lives of three generations. The first generation of the novel is the retired judge Jemubhai Patel and his wife. To realize the dream of his father of becoming ICS officer, Jemubhai goes to London where he was humiliated everywhere. He even hardly gets a room to live in. He was turned down by every house he knocked at. At last he got a room away from University. Nobody would talk to him in his class, bus or neighborhood for days and weeks. Sometimes he feared that he would forget how to talk or smile because he hasn't talked a word or smiled for days. Young man and woman would laugh at him and would say that he stinks of curry. He never smiled because of fear that it would expose his teeth and gum. This humiliation and marginalization left a lasting mark on his personality as he always used socks and shoes till his death and was afraid of light.

The inhuman treatment he suffered in England affected his later life in India. He was never kind to his wife and daughter. He cut all his ties and spent his remaining life in an anonymous Himalayan village. His whole life was spent in alienation, meaninglessness and rootlessness. The same fate is also shared by his wife Nimi. Jemubhai was able to go to England because of the dowry offered by Nimi's father. At the time of marriage Nimi's age was only fourteen years. Jemubhai returns from England, but he is now a changed man. He tries to teach Nimi English manners and etiquettes but without success. Their relationship worsens with each passing day and ultimately he sends her to her parents' house and never meets again in her life. The incompatibility between Nimi and Jemu bhai ruins their lives more so of Nimi because she suffers loneliness without any fault of her. She leads a lonely life first because her husband went to London to become an ICS Officer and after his return he renounces her. Nimi's husband treats her very badly without any fault and she has to suffer a very lonely and meaningless life. She was marginalized by her own husband as he hates her. Another character from first generation subjected to lead a lonely life is Jemu bhai's cook. His wife dies at a very young age and he sends his only son to America for job. He served the judge all his life but the judge was an insensitive and indifferent man. He never paid him good salary. He never uttered a good word for his cook in his entire life. Even the judge kicked him out of his house because once he was drunk.

In the second generation also Sai's father Mr Mistry also suffers loneliness and alienation as he was raised as an orphan in Zoroastrian charity home. Sai's mother was disowned by her parents because she married outside the cast. Unfortunately they were killed in a road accident. But they also face rootlessness and alienation as one of them was an orphan and the other was disowned by the parents. The second generation also faces meaninglessness and identity crisis. The theme of alienation and rootlessness is glaringly presented in the third generation. Bijju and Sai belong to the third generation and suffer without any fault of their own. Bijju is son of the cook of the judge, he was sent to America in search of better fortune by his father but what he gets is humiliation loneliness and exploitation. He has to live in America as an illegal immigrant doing petty jobs here and there. He faces starvation and cold and nobody would talk to him for days. He has to work day and night in filthy and hygienic condition. His American owner is insensitive and indifferent towards Bijju. He requests him to get a green card as he has broken his leg and needed a green card for the treatment. He was treated like a slave by Bijju's Master. Bijju's story in America is nothing but a story of rootlessness, starvation, humiliation, exploitation and alienation.

Sai belongs also to the third generation who leads an alienated life with her grandfather. There is no love between the two. Her parents were killed in a road accident when she was barely five years old. So her custody was given to Jemu bhai Patel. Sai suffers from existential crisis as she was always told that she is an orphan. She suffers loneliness and rootlessness as her parents died when she was barely five. Sai somehow manages her life alone as her grandfather doesn't love her nor care for her. Her existence is one of loneliness and meaningless. When Gyan comes in her life she tries to find meaning in her life through love but he also betrays her and once again she finds herself lonely and alone. Father Booty is forced to leave India and a life he has built over years. He considered himself more Indian than Swiss. So he was forced to live a life of exile in his own country. The same awaits Lola and Noni when their residence Mon Ami was destroyed in violence

Conclusions:

Anita Desai's *Cry, the Peacock* deals with marital discord, lack of communication, and mental disintegration leading to tragedy. Her second novel *Fire on the Mountain* deals with reclusion, loveless marriages, and the solitude of neglected children. Kiran Desai *The Inheritance of Loss* deals with multi-generational rootlessness, the humiliation of illegal migration (Bijju), and the "stain" of colonial marginalization (Jemubhai). Anita Desai is credited with pioneering the psychological novel in Indian English fiction. Her work frequently focuses on women struggling against societal constraints and marital discord. She probes the innermost thoughts, motives, and mental instabilities of characters in her novel. Characters in her novel often feel entrapped between tradition and modernity or societal norms and individual freedom which results in identity crises. To understand how these characters exemplify an identity crisis, we can look at the different ways their internal and external worlds collide. In the works of Anita and Kiran Desai, identity crisis is often a by product of cultural conflict, marital discord, or the struggle between societal norms and individual freedom. Bijju in *The Inheritance of Loss* represents the "migrant identity crisis." As an illegal immigrant in the USA, he is uprooted from his culture and land. He is entrapped between two lifestyles, feeling he does not truly belong to either his home or his new environment. This cross-cultural conflict results in a "hybrid identity" where the individual feels fragmented and lost. The retired judge represents an identity crisis triggered by historical and social forces. His time in England was marked by such extreme humiliation and marginalization that it left a permanent mark on his personality. He became a "changed man" who tried to force foreign etiquettes onto his Indian wife, ultimately renouncing his roots and living a life of meaninglessness. In *Cry, the Peacock*, Maya's crisis is internal and domestic. The lack of love and communication in her marriage to a much older man leads to a loss of identity. Her inability to bridge the gap between her sensitive nature and her husband's detachment drives her toward "mental disintegration" and eventually madness. Nanda Kaul in *Fire on the Mountain* illustrates the crisis of a woman used only as a "status symbol". Her identity was subsumed by her role as a Vice-Chancellor's wife, enduring a loveless marriage to maintain a social image. Her crisis leads her to "break free" by completely cutting herself off from the world, viewing even her own great-granddaughter as an intrusion into her fragile, reclusive identity. The philosophy of existentialism serves as a vital backdrop for the alienation depicted in these novels, particularly as it gained prominence following the devastation of the two World Wars. This era shattered traditional worldviews and the belief in man as a rational being, instead highlighting the "hollowness, futility, and meaninglessness" of life. Existentialism suggests that life lacks inherent value, leaving individuals to face a "meaningless" existence. Sai in *The Inheritance of Loss* suffers from an existential crisis because she is constantly reminded of her status as an orphan, leading her to feel that her existence is "lonely and meaningless". Jemubhai Patel experiences a life of "meaninglessness and rootlessness" after his dehumanizing experiences in England, leading him to live in total anonymity and silence. The "brutal killings and violence" of the World Wars caused a collapse of ancient values. This historical trauma made alienation a "central feature" of modern life, which is then mirrored in the internal struggles of literary characters. Individuals who lack a sense of belonging often face a "rootlessness" that triggers an existential crisis. This crisis is often fuelled by an "internal conflict in the mind," where characters struggle to define themselves against societal norms.

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Original Article

Burning Bridges: The Architecture of Alienation and Environmental Resistance in Anita Desai's *Fire on the Mountain*

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Abstract

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This study examines how Anita Desai's 1977 novel Fire on the Mountain employs architectural metaphors and spatial dynamics to demonstrate the psychological effects of inherited colonial structures in post-independence India. Through analysis of the colonial bungalow Carignano and its impact on three female protagonists, this paper argues that physical spaces actively perpetuate alienation rather than function as neutral settings. The novel's climactic fire scene represents environmental resistance as necessary response to systemic oppression, challenging traditional interpretations of Raka's arson as pathological behavior. This interdisciplinary analysis integrates spatial theory, ecofeminist criticism, and post-colonial studies to reveal how imperial power persists through environmental design long after formal political independence.

Keywords: Anita Desai, *Fire on the Mountain*, Environmental resistance, social alienation Postcolonial literature, Nature symbolism

Introduction

Fire consumes. Fire destroys. Fire also renews. In Anita Desai's 1977 novel *Fire on the Mountain*, young Raka sets a forest ablaze in the remote Himalayan town of Kasauli. This act represents neither random destruction nor psychological breakdown, but rather the culmination of profound alienation and the rejection of inherited structures that offer no authentic belonging to their most vulnerable inhabitants.

As I examine this pivotal moment, I am struck by how "*the architecture of oppression requires the fire of resistance to clear space for genuine transformation.*" The novel demonstrates that when inherited structures consistently perpetuate alienation, complete severance becomes necessary for authentic renewal.

The colonial bungalow Carignano functions as more than setting—it becomes an active agent in psychological fragmentation. Previous English owners departed, leaving traces of their madness embedded within the walls themselves. For Nanda Kaul, this inherited architecture becomes simultaneously refuge and prison, offering solitude while reinforcing the very isolation she seeks to escape. This paper argues that *Fire on the Mountain* uses architectural imagery and spatial dynamics to reveal how colonial structures create lasting psychological alienation in post-independence India. The fire that concludes the narrative represents environmental resistance as the only viable response to systems that offer exploitation rather than belonging to marginalized populations.

The Architecture of Inherited Alienation

Every colonial structure tells multiple stories simultaneously. Carignano reveals layers of occupation and abandonment stretching back to British rule.



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The previous English owners left psychic residue that continues to influence the house's atmosphere decades after their departure. The bungalow's design reflects imperial attitudes toward Indian landscape and people.

Built in European architectural style, it makes no accommodation to local climate, materials, or cultural practices. Wide verandas and elevated foundations create physical barriers between inhabitants and surrounding environment. *"Colonial architecture imposes foreign spatial logic that persists long after political structures change, embedding imperial assumptions within everyday domestic experience."*

Windows face outward toward distant mountains rather than down toward the village below. This orientation encourages inhabitants to view landscape as aesthetic object rather than live environment. Even the garden reflects European sensibilities imposed upon Indian soil, with imported plants struggling in conditions for which they were never intended.

The Psychology of Domestic Space

Interior spaces within Carignano function as extensions of colonial psychology. The drawing room maintains formal European furniture arrangements that discourage casual interaction. Stiff chairs and rigid table placements impose behavioral expectations originating in distant cultural contexts while continuing to shape contemporary social interactions. Nanda Kaul's systematic removal of family photographs and personal mementos represents desperate attempts to escape accumulated memory. However, the basic spatial organization continues to influence her daily routines and emotional responses. *"The weight of walls becomes metaphor for psychological burden carried by individuals caught between competing cultural systems."*

The kitchen represents the most complex space within the house. As traditional site of female domestic labor, it should offer refuge for women seeking escape from public scrutiny. Instead, Mrs. Kaul experiences the kitchen as location of continued obligation and resentment, triggering memories of decades spent in unappreciated service.

Bridges as Metaphor: Connection and Severance

The concept of bridges appears throughout the novel as complex metaphor for both connection and destruction. Traditional bridges represent pathways between separate spaces, yet in Desai's work they consistently fail to provide genuine connection or meaningful resolution.

Nanda Kaul constructs elaborate fictional bridges to her past through fabricated childhood memories. She creates alternative histories that contradict her modest origins, revealing deep shame about her background and suggesting that authentic self-acceptance requires abandoning rather than constructing connections to family history.

"When bridges to the past become lies and bridges to the future become impossible, the only honest action may be to burn them all." The relationship between Nanda and Raka demonstrates generational bridge failure within families. Despite shared residence, grandmother and great-granddaughter remain strangers, their conversations consisting primarily of practical arrangements rather than emotional exchange.

Ila Das represents the most tragic failure of bridge-building. Her lifetime of social work attempts to construct connections between privileged educated women and poor village residents. Her advocacy for widows and challenges to harmful traditional practices ultimately result in rape and murder, revealing dangers faced by those attempting to cross established social boundaries.

Nature As Alternative Structure

Raka develops alternative relationship with space that bypasses traditional restrictions entirely. As child character remaining largely outside conventional social expectations, she accesses both domestic and natural environments without conforming to adult behavioral patterns. Her wandering through forest areas and interaction with wild animals represent spatial freedom unavailable to adult female characters.

The child's environmental agency operates through direct physical engagement rather than intellectual analysis. *"Raka's fire-setting represents intuitive understanding that existing social and spatial arrangements require complete transformation rather than gradual reform."* Her action bypasses conventional political processes that have failed to address structural inequalities affecting women and marginalized groups.

Fire as Creative Destruction

The forest fire that concludes the novel represents convergence of all major themes. Raka's decision emerges from accumulated frustration with human social arrangements rather than sudden psychological breakdown. Throughout the narrative, she demonstrates consistent preference for natural environment over human company.

The language Desai uses to describe spreading flames emphasizes both destruction and renewal. Fire consumes dried vegetation while clearing space for new growth. The imagery suggests natural regenerative processes rather than purely destructive human intervention. *"Environmental destruction becomes environmental restoration when it eliminates structures that prevent authentic relationship between human inhabitants and natural world."*

The timing following Ila Das's murder creates important narrative connection between gender-based violence and environmental resistance. The rape and killing of the social reformer demonstrate ultimate failure of gradual approaches to addressing systemic inequality. Raka's response suggests more radical action becomes necessary when conventional reform efforts result in increased violence against vulnerable populations.

Contemporary Relevance and Implications

Fire on the Mountain demonstrates remarkable prescience in anticipating contemporary discussions about climate change, environmental justice, and youth activism. The child protagonist's environmental resistance parallels contemporary youth climate movements employing increasingly radical tactics to demand adult attention to ecological crisis.

Like Raka, young activists such as those in Extinction Rebellion argue that gradual approaches have failed to produce necessary changes within available timeframes. "*When existing systems prove incapable of addressing existential threats, disruption becomes moral imperative rather than criminal behavior.*" Their willingness to disrupt normal social and economic operations reflects similar recognition that conventional approaches cannot provide adequate solutions.

Gender-based violence against environmental and social justice advocates remains persistent in contemporary India and globally. Women challenging traditional power structures frequently face harassment, assault, and murder. Ila Das's fate reflects ongoing patterns of violence against female activists attempting to cross established social boundaries.

The novel's integration of feminist, post-colonial, and environmental themes provides model for intersectional approaches to contemporary social justice movements. Current activism increasingly recognizes connections between different forms of oppression while developing strategies addressing multiple inequality systems simultaneously.

Conclusion

This analysis demonstrates how Anita Desai employs architectural metaphors and spatial dynamics to explore psychological effects of inherited colonial structures in post-independence India. Physical buildings and spatial arrangements continue perpetuating alienation, cultural displacement, and social inequality decades after formal political independence.

The concept of bridges serves as metaphor for failed connection and necessary severance. Characters' attempts to construct meaningful relationships across generational, cultural, and class boundaries consistently fail to provide authentic resolution. These failures suggest some forms of structural inequality cannot be addressed through individual effort or gradual reform but require radical transformation of existing arrangements. "*The necessity of burning bridges emerges when inherited structures consistently prevent authentic transformation—complete severance becomes necessary condition for genuine renewal.*" Raka's fire represents recognition that some forms of change require destruction of existing arrangements rather than gradual modification.

The gothic elements illuminate how colonial architecture functions as ongoing psychological colonization. Inherited buildings carry forward trauma experienced by previous occupants while imposing foreign spatial logic upon contemporary residents. The architectural haunting of Carignano represents broader hunting of post-colonial society by imperial structures persisting despite political independence.

Future research might extend this spatial approach to other works by Desai or examine how contemporary Indian writers continue exploring relationships between architecture, psychology, and environmental resistance. The connections between colonial spatial inheritance and current climate crisis deserve further investigation through literary and interdisciplinary environmental studies.

The fire concluding *Fire on the Mountain* ultimately represents hope rather than despair. Environmental resistance offers pathway forward when existing social and spatial arrangements fail to provide authentic alternatives to alienation and oppression. Literature's capacity to imagine radical transformation may prove essential for addressing contemporary environmental and social crises requiring fundamental change in how human societies organize relationships between culture and nature.

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Original Article

Chitra Banerjee Divakaruni's Writing and Thinking Styles

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Chitra Banerjee Divakaruni's writing and thought processes are marked by compassion, depth, and meticulousness. Her reasoning process demonstrates a keen understanding of the human condition, cultural peculiarities, and the intricacy of identity. Her exploration of the intricacies of emotions, relationships, and social processes allows her to craft intricate and multidimensional narratives. Divakaruni's writings offer a literary tapestry that skillfully combines cultural observations, personal narratives, and societal critiques. Her books often offer intriguing glimpses into social issues, revealing characters who battle with societal boundaries, power dynamics, and the search of both individual and collective liberty, even though they may not be overtly political. The idea looks at a few books, including "Sister of My Heart," "The Palace of Illusions," and "The Mistress of Spices," to see how Divakaruni's characters deal with their sociopolitical situations while also embarking on life-changing spiritual journeys.

Key words: Cultural Sensitivity, Own Identity, Folklore and Myths, etc.

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Introduction:

Divakaruni's literary style is characterized by its lyrical, emotive, and vivid imagery. She skillfully creates evocative sentences that paint a vivid image of her characters' surroundings and encapsulate their emotional and psychological landscapes. In order to immerse readers in the story's sights, sounds, and sensations, she employs sensory description in her writing. Another feature of Divakaruni's work is the careful blending of introspection and action. She gives readers a profound connection to her characters' inner selves by delving deeply into their thoughts, anxieties, and desires. She skillfully connects plotlines and moves the story along while maintaining a sense of rhythm and movement.

One characteristic of Divakaruni's writing that sets it apart is her ability to seamlessly incorporate mythical elements or magical realism into her tales. Her stories have a seductive and ethereal aspect because she infuses them with a tinge of the mystical or supernatural. The story's potential is expanded and astonishment is fostered by this blending of the actual and fantasy worlds.

Overall, Chitra Banerjee Divakaruni's writing and ideas reveal her deep understanding of human nature, her talent for expressing the nuances of relationships and emotions, and her ability to write poetic and moving prose. Her writing transports readers to different worlds, awakens their senses, and invites them to consider and investigate the subtleties of the human condition.



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Discussion:

Divakaruni's works offer a unique viewpoint on spiritualism and socialism by presenting a complex tapestry of cultural insights, personal tales, and social critiques. Divakaruni's stories often touch on societal issues, including people who struggle with society's institutions, power dynamics, and the search of pleasure, even though political views may not be her main focus. In her writings, Divakaruni often blends mystical and spiritual elements, making it difficult to distinguish between the material and spiritual worlds. These spiritual connotations, which are infused with Indian mythology and folklore, give the stories depth and enable readers to reflect on the interdependence of human lives, cosmic forces, and the pursuit of transcendence.

1. Specific Character Representations

Divakaruni is an expert at creating likable, complex characters. Because of the way she thinks, she is able to give her characters depth and authenticity by examining their motivations, flaws, and inner thoughts. She skillfully captures the nuances of human emotions while portraying the complexities of love, grief, longing, and resiliency. Because Divakaruni's characters feel complex and authentic, readers are attracted into their experiences and form a deep emotional bond.

2. Nuance and Cultural Sensitivity

Divakaruni's philosophy demonstrates a deep appreciation and understanding of other civilizations. She delicately examines cultural experiences, offering nuanced portrayals that transcend clichés. Her writing style effortlessly integrates cultural customs, beliefs, and practices into the story, enhancing its depth and assisting readers in appreciating many cultural origins. Divakaruni's work serves as a bridge, enticing readers to explore and appreciate the beauty and complexity of diverse civilizations.

By combining multiple stories and points of view, Divakaruni's method of thinking promotes narrative complexity. She skillfully switches between the past and present, multiple voices, and different subjects. Several levels of symbolism, metaphor, and importance are often present in her writings, inspiring readers to delve deeper into analysis and interpretation. Divakaruni's writing style invites readers to actively participate in the storytelling process due to the intricacy of her stories and their underlying reality.

3. Imaginative

Environments

Because of the way she thinks, Divakaruni is able to vividly envision and recreate scenes that transport readers to a variety of times and places. Whether it's the vibrant streets of India, the beautiful views of Bengal, or the busy immigrant neighborhoods of the United States, Divakaruni's literary approach brings these places to life with sensory details and atmospheric descriptions. Her ability to evoke a strong sense of place enhances the authenticity and immersive quality of her storytelling.

Divakaruni's approach to thinking, which values thematic richness, covers a broad range of topics that are both universal and culturally distinct. Cultural conflicts, social justice, the pursuit of identity and belonging, family, love, and bereavement are among the topics she addresses. Her narratives delve into the nuances of these topics, encouraging readers to reflect on their own lives and relate to broader philosophical and social concerns.

Divakaruni's philosophy delves extensively into the intricacies of interpersonal relationships. She studies the complexities of interpersonal interactions, such as those between love partners, friends, and family. The many facets of human relationships, including power dynamics, conflicts, and the potential for transformative partnerships, are reflected in her literary style. Divakaruni's tales shed light on how relationships impact and mold people's lives.

4. Attention to Marginalized Voices

Divakaruni's perspective demonstrates a deep concern for marginalized groups and a commitment to elevating their voices. She gives voice to characters, such as immigrants, women under social pressure, and members of minority groups, who are often muted or overlooked in mainstream narratives. Her writing style faithfully and empathetically captures their lives, emphasizing their challenges, resiliency, and unique perspectives.

5. Combining Folklore and Myths

Because of the way she thinks and writes, Divakaruni skillfully incorporates myths, tales, and folklore into her stories. Drawing from her Indian heritage, she infuses mythological and historical elements to give these timeless traditions new life. Her literary style blends the mythical with the commonplace, connecting the past and present and illuminating the ongoing impact these historical myths have had on shaping cultural identities and directing personal journeys.

6. Examining Your Own Identity

Divakaruni's philosophy delves extensively into questions of self-discovery and identity. While discussing topics like cultural assimilation, identity, and difficulties of belonging, her protagonists often embark on self-discovery journeys. Divakaruni's writing, which delves into her characters' deepest emotions, doubts, and revelations, reflects the reflective quality of these travels.

7. Developing Readers' Empathy and Creating a Deep Emotional Resonance

Divakaruni's ideas and writing style work together to provide readers a strong emotional resonance and foster empathy. Readers are able to empathize with her characters since her works deal with universal human emotions.

and circumstances. Divakaruni's writing style encourages empathy, understanding, and a greater regard for the range of human experiences by allowing readers to place themselves in the characters' shoes.

Conclusion:

In conclusion, because of the way she thinks and writes, Chitra Banerjee Divakaruni's stories are philosophically sophisticated, culturally diverse, and emotionally impactful. Her ability to delve deeply into the depth of the human experience, her awareness of cultural contexts, and her captivating storytelling tactics all contribute to her unique and captivating literary style. Chitra Banerjee Divakaruni's diverse ideas and writing styles contribute to the development of her own literary voice. Her story stands out for its complexity, empathy, and unwavering dedication to capturing the subtleties of the human condition. This entails examining interpersonal relationships, giving voice to underrepresented groups, including mythology, and examining individual identity.

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Original Article

Portrayal of Everyday Life in Charles Bukowski's *Tales of Ordinary Madness*

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This research paper explores the portrayal of everyday life in 'Tales of Ordinary Madness' by Charles Bukowski. His depiction of ordinary existence revolves around bars, motels, racetracks, post offices, and broken relationships. It reveals a raw reality of urban American life in the mid-twentieth century. Bukowski uses semi-autobiographical narration, minimalistic style, and candid language, to presents characters that live on the margins of society. These characters are mostly laborers, alcoholics, gamblers, and drifters. Bukowski's representation of everyday life exposes the absurd reality in monotonous everyday existence. It highlights themes such as isolation, economic hardship, blue collar jobs, broken relationships and addictions. Ultimately, this study demonstrates that 'Tales of Ordinary Madness' works as both social commentary and existential reflection. Bukowski's work shows uncomfortable realities while keeping the beauty of everyday existence.

Keywords: Dirty Realism, Portrayal of Struggle, Alcoholism, Alienation

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Bukowski's *Tales of Ordinary Madness* stands as a stark and unfiltered exploration of the underbelly of American urban life in the twentieth century. First published in 1972, *Tales of Ordinary Madness* brings together a series of short stories. Charles Bukowski crafts a literary world that is both brutally honest and darkly humorous. The collection portrays ordinary existence not as mundane, but as a filled with struggle, disillusionment, and moments of tenderness. This research paper examines Bukowski's portrayal of everyday life in *Tales of Ordinary Madness*, with particular attention to the recurring themes of broken relationships, alcoholism, and gambling. His depictions of alcoholism and gambling are presented as coping mechanisms, through which characters deal with loneliness, economic instability, and emotional despair. Furthermore, Bukowski's treatment of romantic and sexual relationships shows the volatility of modern relationships. Love in these stories is often temporary, transactional, or deeply flawed. By focusing on individuals who exist on society's margins, Bukowski challenges conventional literary representations. And shows stories of daily survival are worthy of artistic attention. *'Tales of Ordinary Madness'* captures the despair of everyday characters and shows their stubborn persistence in a world that offers little consolation.

Tales of Ordinary Madness:

In *Tales of Ordinary Madness*, Bukowski shows the routines of drinking alcohol, gambling, working menial jobs, and engaging in unstable relationships to represent madness in ordinary life. Through a minimalist prose style and confessional narrative voice, Bukowski creates dirty realism. Through these tales Bukowski turns common experiences into powerful reflections on human life. In all of the ordinary madness Bukowski adds discussions about literary world, writers, poetry, classical music, and the process of writing. While some stories seem semi- autobiographical others are pure fiction.



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Bukowski portrays everyday routine through his characters. His characters often live repetitive lives. They wake up, drink, go to work, argue with lovers, and repeat the same thing next day. This repetition shows how trapped they are in their circumstances. Their lives may seem boring on the surface, but their days are filled with emotional tension, frustration, and moments of hope. By focusing on daily life, he suggests that struggle is inevitable and it is part of normal existence.

Alcohol plays a central role in many of the stories. Drinking alcohol is not shown as a bad habit, but as a way for the characters to cope with pain and loneliness. Bars become places where people gather to escape their problems. Alcohol helps them forget their failures and connect with others, but it also leads to more problems, such as arguments, violence, and deeper isolation. Bukowski shows for a person who is suffering, alcohol is both gift and curse. It helps them to deal with their circumstances but also creates more physical and mental problems. Alcoholism is portrayed as the characters' attempt to survive in this brutal world. In this book there are stories like *'The Great Zen Wedding, Reunion, and 'Would You Suggest Writing as a Career'* which reflect on alcoholism and its effects.

Gambling, especially at the racetrack, is another major theme in the collection. For many characters, betting on horses gives them a sense of excitement and control. It also offers the possibility of sudden success. However, this hope is usually short-lived. Because most people while gambling often lose money and end up in worse situations than before. Through gambling, Bukowski shows hope, even when the odds are against them. The racetrack becomes a symbol of life itself which is unpredictable, risky, and often unfair. In this book stories like *'Goodbye Watson and Flower Horse'* are dedicated to race track. These stories not only talk about race track it also shows Bukowski's passion for horses as well.

Broken relationships are also a key part of Bukowski's portrayal of everyday life. The romantic relationships in the stories are unstable and often painful. The characters often deal with their addictions, anger, and emotional wounds which makes intimacy difficult for them. Relationships are filled with jealousy, misunderstandings, and emotional distance. Bukowski does not present love as something pure or ideal. Instead, he shows it as complicated and fragile. These failed relationships also highlight the loneliness that runs throughout the collection. Stories like *'A.45 to Pay the Rent, Reunion, Rape! Rape! and No Stockings'* are some that deal with love, sex and relationship from a realist point of view. The biggest criticism Bukowski has received is due to how he handles female characters and his portrayal of women in his works. The criticism cannot be denied. But Bukowski writes about problematic characters both men and women.

There are a lot of stories that talks about writing and literary world, stories like *'Would You Suggest Writing as a Carrier, Greats Poets Die in Steaming Pots of Shit, My Stay in Poets Cottage, and Eyes like the Sky'*. From these stories, Bukowski seems quite detached from literary world but deeply involved in writing. His "If You going to Try, Go All The Way" philosophy shines in these stories. His critique of writers and literary world comes from his interactions with his contemporaries in literary gatherings. He finds most of their work pretentious and superficial. This short story collection consist some intellectual and political conversation as well but most of the timethese conversations ends with his rants.

Overall, *Tales of Ordinary Madness* presents everyday life as a continuous struggle shaped by addiction, broken relationships, and economic hardship. Bukowski focuses on people who live on the margins of society and gives attention to experiences that are often ignored in literature. It talks about ordinary people like drinkers, gamblers, struggling writers, and working-class characters. He portrays everyday life as raw, harsh, and often deeply lonely. His writing is filled with honesty and dark humor in these experiences. Through simple language and direct narration, Bukowski suggests that madness is not extraordinary but exists within normal, everyday routines.

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Original Article

English Poetry in the Hyderabad Freedom Struggle: A Literary Expression of Resistance

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The Hyderabad Freedom Struggle was an important chapter in the history of India's independence movement. The princely state of Hyderabad, ruled by the Nizam, witnessed intense political and social movements demanding democratic rights and integration with independent India. Literature played a crucial role in expressing resistance against autocratic rule. While much of the literary output of the Hyderabad movement appeared in regional languages such as Urdu, Telugu, and Marathi, English poetry also contributed to spreading the ideals of freedom, nationalism, and social justice. This research paper examines the role of English poetry and English-language literary expression in the Hyderabad Freedom Struggle. It highlights the contributions of poets and writers such as Sarojini Naidu, Makdood Mohiuddin, and Kaloji Narayana Rao, whose literary works symbolized resistance and inspired political consciousness. The paper analyzes the themes, historical context, and literary significance of English poetry connected to the Hyderabad liberation movement.

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Introduction

The Hyderabad Freedom Struggle (1938–1948) was a significant movement against the autocratic rule of the Nizam of Hyderabad. Despite India's independence in 1947, the princely state of Hyderabad initially refused to join the Indian Union. This led to widespread protests, civil disobedience movements, and revolutionary activities among the people of the region. Intellectuals, writers, and poets played an important role in shaping public opinion and motivating people to fight for freedom and democratic rights. Literature has always been closely connected with political movements. Poetry, in particular, has the power to inspire emotions, strengthen nationalist feelings, and communicate revolutionary ideas. During the Hyderabad Freedom Struggle, poetry became a powerful medium for expressing resistance against feudal oppression and autocratic governance. While most poets wrote in local languages, English poetry and translated works helped communicate the movement's ideals to a wider audience, including the educated elite and the international community. Among the poets associated with nationalist and progressive ideas were Sarojini Naidu, a prominent Indian English poet from Hyderabad; Makdood Mohiuddin, a revolutionary poet of Hyderabad; and Kaloji Narayana Rao, known as the "People's Poet." Their literary contributions reveal how poetry became a voice of resistance and a symbol of hope during the struggle for freedom.

Historical Background of the Hyderabad Freedom Struggle

Hyderabad was one of the largest princely states in India under the rule of the Nizam. Although the British controlled foreign affairs, the internal administration remained under the authority of the Nizam. The people of Hyderabad faced severe political restrictions, lack of democratic rights, and feudal exploitation. In the 1930s and 1940s, several political movements emerged demanding civil liberties and responsible government.



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Organizations such as the Hyderabad State Congress and other reform movements mobilized the masses against the oppressive rule of the Nizam. Writers and poets played a vital role in raising awareness and encouraging resistance. Poetry during this period often reflected themes of freedom, social equality, and national unity. The literary works produced during this era became a powerful cultural force that supported the political struggle.

The Role of English Poetry in the Freedom Movement

English poetry in India had already developed as a powerful literary tradition during the colonial period. Indian poets writing in English used the language to express nationalist sentiments and communicate with a broader audience. In the context of the Hyderabad Freedom Struggle, English poetry served several important purposes:

1. Communication with the educated elite: English was widely used among educated intellectuals and political leaders. Poetry written in English could reach a wider intellectual audience.
2. International awareness: English-language writings helped spread information about political struggles to readers outside India.
3. Literary influence: English poetry combined Western literary forms with Indian themes, creating a unique form of nationalist expression.

Through poetry, writers were able to criticize oppression, celebrate cultural identity, and promote the ideals of democracy and freedom.

Sarojini Naidu: The Nightingale of India

One of the most famous Indian English poets associated with Hyderabad was Sarojini Naidu. Born in Hyderabad, she became a prominent poet and political leader during the Indian freedom movement. Her poetry combined lyrical beauty with strong nationalist emotions.

Sarojini Naidu's major poetry collections include **The Golden Threshold** (1905), **The Bird of Time** (1912), and **The Broken Wing** (1917). Although her poetry often focused on Indian culture, nature, and spirituality, it also reflected a deep sense of patriotism and commitment to freedom.

Her poems celebrated India's cultural diversity and emphasized the dignity and strength of the Indian people. Through her poetic voice, she inspired national pride and unity. As a political activist, she participated actively in the independence movement and worked closely with leaders such as Mahatma Gandhi.

Sarojini Naidu's poetry played a significant role in shaping Indian English literature and inspiring freedom movements across the country, including Hyderabad.

Makdoom Mohiuddin and Revolutionary Poetry

Another important literary figure associated with the Hyderabad movement was Makdoom Mohiuddin. He was a revolutionary poet and political activist who strongly opposed the feudalsystem of the Nizam's rule. His poetry, mainly written in Urdu, expressed themes of social justice, revolution, and freedom. Makdoom's poems were later translated into English, allowing a wider audience to understand the revolutionary spirit of his writings. His poetry often depicted the struggles of workers, peasants, and oppressed communities. It highlighted the need for social transformation and political freedom. Makdoom Mohiuddin's literary works became an inspiration for progressive movements and anti-feudal struggles in Hyderabad. His poems combined emotional intensity with strong political messages.

Kaloji Narayana Rao and People's Poetry

Kaloji Narayana Rao was another important literary voice during the Hyderabad Freedom Struggle. Known as "Prajā Kavi" or the People's Poet, he wrote poetry that directly addressed social injustice and political oppression. Kaloji's poetry criticized the authoritarian rule of the Nizam and the activities of the Razakars, who attempted to suppress political movements. His works reflected the voice of ordinary people and emphasized democratic values and human rights. Although his original works were mainly written in Telugu and Urdu, many of them were translated into English and studied as part of modern Indian literature. His poetry played a vital role in raising political awareness among the people.

English Poetry in the Hyderabad Freedom Struggle impact

1. Nationalism and Freedom
Poets expressed strong patriotic feelings and emphasized the importance of freedom and self-governance.
2. Resistance against Oppression
Many poems criticized feudal exploitation and autocratic rule.
3. Social Justice and Equality
Poetry highlighted the struggles of marginalized communities and demanded social reform.
4. Cultural Identity
Poets celebrated Indian culture, traditions, and unity.
5. Hope and Transformation
Despite political challenges, poetry often expressed hope for a better and more democratic future.

Literary Significance

The poetry associated with the Hyderabad Freedom Struggle contributed significantly to Indian literature. It demonstrated how literature can influence political movements and inspire social change. English poetry, in particular, helped connect regional struggles with national and international audiences. The works of poets such as Sarojini Naidu, Makdoo Mohiuddin, and Kaloji Narayana Rao illustrate the power of poetry as a tool for political expression. Their writings continue to be studied as important examples of literature connected with social and political transformation.

Conclusion

The Hyderabad Freedom Struggle was not only a political movement but also a cultural and literary phenomenon. Poetry played a crucial role in expressing the aspirations of the people and challenging oppressive systems of power. Although most literary works were produced in regional languages, English poetry and translations helped communicate the ideals of the movement to a wider audience. Poets such as Sarojini Naidu, Makdoo Mohiuddin, and Kaloji Narayana Rao used literature to inspire courage, unity, and resistance. Their poetry reflected the struggles, hopes, and dreams of the people of Hyderabad during a crucial period of history. The study of English poetry in the Hyderabad Freedom Struggle highlights the important relationship between literature and politics. It demonstrates how poetry can become a powerful instrument for social change and national awakening. Even today, these literary works continue to remind us of the sacrifices made by those who fought for freedom and justice.

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Original Article

A Historical Study of Vinayak Damodar Savarkar in English Literature.

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Vinayak Damodar Savarkar was not only a revolutionary freedom fighter but also a significant intellectual who contributed to English literature through historical and political writings. His works reflect nationalism, revolutionary ideology, and historical reinterpretation of India's past. This research paper examines Savarkar's English writings, their historical background, literary characteristics, and their influence on Indian nationalist thought. The study highlights how Savarkar used English as a medium to present the Indian struggle for independence to the world.

Introduction

Vinayak Damodar Savarkar (1883–1966) played a prominent role in the Indian freedom movement and intellectual discourse of the early twentieth century. Besides his revolutionary activities, Savarkar was a prolific writer in both Marathi and English. His English writings focused mainly on history, nationalism, and political ideology. During British colonial rule, many Indian intellectuals used English as a tool to communicate their ideas internationally. Savarkar was among those who used English to reinterpret Indian history and inspire nationalist sentiments.

Historical Background

Savarkar's writings emerged during a period when India was under British colonial domination. Indian historians during this time were often influenced by colonial perspectives. Savarkar attempted to challenge these narratives. His most famous English historical work, *The Indian War of Independence of 1857*, reinterpreted the 1857 revolt as a unified national struggle against British rule rather than merely a military mutiny. This interpretation was revolutionary because British historians had commonly referred to the event as the Sepoy Mutiny. Savarkar wrote this book while he was in London studying law and participating in revolutionary activities. Savarkar's poetry developed during a period of intense political struggle in India. In the early twentieth century, India was under British colonial rule, and many Indian intellectuals were searching for ways to inspire resistance and national unity. Savarkar traveled to London to study law but soon became involved in revolutionary activities against British rule. During this time, he wrote historical and literary works that promoted Indian nationalism. His revolutionary ideas led to his arrest by British authorities. Savarkar was later imprisoned in the infamous Cellular Jail located in the Andaman and Nicobar Islands. The harsh conditions of imprisonment deeply influenced his poetry. Many poems written during this time express loneliness, suffering, and hope for freedom. Since writing materials were often not available in prison, Savarkar reportedly composed poems in his memory and recited them to fellow prisoners. Later, these poems were written down and published.



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Savarkar's Major English Works

Savarkar produced several important works in English that influenced political and historical thought.

1. The Indian War of Independence of 1857

This book was written in 1909 and became one of Savarkar's most influential works. It described the 1857 uprising as a coordinated national revolution involving soldiers, peasants, and leaders.

Key themes in the book include:

National unity among Hindus and Muslims, Anti-colonial resistance, Heroism of Indian revolutionaries, Because of its revolutionary ideas, the British government banned the book.

2. Hindutva: Who is a Hindu?

Another important English work is Hindutva: Who is a Hindu? (1923). In this book, Savarkar discussed the cultural and national identity of Hindus and introduced the concept of Hindutva.

This work had a major influence on political ideology and cultural nationalism in India.

Literary Style and Characteristics

Savarkar's English writings have several distinctive literary features:

Historical reinterpretation – He challenged colonial historical narratives.

Nationalistic tone – His writings aimed to inspire patriotism.

Persuasive rhetoric – His language was powerful and argumentative.

Intellectual analysis – He combined historical facts with political philosophy.

His writing style was clear, direct, and passionate, reflecting his revolutionary personality.

Influence on Indian Nationalism

Savarkar's English writings influenced both revolutionaries and political thinkers. His reinterpretation of history inspired many freedom fighters to view the struggle against colonial rule as a national duty. His works also contributed to debates on Indian identity, culture, and nationalism in the twentieth century. Even today, Savarkar remains a controversial yet influential figure in Indian intellectual history.

Literary Style and Techniques

Savarkar's poetry demonstrates several literary characteristics that make it distinctive.

1. Emotional Intensity of His poems are filled with strong emotions such as love for the motherland, anger against colonial oppression, and hope for a free future.

2. Inspirational Tone

Savarkar's poetry often has a motivational tone. The poems are designed to inspire courage and determination among readers.

3. Symbolism

He frequently uses natural and cultural symbols to represent freedom and national pride. For example, the sea, mountains, and the motherland are often used as symbolic elements.

4. Simple but Powerful Language

Although Savarkar was highly educated, his poetic language is relatively simple and direct. This simplicity made his poems accessible to common people while still maintaining strong emotional impact.

Critical Evaluation

While Savarkar's writings inspired many nationalist thinkers, scholars have debated his ideas, especially regarding the concept of Hindutva. Some historians appreciate his reinterpretation of colonial history, while others critique his ideological perspectives. Nevertheless, his contribution to political and historical writing in English remains significant.

Conclusion

Vinayak Damodar Savarkar occupies an important place in Indian intellectual and literary history. Through his English writings, he challenged colonial narratives, promoted nationalist thought, and attempted to reinterpret India's historical identity.

A historical study of Savarkar's English literature reveals his role not only as a revolutionary but also as a historian, political thinker, and writer who sought to awaken national consciousness. Vinayak Damodar Savarkar played a significant role in shaping the revolutionary phase of the Indian freedom struggle. Through his writings, speeches, and political activities, Savarkar inspired many young Indians to dedicate themselves to the cause of national independence. His historical work *The Indian War of Independence of 1857* presented the 1857 uprising as a united national movement against British colonial rule, challenging the colonial interpretation of the event as merely a mutiny. Savarkar's experiences in the Cellular Jail further strengthened his commitment to the struggle for freedom. Despite harsh imprisonment and political challenges, he continued to promote the ideals of patriotism, national unity, and self-reliance. His writings and revolutionary activities contributed to the development of nationalist thought during



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the early twentieth century. Although historians and scholars continue to debate different aspects of his political ideology, Savarkar remains an important and influential figure in the history of India's independence movement. His legacy highlights the role of intellectual thought, literature, and revolutionary action in inspiring a nation to fight for its freedom.

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Original Article

English Theatre in Colonial India: A Cultural Study

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Abstract

The introduction of English theatre in colonial India marked a significant cultural transformation in the history of Indian performing arts. During the eighteenth and nineteenth centuries, British colonial administrators, soldiers, and merchants brought theatrical traditions from England to Indian cities such as Calcutta, Bombay, and Madras. Initially intended for the entertainment of European communities, English theatre gradually influenced Indian audiences, writers, and performers. This interaction between Western dramatic forms and Indian cultural traditions contributed to the emergence of modern Indian theatre. The performances of plays by English dramatists, especially William Shakespeare, became highly influential in educational institutions and theatrical circles. Over time, Indian artists adapted English dramatic structures to express indigenous themes, social reform ideas, and national identity. This paper examines the historical development of English theatre during the colonial period and evaluates its cultural influence on Indian society, literature, and theatre traditions.

Introduction

India has a rich tradition of theatre dating back to ancient times. Classical Sanskrit drama, guided by the principles of Bharata's **Natyashastra**, flourished for centuries and established drama as an important cultural and religious activity. However, the arrival of British colonial rule in the eighteenth century introduced new cultural influences, including English literature and theatre. English theatre was introduced to India primarily through the British colonial administration and European settlers. Theatre performances became a popular recreational activity among the British community in colonial cities. Over time, educated Indians began to attend these performances and became interested in Western dramatic traditions. This cultural interaction led to the development of a hybrid theatrical form that combined Western stagecraft with Indian cultural themes. The study of English theatre in colonial India is important because it reveals how cultural exchange shaped modern Indian theatre and literary traditions. It also illustrates how theatre became a space for dialogue between colonial and indigenous cultural systems.

Emergence of English Theatre in Colonial India

The establishment of English theatres in India began during the late eighteenth century. British officials and merchants living in India desired entertainment similar to what they experienced in England. As a result, theatre houses were built in major colonial cities such as Calcutta, Bombay, and Madras. One of the earliest theatres was the Bombay Theatre, founded around 1775 within the British settlement in Bombay. It was among the first public theatres established in colonial India and became an important center for English theatrical performances. Similarly, Calcutta became the most significant centre for colonial theatre culture. Several theatres were established there, including the famous Chowringhee Theatre, which staged numerous English plays and attracted both British and elite Indian audiences. Performances of Shakespeare's plays such as **Macbeth**, **Richard III**, and **The Merchant of Venice** were regularly staged and received positive reviews in contemporary newspapers. Another important theatre in colonial Calcutta was the Sans Souci Theatre, established in 1839.



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It served as one of the most prominent venues for British theatre in India and symbolized the growing popularity of English dramatic performances in colonial society. ([Wikipedia][3])

Shakespeare and English Dramatic Influence

Among English playwrights, William Shakespeare had the greatest influence on theatre in colonial India. His plays were performed frequently by British theatre groups and were later adopted by Indian theatre practitioners. Shakespeare's works were widely studied in colonial educational institutions. Students in English-medium schools and colleges were introduced to his tragedies and comedies as part of their literary curriculum. This academic exposure helped spread Shakespearean dramatic traditions among educated Indians. Research shows that Shakespeare's plays were initially performed in English for British audiences, but later they began to be adapted by Indian theatre groups and translated into regional languages. These adaptations transformed Shakespeare's narratives by incorporating Indian cultural settings, costumes, and musical traditions.

This process of adaptation demonstrates how colonial theatre evolved from imitation of Western models to the creation of uniquely Indian theatrical forms.

Cultural Exchange and Hybrid Theatre

The encounter between English theatre and Indian culture produced a unique hybrid theatrical tradition. Indian dramatists adopted Western dramatic structures such as acts, scenes, and realistic dialogue while maintaining indigenous storytelling traditions.

The influence of English theatre led to several important developments:

1. Modern Stage Techniques

English theatre introduced new stagecraft methods such as stage lighting, painted scenery, curtains, and organized theatrical production.

2. Professional Theatre Companies

The colonial period witnessed the rise of professional theatre groups that staged plays for paying audiences.

3. Urban Theatre Culture

Major colonial cities became centres of theatrical activity, encouraging the growth of modern theatre. These changes played a significant role in shaping the development of modern Indian theatre. Western theatrical influence helped expand the themes of drama to include social reform, political awareness, and cultural identity.

Theatre and Social Reform

During the nineteenth century, theatre became an important platform for social reform movements in India. Indian playwrights used dramatic forms influenced by English theatre to address social problems such as child marriage, caste discrimination, and women's education. The stage served as a powerful medium for communicating reformist ideas to the public. Plays often portrayed conflicts between tradition and modernity, encouraging audiences to reflect on social issues. However, theatre also became a space for political expression. As nationalist sentiments grew during the late nineteenth century, many plays began to criticize colonial policies. In response, the British government introduced the Dramatic Performances Act of 1876, which allowed authorities to censor theatrical performances considered politically dangerous. This legislation illustrates the political power of theatre in colonial India and its role in shaping public opinion.

Indian Participation and Indigenous Theatre Movements

Although English theatre was initially dominated by British performers, Indian elites gradually began participating in theatrical activities. Educated Indians who had exposure to Western literature became patrons of theatre and supported the development of local theatre companies. Prominent Indian cultural leaders and aristocrats attended English theatre performances and established their own theatres. For example, members of the Bengali elite patronized theatrical institutions and encouraged the formation of native theatre organizations in the nineteenth century. These developments led to the emergence of modern Indian drama, which combined Western theatrical techniques with Indian themes such as mythology, history, and social life.

Legacy and Impact on Modern Indian Theatre

The influence of English theatre in colonial India continues to shape contemporary Indian theatre. Many elements of modern stage performance—including proscenium theatre, dramatic realism, and structured dramatic writing—originated from Western theatrical traditions introduced during the colonial period. After India gained independence in 1947, Indian playwrights continued to experiment with dramatic forms that blended indigenous and Western traditions. Modern Indian theatre reflects a diverse cultural landscape where classical, folk, and Western influences coexist. Thus, English theatre played an important role in the transformation of Indian theatre from traditional ritual performance to modern dramatic art.

Conclusion

English theatre in colonial India represents a significant chapter in the history of cultural interaction between the East and the West. Introduced by British colonizers as a form of entertainment, English theatre gradually became an influential cultural institution in Indian society. Through theatrical performances, Indian audiences encountered Western dramatic traditions and adapted them to their own cultural contexts. The influence of Shakespeare and other English dramatists contributed to the development of modern Indian theatre and literary culture. Moreover, theatre became a powerful medium for social reform and political expression during the colonial period. Despite colonial control and censorship, Indian playwrights used the stage to reflect social realities and express emerging nationalist sentiments. Ultimately, the history of English theatre in colonial India demonstrates how cultural exchange can lead to creative transformation. By blending Western dramatic techniques with Indian cultural themes, colonial theatre helped shape the evolution of modern Indian theatre and contributed to the broader development of Indian literature and culture.

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Original Article

Sex, Gender, and Society in Karukku: A Dalit Feminist Perspective

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Karukku is an autobiographical work by Bama that explores that intersection of caste, gender, religion, and social oppression in Tamil society. Written in Tamil and first published in 1992, the text presents the lived experiences of a Dalit Christian woman navigation systematic discrimination both within Hindu caste structures and inside Christian Institution. The title Karukku, meaning "palmyra leaves with serrated edges," symbolizes the double-edged pain

Karukku by Bama is a groundbreaking autobiographical narrative that foregrounds the lived experiences of Dalit Christian women in Tamil Nadu. Published in 1992, the text challenges dominant literary traditions by presenting a raw, first-person account of caste oppression, gender discrimination, and religious hypocrisy. The title Karukku, meaning "palmyra leaves with serrated edges," symbolizes both pain and resistance. Through her narrative, Bama exposes how sex and gender operate within a deeply stratified caste society and how Dalit women endure layered forms of marginalization. The narrative traces Bama's childhood in a marginalized Dalit community, her early awareness of caste-based humiliation, and her eventual decision to join a convent in pursuit of spiritual purpose and social service. However, she soon realizes that caste hierarchies and gender discrimination persist even within religious spaces that claim equality and compassion. Through personal anecdotes and sharp social critique, Bama exposes how caste oppression intersects with patriarchy, limiting opportunities and dignity for Dalit women.

Keywords: Sex, Gender, Society, Feminist, Perspective.

Introduction

Sex refers to biological differences between male and female bodies, whereas gender is a social construct that assigns roles, responsibilities, and expectations based on those biological distinctions. In *Karukku*, gender is shown not as a natural category but as a socially enforced system that restricts women's autonomy. Dalit girls are socialized from childhood into domestic labor, obedience, and self-sacrifice. While Dalit women actively participate in agricultural and wage labor, their economic contributions do not translate into authority or empowerment. Instead, their labor becomes another site of exploitation. Bama highlights how boys are granted greater freedom and mobility, while girls are burdened with household duties. Education for girls is often considered secondary. These practices reinforce patriarchal values within the Dalit community itself. Thus, even within an oppressed caste group, gender hierarchy persists. Dalit women face discrimination both from upper-caste society and from patriarchal norms within their own community.

One of the central themes of *Karukku* is the intersection of caste and gender. Dalit women experience oppression not merely as women but as Dalit women. Their identity is shaped by overlapping systems of domination. In village spaces, Dalit women are subjected to humiliation by upper-caste landlords and employers. They are underpaid, verbally abused, and treated as socially inferior. At the same time, within their homes, patriarchal structures restrict their decision-making power. Labor plays a crucial role in shaping gender relations in *Karukku*. Dalit women work in fields, carry heavy loads, and perform physically exhausting tasks. Despite their significant contributions to family income, they receive lower wages than men. Women are expected to fulfill domestic responsibilities in addition to wage labor, resulting in a double burden.



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Religion, particularly Christianity, is another institution critiqued in *Karukku*. Although Christianity preaches equality and compassion, Bama reveals that caste discrimination persists within church structures. During her time in the convent, she observes that Dalit nuns are assigned menial tasks while leadership roles are dominated by upper-caste women. Bama's decision to leave the convent represents an act of resistance against institutional hypocrisy. Education emerges as a transformative force in the narrative. Despite facing humiliation from teachers and classmates, Bama excels academically. She recognizes education as a means of self-respect and empowerment. Literacy enables her to question injustice and articulate resistance. For Dalit women, education becomes a pathway to dignity and social mobility. The relationship between sex, gender, and society is deeply explored in *Karukku*, the book highlights the struggle of Dalit women within a rigid social structure shaped by caste, patriarchy, and religious authority. In Indian society, sex refers to biological differences between males and females, while gender is social construct that defines the roles, expectations, and behaviors assigned to individuals. *Karukku* demonstrates how these gender roles become even more oppressive when combined with caste discrimination. Through her personal experiences, Bama reveals how Dalit women are subjected to multiple forms of marginalization. They face discrimination not only from dominant castes but also from men within their own community. The narrative shows how women are expected to perform domestic labor, remain obedient, and accept social inequalities without protest. Bama also describes the limitations imposed by religious institutions, which often reinforce patriarchal values rather than challenge them.

Furthermore, *Karukku* portrays the awakening of social consciousness and resistance against injustice. Bama's narrative exposes the harsh realities of Dalit women's lives and calls for dignity, equality, and social change. Thus, the text becomes an important critique of how sex and gender roles operate within a caste-based society, highlighting the need for greater social awareness and empowerment.

In conclusion, *Karukku* is not merely an autobiography but a powerful articulation of Dalit feminist consciousness. Through her narrative, Bama exposes how sex and gender function within caste society to perpetuate inequality. Dalit women experience layered forms of oppression shaped by caste, patriarchy, and religion. Yet they assert agency through education, solidarity, and self-expression.

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Original Article

Intersectional Discrimination: Gender and Caste Oppression in *the Prisons We Broke* by Baby Kamble

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After post-independence the struggle of Dalit women for justice and right place in society is not over in India, men and upper varna peoples were got freedom in independence India but the exploitation of the Dalit were not ended yet. Struggle between oppressors and oppressed and the life of Dalit community was still waiting for their turn, yet they are not as much as mixed up with the society because of Upper caste dominance and women's of the Dalit were dominated and oppressed by male dominant society. In post-independence era there is a great wave of Dalit Women autobiography writer's like Baby Kamble, Urmila Pawar, Bama, Shantabai Kamble etc. are the revolutionary autobiographiest who wrote about exploitation and male dominance in their Autobiographies. The present research paper attempts to highlight humiliating memories of caste and gender issues in *Baby Kamble's* Autobiography.

Keywords: Intersectional, Discrimination, Oppression, Prison.

Introduction

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Gender discrimination in India is deeply embedded within social, cultural, and economic structures. However, for Dalit women, discrimination is not based solely on gender but is compounded by caste oppression. In *The Prisons We Broke*, Baby Kamble offers a powerful autobiographical account of life within the Mahar community in Maharashtra. The text vividly portrays the harsh realities faced by Dalit women, who are subjected to domestic violence, social exclusion, economic deprivation, and sexual exploitation. Through her narrative, Kamble exposes how patriarchy and caste hierarchy intersect to create a unique and intensified form of oppression for Dalit women. This paper argues that *The Prisons We Broke* reveals gender discrimination as an institutionalized system reinforced by both caste structures and internal patriarchal norms within the Dalit community itself.

The Prisons We Broke is not merely a personal memoir but a collective history of Dalit women. Kamble writes from within the community, documenting everyday suffering that often remains invisible in mainstream feminist discourse. While upper-caste feminist narratives frequently emphasize gender oppression, Kamble demonstrates that caste plays an equally significant role in shaping women's lives. Dalit women experience discrimination not only from upper-caste society but also from men within their own community. This layered marginalization highlights the concept of intersectionality, a framework developed by Kimberlé Crenshaw to explain how multiple forms of oppression overlap and interact. One of the most striking aspects of gender discrimination in the text is the prevalence of domestic violence. Kamble portrays a social environment where physical abuse against women is normalized. Women are beaten for minor mistakes, overburdened with household labor, and denied emotional support. The brutality described in the narrative reveals how patriarchy operates at the domestic level.



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Dalit men, themselves victims of caste oppression, often replicate oppressive behavior within their homes. Kamble observes that women silently endure beatings, considering it an inevitable part of marriage. This normalization of violence reflects how deeply gender discrimination is internalized.

Marriage becomes a site of subjugation for Dalit women. Girls are married at a young age without consent, and their primary role is confined to reproduction and domestic labor. Education is rarely encouraged for girls, as they are expected to prioritize family responsibilities over personal growth. In this way, gender discrimination manifests as a denial of autonomy. Women lack control over their bodies, choices, and futures. The metaphor of “prisons” in the title symbolizes these invisible restrictions imposed by patriarchal norms.

Economic deprivation further intensifies gender discrimination. Dalit communities historically occupy the lowest rungs of the social and economic hierarchy. Within this marginalized group, women face additional disadvantages. They work tirelessly both inside and outside the home, yet their labor remains undervalued. Despite their contribution to family survival, they receive little recognition or respect. Economic dependence on men limits their ability to escape abusive relationships, reinforcing the cycle of oppression.

Sexual exploitation represents another significant dimension of discrimination in the text. Dalit women are portrayed as particularly vulnerable to abuse by upper-caste men. Their marginalized social position makes it difficult to seek justice. Sexual violence functions as an instrument of caste domination. The bodies of Dalit women become sites where both caste and gender power dynamics are enacted. Religion and social reform movements also influence gender dynamics in the narrative. The conversion to Buddhism inspired by B. R. Ambedkar offers hope and dignity to Dalit communities. Ambedkar’s emphasis on education and equality encourages women to question traditional roles. Writing itself becomes an act of resistance. Through storytelling, Kamble breaks the “prison” of invisibility imposed on Dalit women.

The memoir vividly describes the extreme poverty, lack of education, and degrading living conditions faced by Dalit families. Women are expected to work tirelessly both inside and outside the home, performing manual labor to support their families while also fulfilling domestic responsibilities. Despite their hard work, they receive little recognition or respect in society. Kamble also sheds light on the violence and humiliation inflicted on Dalit women by dominant caste groups, illustrating how caste-based power structures often reinforce gendered exploitation. These experiences reveal the deeply rooted inequalities embedded within the social system.

At the same time, *The Prisons We Broke* is not only a story of suffering but also a narrative of awakening and resistance. Kamble describes how the ideas of social reformers like B.R. Ambedkar played a crucial role in inspiring Dalit communities to challenge caste oppression and seek dignity, education, and equality. Ambedkar’s movement encouraged Dalits to question oppressive traditions and to strive for social transformation. For Dalit women, this awakening was particularly significant because it offered them hope for liberation from both caste and gender-based oppression.

In conclusion, *The Prisons We Broke* presents a profound exploration of gender discrimination within the context of caste oppression. Through autobiographical storytelling, Baby Kamble exposes systemic violence, economic marginalization, sexual exploitation, and cultural silencing endured by Dalit women. The text demonstrates that gender inequality cannot be separated from caste hierarchy in the Indian social structure. Ultimately, the autobiography transforms personal suffering into collective awareness, challenging society to dismantle the intertwined systems of oppression that confine marginalized women.

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Original Article

Cultural Identity of Bombay Reflected in Jeet Thayil's Novel the Book of Chocolate Saints

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The research paper focuses cultural identity of Bombay reflected in Jeet Thayil's second novel *The Book of Chocolate Saints*. Jeet Thayil's novel can help the readers and scholars to understand the aspects of culture and identity of Bombay. The research paper also highlights and interprets past events involving human beings within their social, cultural, historical and political contexts, particularly in relation to the arts and customs favored by a group. Jeet Thayil depicted the novel as a series of interviews and other chapters. This research paper also unfolds how the author intricate tapestry of the lives of various artists, poets, and cultural icons from the Indian subcontinent. The cultural identity of chocolate saints or brown saints Newton Francis Xavier, a poet and painter, whose life and legacy form the central axis around which the novel revolves. A major portion of the research paper shows cultural identity of Bombay city. In this novel Jeet Thayil appears as Dismas Bambai, a young Indian of lower caste and class, who arrives in new people occupy amidst the race and class politics of the west. They are caught between black and white, and the nuances of how they judge each other by appearance or accent have rarely been so well examined in contemporary fiction. In Jeet Thayil's novel, culture is examined through a lens that blends art, politics, religion, and personal identity within the framework of Indian society. The present research paper is an honest attempt to present its strength through textual evidences and analysis. The paper follows the conventional method of introducing the author and his work and identity of authors own life and career in the context of Indian English writing in English. Jeet Thayil's second novel *The Book of Chocolate Saints* shows unique advancement in the cultural identity.

Keywords: Cultural, Identity, Literature, Bombay, Society, Struggle, Emotions, Saints and Life etc.

Introduction:

The Bombay culture often labeled as a mixture of several cultures, various castes and creeds, traditions, customs and genders. The identity of Bombay has shaped and influenced for several thousand years old. Jeet Thayil's novel, *The Book of Chocolate Saints* is written in incandescent prose form. It delves cultural identity of Bombay in the late 20th century. The novel can be examined through a cultural and historical lens to uncover its deeper themes and messages. The novel is set in various locations, including India and the United States, and explores into the characters' experiences and identities shaped by their cultural histories.

Jeet Thayil eventually realized that many of the saints traditionally thought of as white were, dark-skinned, black-haired, and brown-eyed. This discovery excited him, leading him to seek out these more authentic representations of the saints. The readers and research scholar can understand cultural identity of Bombay in the light of the Jeet Thayil's novel, *The Book of Chocolate Saints*.

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Life and Career:

Jeet Thayil was born in 1959 to TJS George, a renowned journalist, poet, novelist and biographer. He grew up in a Syrian Christian family in Kerala, South India, where religion and art were deeply intertwined. Jeet Thayil is a successful author of the novel, *The Book of Chocolate Saints* (2017) which appeared to be a multi-categorizable novel. Jeet Thayil is also famous for his debut novel *Narcopolis* (2012) which was shortlisted for the man Booker Prize. He has also written other two novels in his literary career; *Low* (2020), *Names of the women* (2021).

Literature Review:

This field studies and interprets the record of human societies by highlighting the distinctive ways of living developed by a specific group. Cultural identity encompasses the totality of past cultural activities, such as ceremonies, social practices, and interactions with specific locations. It merges anthropological and historical approaches to explore popular cultural traditions and the cultural interpretations of historical experiences.

(Jacob Burckhardt)

Francis Newton Xavier is the doomed, debauched genius at the center of this elegiac novel. A brilliant visual artist who spent his early youth in 1940s Goa, he can not only turn out a fine landscape one moment and a provocative conceptual work the next, but also happens to be one of the mid-century's finest English-language poets.

(John Burnside)

The Book of Chocolate Saints presented a comprehensive survey of India's rich cultural heritage. Over the years the book became a classic in its own right. The novel illustrated cultural identity of India, an adapted and illustrated version of the original book, aims to sensitize young readers to the country's historic past and rich cultural heritage.

(A.L. Basham)

Objectives of the Research Paper:

- To know about the cultural identity.
- To study about the cultural identity of Bombay in postmodern era.
- To understand concept of cultural identity in the light of the novel *The Book of Chocolate Saints*.
- To propose the struggle and challenges in the life of the protagonist.

Research Methodology:

This research paper used the qualitative methodology in analyzing the novel *The Book of Chocolate Saints* (2017). The paper also follows the conventional method of introducing the author and his work situating it in the context of author's career, review of literature, several times readings in the process of analyzing data. The qualitative research methodology helped the researcher to read and understand literary texts. The other research methodology used for this paper are describing, narrating, analytical and commenting.

Definition of Cultural Identity:

Cultural identity is the sense of belonging to a specific group, defined by shared characteristics like nationality, ethnicity, religion, social class, generation, or locality. It is an evolving, unfixed process formed by personal and social experiences, rather than a fixed set of traits.

(https://en.wikipedia.org/wiki/Cultural_identity)

Cultural identity refers to an individual's sense of belonging to a particular culture or group. It is formed through shared characteristics such as language, traditions, beliefs, values, and norms that are passed down from generation to generation. Cultural identity plays an important role in shaping how people view themselves and the world around them. Jeet Thayil portrays culture as a dynamic and multifaceted construct, shaped by historical events, social norms, and individual aspirations. The novel, *The Book of Chocolate Saints* highlights the contrasts and conflicts between traditional Indian values and modern, globalized influences, offering a nuanced commentary on the complexities of cultural identity in contemporary India.

Jeet Thayil appears as Dismas Bambai, a young Indian of lower caste and class, who arrives in New York full of ambition to write. Jeet Thayil explores the uncertain space brown people occupy amidst the race and class politics of the west through Dismas. The few times Dismas's own writing appears it is pilloried: a short quotation is called incredibly flowery and is a parody of the opening of Thayil's debut novel *Narcopolis*.

Jeet Thayil calls Dismas venal, despite admitting that the expected author is the character who is probably like him. He is not nice. His motivation is only to practice whatever he has gathered from knowing Xavier; in sensationalist writing that he hopes will make him money. He will mark it as a premonition, the starting bell of the twenty-first century. And he will talk about eye-witnessing two kinds of terror, Islamic and white American.

There is no sense of history in Goa," he said, "that goes back further than five hundred years. For Goans the idea of time begins with the Portuguese and the advent of Christianity: ... Is the idea of living history tied to the idea of religion.

(*The Book of Chocolate Saints*, 24).

The novel has an insightful exploration of the consequences of living in a Godless world. It is no longer possible to cling on to some kind of reassuring order. God is often conceived as the greatest entity in existence. God is often believed to be the cause of all things and so is seen as the creator and sustainer and the creator and ruler of the universe. Amrik is one of the side characters whose birth name phonetically carries his family's integration wish. He ends up shaving his beard and losing the head wear. He lived in New York. Jeet Thayil bitterly expresses here a feeling experienced by many fellow citizens as: Never white enough or warm enough in America, never Indian enough in India.

Jeet Thayil determined the novel, *The Book of Chocolate Saints* is one of the recurring voice which is depicted as a series of interviews, the poet and professor Rama Roer humble brags Why has no one written about the Bombay poets of 1970s and 1980s who sprouted from the soil like weeds or mushrooms or carnivorous new flowers. The narrator cites repeated incidents in which he experiences white Britons and brown including encounters on the traveling, at the interviews in Bangalore, Goa, Delhi, New York and various colonized cities of India, when searching for new women to complete sexual desire, at the public place with Newton's whores and so on.

Jeet Thayil uses question and answer form as following way.

Q: What do you remember?

A: Dimples. ...

Q: How does she look?

A: Bore, Beautiful.

Q: What is she doing?

A: Walking away ... out of sight. ...

(The Book of Chocolate Saints, 228-229).

Jeet Thayil uses some series of letters to explore culture and emotions of the characters.

Dear Mrs. Chatterjee,

I got married six years ago and moved to America where my husband has been living since college. My parents-in-law live next door to us. ... Anyway I'm writing to tell you that lately I've been hearing Indian birds- here in America ...no bulbuls in America? What about mynahs?

Yours sincerely,

(The Book of Chocolate Saints, 228-229).

Mrs. Merchant was an Indian agony Auntie from women who had lost her husband at the world trade center. She was also called Mrs. Chatterjee. When she remembered him, she became emotional. Her husband would call her on the phone. She had a job to make up funny or heartwarming stories for their readers who are Indians. Mrs. Merchant compelling stories when Dismas went to her he understood about her grief when he saw the letters on the desk.

Dear Mrs. Chatterjee,

My husband died in the staircase of Tower One, as I told you in my last letter. Why didn't you reply? I talked to a counsellor appointed ... My question is, will it get better? Or will I always think of him with a sinking in my chest? Will time heal me? Okay, sorry, that makes three questions.

Yours sincerely, I-too-died-that-day

(The Book of Chocolate Saints, 94)

The author uses a list of words and phrases beginning with the better words starting with D letter. He said that might evoke some particular meaning for the Age of Rage, He makes a note:

Despair ...

Destruction ...

Degeneration ...

Dum Maro Dum'

Dimple...

(The Book of Chocolate Saints, 370-371)

Jeet Thayil explores themes of art, identity, and mortality, interweaving the stories of numerous characters whose paths intersect with Xavier's activities. Jeet Thayil, a poet himself is engaged with the shifting cultural and social values of an age, and with the absurd, self-serving and often unconsciously bigoted individuals who, though they are forgotten now, made that age, for better or worse.

Francis Newton Xavier, the protagonist who is once brilliant man and become dissolute man. He is octogenarian painter and poet who has lost sight of his Indian roots and become more English. The novel also tries to explain about Bombay poets of the 1970s and 1980, who appear in fictionalized form here as outliers, rebels hermits, dangerous faces unwelcome in polite society.

Xavier is depicted as a larger-than-life figure whose contributions to art and poetry are matched by his personal flaws and struggles. His history is revealed through a series of interviews, narratives, and recollections from those who knew him. Xavier's journey from Bombay to New York, where he is preparing for his final art exhibition,

reflects his complex relationship with his homeland and the global art scene. His character is depicted through a series of interviews, memories, and narratives from those who knew him. This is an ambitious and often thrilling addition to contemporary Indian literature.

Xavier said Smoke is a way to communicate with the dead, ... changes the nature of the communication ... Back to New York, I don't know. ... It's more racist than America. The fairness creams. Buri Nazar Wale Tera Muh Kala on the trucks.

(The Book of Chocolate Saints, 438)

The novel, *The Book of Chocolate Saints* regularly overlaps with straightforward cultural identity. Newton Xavier bears more than fleeting resemblance to the great modernist artist. Xavier travelled all over the India and America and understood that in India there is more racism than in America.

The novel successfully challenges the major representation of saints as white men who have been relegated to the footnotes of culture and identity of Bombay. Jesus Christ in Xavier's paintings is not 'blonde and blue-eyed' but a dark-skinned brown saint. It includes literature of the various nations such as Canada, Australia, New Zealand, Nigeria, Kenya, Pakistan, India more countries which were once colonized by British. These countries are also called Third World Countries. It questions the Eurocentric identity, premised on the marginalization of all non-western civilizations. Quite early in the text, the young Xavier, who is still in school, says,

There is no sense of history in Goa that goes back further than five hundred years. For Goans, the idea of time begins with the Portuguese and the advent of Christianity: there is no notion of a pre-Christian civilization though there must be one, would you not say?

(The Book of Chocolate Saints, 24).

The Book of Chocolate Saints is marked by a plurality of voices, perspectives and polyphonic one, which does not offer a consistent monologue. Instead, the readers encounter contradictory worldviews and conflicting ideologies that do not allow a passive consumption of the text. An alert reader can read beyond the text and develop his/her own interpretative strategies to make sense of the contradictions in the course of the narrative.

The novel offers a profound exploration of the lives of its saints through the lens of Newton Francis Xavier. The novel delves into the sacrifices, struggles, and legacies of these artists, capturing the essence of their creative and personal journeys. Jeet Thayil provides a nuanced commentary on the nature of art, identity, and the quest for immortality, highlighting the enduring impact of these cultural icons on the Indian artistic landscape through rich narratives and multifaceted characters.

Conclusion:

The research paper blurs the boundaries between culture and identity in the fiction. The outcome is an extremely engaging narrative which highlights the complex relationship between representation and preferentiality. The narrative revolves around the fictional character Newton Xavier, a composite of the poet Dom Moraes and the painter F.N. Souza, founder of the Progressive Artists' Group. The novel traces the life story of the poet and painter Xavier, right from his childhood to his final years, but it is much more than a coming-of-age story.

The reader can understand the cultural identity through the book is presented in alternating parts, the first, after a short Prologue, consisting of interviews with numerous characters conducted by Dismas and the next a narrative of Newton Xavier's life, alternating back to interviews and so forth. A novel presented in a series of fragments, it is not linear, although you can follow the exposes quite simply.

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Original Article

Voicing the Voiceless: Subaltern Consciousness in Amitav Ghosh's Sea of Poppies

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Abstract

Subaltern Studies has significantly reshaped postcolonial literary criticism by foregrounding marginalized communities excluded from dominant historical narratives. Indian English literature increasingly engages with such perspectives by reconstructing histories of caste oppression, labor exploitation, and forced migration. *Sea of Poppies* by Amitav Ghosh revisits nineteenth-century colonial India through the experiences of indentured laborers shaped by the British opium economy. This paper applies *Subaltern Studies* theory to examine how the novel represents colonial capitalism, displacement, and polyphonic subaltern voices. It argues that Ghosh transforms historical fiction into an alternative historiography by privileging marginalized perspectives and destabilizing elite narratives of empire. Through linguistic hybridity, collective storytelling, and representations of resistance, the novel restores agency to subjects historically rendered invisible.

Keywords: *Subaltern Studies, colonial capitalism, indenture, Indian English fiction, marginality, resistance*

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Introduction

The emergence of *Subaltern Studies* marked a decisive shift in the interpretation of South Asian history and literature by challenging elite-centered historiography. Conventional colonial and nationalist narratives often privileged administrators, reformers, and political leaders while marginalizing peasants, laborers, women, and lower-caste communities. *Subaltern* critics sought to recover these suppressed experiences and reconstruct history from the perspective of the oppressed. Indian English fiction has become an important literary space for such recovery. Historical novels, in particular, allow writers to interrogate archival silences and reimagine marginalized subjectivities. Amitav Ghosh's *Sea of Poppies*, set in the 1830s during the expansion of the British opium trade, explores how imperial economic systems reshaped everyday lives. Rather than focusing on colonial officials, the novel foregrounds dispossessed peasants, convicts, sailors, widows, and indentured laborers whose lives intersect aboard the ship *Ibis*. The narrative demonstrates how colonial power operated through economic coercion and social restructuring rather than direct political domination alone. As the narrator observes, peasants were compelled to cultivate poppy even when "the earth had turned against them, yielding only debt instead of sustenance" (Ghosh 34). Such moments reveal how empire transformed agrarian survival into dependency. This paper argues that *Sea of Poppies* reconstructs colonial history through a subaltern framework by representing indentured labor as systemic exploitation, foregrounding marginalized voices, and employing narrative strategies that resist dominant historical discourse.



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Literature Review

The Subaltern Studies collective, led by Ranajit Guha, challenged colonial historiography by emphasizing the autonomy of non-elite political consciousness. Guha argues that traditional histories failed to recognize subaltern agency, reducing peasant action to elite influence rather than independent motivation (Guha 3). Gayatri Chakravorty Spivak complicates this project by questioning whether intellectual representation can genuinely recover marginalized voices. In “Can the Subaltern Speak?” she argues that the subaltern is often spoken for, rather than allowed to speak within dominant discursive structures (Spivak 287). This tension between representation and mediation remains central to literary analysis. Postcolonial critics such as Bill Ashcroft, Gareth Griffiths, and Helen Tiffin emphasize that literature rewrites imperial discourse by reclaiming narrative authority (The Empire Writes Back 83). Scholars of Amitav Ghosh note that his fiction reconstructs global histories through interconnected lives rather than national elites. Critics frequently highlight *Sea of Poppies* as a narrative that exposes the human consequences of colonial trade networks and forced migration. While existing scholarship examines globalization and migration in Ghosh’s work, a focused subaltern analysis reveals how narrative form itself redistributes historical authority by centering marginalized experience. This study builds on these critical insights by examining how voice, language, and labor function as subaltern interventions.

Theoretical Framework: Subaltern Studies

The concept of the subaltern originates in Antonio Gramsci’s analysis of marginalized social groups excluded from hegemonic power structures (Gramsci 52). South Asian historians adapted the term to examine colonial India through non-elite perspectives.

Guha asserts that subaltern historiography must recover forms of consciousness ignored by elite narratives, arguing that marginalized communities possess their own political rationality (Guha 7). Subaltern Studies therefore rejects the assumption that historical change originates only from dominant classes.

Spivak, however, warns that representation risks reproducing epistemic violence when intellectuals claim to speak on behalf of the oppressed (Spivak 292). Literature becomes a productive space where imaginative reconstruction may partially restore suppressed voices without claiming absolute authenticity.

Applying this framework to *Sea of Poppies* highlights how narrative multiplicity challenges singular authority. Ghosh decentralizes imperial perspective and constructs history through collective marginal experience.

Indentured Labour and Colonial Capitalism

A central concern of the novel is the transformation of peasants into indentured laborers through colonial economic policy. British monopolization of opium cultivation forced farmers into debt dependency. Deeti’s village exemplifies this system, where agents compel farmers to grow poppy regardless of subsistence needs.

Ghosh writes that the poppy fields spread “like a flood across the countryside,” replacing food crops and binding peasants to colonial markets (Ghosh 28). This imagery underscores economic domination disguised as agricultural reform.

Indenture appears contractual but functions coercively. Characters join overseas labor schemes not out of choice but necessity. Kalua’s marginalization as an untouchable and Deeti’s vulnerability as a widow demonstrate how caste and gender intersect with colonial exploitation. The novel thus portrays indenture as a continuation of slavery within capitalist modernity.

From a subaltern perspective, migration becomes structural displacement rather than opportunity. The laborers’ loss of homeland and identity reflects imperial control over mobility and labor.

Polyphonic Narrative and Subaltern Agency

Unlike traditional historical novels centered on heroic protagonists, *Sea of Poppies* employs a polyphonic narrative structure. Multiple voices narrate fragmented experiences, creating what may be termed a collective historical consciousness.

The ship *Ibis* functions as a microcosm of colonial society. Individuals from diverse backgrounds—peasants, lascars, convicts, and mixed-race sailors—share a space where established hierarchies weaken. As the migrants realize their shared fate, they begin referring to each other as “jahaz-bhai” and “jahaz-behen,” suggesting new solidarities beyond caste and religion (Ghosh 356).

This transformation reflects subaltern historiography’s emphasis on collective agency. History emerges not from elite leadership but from shared experiences of displacement and survival.

Language as Resistance

Language plays a crucial role in Ghosh’s subaltern aesthetics. The novel incorporates Bhojpuri idioms, maritime slang, and hybrid English expressions, resisting linguistic standardization. Such multilingual narration disrupts colonial assumptions about linguistic hierarchy.

Ashcroft, Griffiths, and Tiffin argue that postcolonial writers “abrogate” colonial language authority by reshaping English to express local realities (Ashcroft et al. 38). Ghosh’s narrative exemplifies this process. Characters speak in culturally specific registers, asserting identity through language rather than assimilation.

By validating vernacular speech, the novel allows marginalized characters to articulate their own worldviews, thereby symbolically restoring voice to historically silenced communities.

Gendered Subalternity

The novel also foregrounds gender as a dimension of subaltern marginalization. Deeti's near-immolation as a widow reveals patriarchal violence embedded within social tradition. Her escape represents resistance against intersecting structures of caste, gender, and colonial power.

Spivak highlights that subaltern women often occupy the most silenced position within discourse (Spivak 296). Ghosh addresses this concern by granting narrative depth to female characters whose survival depends on acts of defiance and solidarity. Gendered suffering thus becomes central to the novel's critique of both indigenous patriarchy and colonial exploitation.

Rewriting Colonial History

Through its focus on everyday lives, *Sea of Poppies* reconstructs colonial history as lived experience rather than imperial progress. Economic systems, migration routes, and personal suffering replace official political events as narrative priorities.

The novel demonstrates that empire's expansion depended on anonymous laborers whose stories rarely entered archives. By narrating these lives, Ghosh produces what Dipesh Chakrabarty calls the "provincializing" of European historical dominance (Chakrabarty 16).

History, therefore, becomes plural rather than singular—a mosaic of subaltern experiences challenging imperial authority.

Conclusion

Amitav Ghosh's *Sea of Poppies* exemplifies how Indian English literature participates in the intellectual project of Subaltern Studies by reconstructing marginalized histories and restoring narrative agency to oppressed communities. Through its depiction of indentured labor, critique of colonial capitalism, and polyphonic narrative design, the novel challenges elite historiography and reimagines colonial history from below.

By foregrounding linguistic diversity, collective identity, and gendered resistance, the text transforms historical fiction into a site of counter-memory. Ultimately, *Sea of Poppies* demonstrates that literature can function as an alternative archive, enabling subaltern voices to reshape historical understanding and reclaim visibility within cultural memory.

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Original Article

The Discursive Voice: Subaltern Consciousness in Mulk Raj Anand's *Untouchable*

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Abstract

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*This paper examines the construction of subaltern consciousness in *Untouchable* by Mulk Raj Anand, situating the novel within the intersecting discourses of caste hierarchy, colonial modernity, and nationalist reform. Drawing upon insights from Subaltern Studies and postcolonial theory, particularly the critical interventions of Gayatri Chakravorty Spivak and Ranajit Guha, the study explores how Bakha's inferiority is shaped by linguistic violence, ritual exclusion, and ideological mediation. Rather than presenting an unmediated or autonomous subaltern voice, the novel stages a complex discursive field in which Bakha's consciousness emerges as fractured, aspirational, and constrained. Through psychological realism, spatial symbolism, and dialogic interruption particularly via Gandhian and missionary rhetoric—the narrative reveals both the possibility and the limits of subaltern articulation within colonial India. The paper argues that *Untouchable* does not simply represent caste oppression but dramatizes the epistemic and structural conditions that regulate who may speak, how speech is heard, and under what authority it is legitimized. Consequently, the novel anticipates later theoretical debates on representation, agency, and the politics of voice in postcolonial literature.*

Keywords: Subaltern Consciousness; Discursive Voice; Caste and Untouchability; Postcolonial Theory; Subaltern Studies; Narrative Discourse; Colonial Modernity; Psychological Realism; Gandhian Reform; Indian English Fiction.

Introduction

Published in 1935, *Untouchable* occupies a seminal position in the evolution of Indian English fiction. Emerging during the late colonial period—a time marked by nationalist ferment, Gandhian reformism, and intensifying debates on caste oppression the novel represents one of the earliest sustained attempts in Indian English literature to center the lived experience of a member of the so-called “untouchable” community. In doing so, Mulk Raj Anand not only foregrounds caste as a material and psychological reality but also experiments with narrative discourse to represent what may be termed subaltern consciousness.

The question that animates this study is not merely whether Bakha, the protagonist, suffers oppression, but how his consciousness is narratively constructed. Does he “speak” as an autonomous subject, or is his voice mediated through elite, reformist, or colonial frameworks? The debate inevitably recalls Gayatri Chakravorty Spivak's provocative interrogation: “Can the subaltern speak?” While Anand's novel predates Subaltern Studies historiography, it anticipates many of its concerns—especially the tension between representation and appropriation.

This paper argues that *Untouchable* constructs subaltern consciousness through a complex interplay of psychological realism, discursive interruption, and ideological mediation. Bakha's voice emerges as fractured, hesitant, and aspirational—shaped by caste humiliation, colonial modernity, and reformist rhetoric. The novel does not present a pure or unmediated subaltern speech; rather, it dramatizes the struggle for articulation within hegemonic discourses.

II. Theoretical Orientation: Subalternity and Discursive Formation

The concept of the “subaltern,” elaborated by Ranajit Guha and later theorized by Spivak, refers to populations structurally excluded from hegemonic power formations.



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In the Indian context, caste-based exclusion constitutes a paradigmatic instance of subalternity. The untouchable is not merely economically marginalized but ritually, spatially, and linguistically segregated. From a Foucauldian perspective, caste may be understood as a discursive formation a network of practices, utterances, spatial arrangements, and embodied rituals that produce subjects as “pure” or “polluted.” Michel Foucault’s notion of power/knowledge illuminates how caste hierarchy operates not simply through coercion but through normalization. The subaltern internalizes the discourse that oppresses him.

In *Untouchable*, untouchability is not only a social fact; it is a language system. The cry “Polluted!” or “Untouchable!” functions as a performative utterance. It produces social reality. Bakha’s consciousness is formed within this discursive matrix. His shame, hesitation, and mimicry are effects of an already constituted structure of power. Thus, the novel must be read not only as social realism but as discursive dramatization—the staging of consciousness within intersecting ideological regimes: caste orthodoxy, colonial authority, Christian missionary rhetoric, and Gandhian reformism.

III. Narrative Strategy and Psychological Realism

Anand’s narrative technique is central to the representation of subaltern consciousness. The novel unfolds within a single day, a modernist compression that intensifies psychological experience. Though structurally simple, the narrative is dense with interior reflection, sensory detail, and free indirect discourse.

Bakha’s thoughts move between resentment and submission, aspiration and despair. This oscillation reveals the fractured nature of subaltern subjectivity. Unlike the assertive protagonists of nationalist fiction, Bakha does not possess ideological clarity. His reflections are tentative, often confused, shaped by emotional immediacy rather than political analysis.

The use of English as narrative medium introduces another layer of mediation. Anand employs Indianized expressions, transliterated abuses, and vernacular rhythms, creating a linguistic hybridity. Yet this hybridity raises critical questions: whose language frames Bakha’s consciousness? Is his interiority authentically rendered, or translated for an English-reading audience? The novel thus inhabits a paradox: it seeks to represent the voiceless, yet it does so within the idiom of colonial modernity.

This temporal condensation is not merely a formal device; it produces epistemic urgency. By restricting the action to a single day in the life of Bakha, Anand magnifies the cumulative weight of humiliation. The ordinary becomes catastrophic because it is repetitive. Each incident the marketplace insult, the temple episode, the encounter with colonial authority—does not stand in isolation but forms part of a continuum of degradation. The narrative rhythm thus mirrors the cyclical entrapment of caste existence. Time does not progress toward liberation; it circles within constraint.

Psychological realism is achieved through the careful modulation of interior monologue. Anand frequently shifts from third-person narration to a mode that approximates Bakha’s own idiom and emotional register. This technique enables readers to inhabit the protagonist’s fluctuating mental states—his shame, anger, aspiration, and confusion—without granting him full discursive mastery. His thoughts are often fragmented, unfinished, or contradictory, reflecting the instability of a subject formed within oppressive discourse.

Sensory imagery further intensifies this psychological depth. Smells, textures, and sounds dominate Bakha’s perception: the stench of latrines, the roughness of clothes, the harsh echo of caste abuse. Such sensory saturation situates consciousness within the body, underscoring how caste oppression is materially experienced rather than abstractly conceptualized. The body becomes both a site of labor and a repository of humiliation.

Moreover, Anand’s realism resists sentimentalization. Instead of romanticizing suffering, the narrative exposes the banal cruelty embedded in everyday interactions. The accumulation of minor insults produces a psychological atmosphere of suffocation. In this way, narrative strategy becomes ideological critique: the very structure of the text enacts the constrained temporality, embodied vulnerability, and discursive fragmentation that define subaltern consciousness.

IV. Internalization of Caste and the Psychology of Shame

Bakha’s subjectivity is profoundly shaped by internalized caste ideology. Early in the novel, when he accidentally brushes against a caste Hindu in the marketplace, he is publicly humiliated. The outrage is not simply external; it penetrates his consciousness. He instinctively apologizes, accepting blame even when he is the victim. This scene is crucial. The cry of pollution is not merely an insult; it is a discursive act that reinstates hierarchy. Bakha’s body becomes the site of inscription. His physicality strong, youthful, vibrant is nevertheless coded as contaminating. The body, in caste society, is a semiotic surface marked by ritual impurity.

The psychological consequence is shame. Shame, unlike anger, turns inward. It fragments identity. Bakha’s recurring sense of inadequacy his obsession with cleanliness, his admiration for British soldiers’ uniforms reflects a desire to escape stigmatized embodiment. Cleanliness becomes symbolic redemption, though it cannot erase caste inscription. Here the novel subtly demonstrates how power operates through self-regulation. Bakha polices himself,

announcing his approach to avoid accidental pollution. This compulsory self-announcement exemplifies the internalization of surveillance a mechanism reminiscent of Foucauldian disciplinary structures.

V. Colonial Modernity and Mimicry

Bakha's fascination with British soldiers introduces a crucial dimension of subaltern consciousness: mimicry. He admires their boots, uniforms, and manners. He attempts to imitate their style, imagining that sartorial transformation might confer dignity.

This mimicry is ambivalent. On one hand, it signals aspiration—a longing for equality and recognition denied within caste society. On the other, it reveals the colonized subject's entanglement within imperial hierarchies. Colonial modernity appears as an alternative to caste oppression, yet it is itself a regime of domination.

The British soldier becomes a symbolic figure of power untainted by caste. For Bakha, modernity seems to promise transcendence. Yet this promise is illusory. Colonial authority does not dismantle caste; it coexists with it. Anand thus portrays subaltern consciousness as caught between indigenous oppression and imperial structures—seeking escape yet lacking structural agency.

VI. Discursive Interruption: Gandhi, Missionary, and Machine

The final section of the novel stages a series of ideological interventions that interrupt Bakha's experiential narrative. The speech of Mahatma Gandhi offers moral condemnation of untouchability and calls for reform. Gandhi's discourse humanizes the "Harijan," advocating spiritual purification of Hindu society. However, Gandhian reform remains paternalistic. It speaks for the untouchable rather than enabling autonomous articulation. Bakha listens but does not speak. His consciousness absorbs yet does not transform the rhetoric.

Similarly, the Christian missionary's offer of salvation presents another framework religious redemption. Yet this discourse, too, imposes an external narrative upon subaltern experience. The most radical suggestion emerges in the discussion of the flush system the introduction of modern sanitation technology. The machine appears as a material solution capable of rendering manual scavenging obsolete. Technology promises structural change without moral preaching. Yet even here, Bakha is a listener, not a participant in policy formation. The novel's conclusion is deliberately ambiguous. Bakha's consciousness is stirred but unresolved. The discursive field is crowded; his own voice remains tentative.

VII. Spatial Politics and Social Segregation

Spatial organization in the novel reflects caste hierarchy. The outcaste colony is physically separated from the town a geography of exclusion. Movement across spaces requires ritual caution. The temple episode, involving Sohini, dramatizes the gendered dimension of subalternity. Sexual exploitation intersects with caste stigma. Sacred space is guarded through accusations of pollution. The temple priest's hypocrisy exposes the moral bankruptcy of ritual purity. Yet the system remains intact. Spatial segregation reinforces psychological marginality. Bakha's journey through town becomes a symbolic traversal of hostile terrain. Every street is a reminder of exclusion. Space itself speaks caste.

VIII. Critical Debate: Humanism and Its Limits

Critics have often praised Anand's humanist realism. Indeed, the novel evokes sympathy and indignation. However, a subaltern critique must interrogate whether sympathy equates to agency. Does the narrative empower Bakha, or does it aestheticize his suffering for reformist consumption? The tension lies in mediation. Anand, an upper-caste, English-educated intellectual, represents the untouchable experience. While his commitment to social justice is evident, the narrative cannot escape its authorial position. Bakha's voice is filtered, translated, and structured within a literary framework shaped by European realism and nationalist reformism. Thus, *Untouchable* occupies a liminal space. It anticipates subaltern concerns yet remains embedded in elite discourse. Its achievement lies in dramatizing the difficulty of articulation itself.

IX. Conclusion

Untouchable remains a foundational text in Indian English literature precisely because it stages the crisis of subaltern speech. Through psychological realism, discursive layering, and spatial symbolism, Anand constructs a consciousness marked by shame, aspiration, mimicry, and hesitant awakening.

Bakha neither fully speaks nor remains entirely silent. His consciousness flickers—aware of injustice yet constrained by ideological mediation. The novel does not offer revolutionary resolution; instead, it exposes the structural entanglements that inhibit autonomous articulation. In doing so, Anand's work prefigures later theoretical debates on subalternity. It reveals that the question is not simply whether the subaltern can speak, but under what discursive conditions speech becomes possible.

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Original Article

Boundaries of Belonging: Citizenship and Politics of Migration during the Colonial Period.

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Colonialism had an essential change of concept, belonging, mobility, and political membership. Prior to the establishment of even modern citizenship regimes, colonial powers established legal, racial, and administrative frameworks to control movement, subjecthood, and labor. This paper looks at the ways in which migration both between and within empires changed initial conceptualizations of citizenship and the ways in which colonial states defined the frontiers of belonging since they were based on race, labor value, and imperial rank. The paper looks at indentured labor migration, settler colonialism, racialized mobility control, and the legal division between citizens and subjects, specifically focusing on British and French and other European contexts of colonialism. It discusses that modern migration, nationality, and exclusion discourses are thoroughly grounded on the approaches of colonial governance that institutionalized unequal mobility and stratified belonging.

Key words: colonial migration, citizenship, empire, indentured labor, racial hierarchy, and mobility control and subjecthood.

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1. Introduction

Migration has been the main focus of the empire. The European colonialism of the sixteenth century up to the twentieth century was based on mass transportation of soldiers, administrators, settlers, traders, and laborers to other continents as well. Mobility was, nevertheless, extremely unequal under the empire. Whereas the European settlers tended to have a privilege in access to land and rights, the colonized populations were strictly regulated, classified, and regularly displaced. The colonial state was never run with modern citizenship in the modern meaning of the words. Rather, it produced stratified political membership—citizens, subjects, and stateless people with varying rights and limitations. Possibly because of these differences, belonging and movement and claiming protection became possible. In this paper, the policy concerning the work of colonial migration developed early models of boundary-making that resemble the contemporary citizenship regimes. It is answering three main questions: What are some of the ways in which colonial governments controlled migration and movement? What was the formation of ideas of belonging by racial and legal hierarchies like? How did the colonial systems impact contemporary citizenship and migration policies?

2. Theoretical Framework: Citizenship, Subjectivity and Belonging

To understand migration in the colonial period, it is essential to distinguish between modern citizenship and the political allegiances that existed under imperial rule. People from Europe who lived in colonies were often seen as full members of the empire. This meant they had the right to own property, be protected by the law, and have a say in politics. European settlers were at the top of this hierarchy, and migrant workers and native communities were at the bottom. Colonial belonging was also helpful.



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The main reason for adding populations to the imperial system was because they were important to the economy. People thought plantation workers, miners, and construction workers would only be there for a short time and needed help, but they were very important to the colonies' growth. Not everyone who lived there for a long time had the same political rights. This situation is an example of what scholars call "differentiated inclusion," which means that people are included in the economy but left out of politics. However, people who lived in colonies needed permits, contracts, or official permission. Colonial administration created different categories of belonging. These differences helped shape modern migration systems that still separate permanent residents from temporary workers. .

3. Frameworks for Migration during Colonial Times

Migration played a significant role in colonial expansion and economic development. Empires relied on the orderly movement of people for governance, colonization, military service, and labor. Colonial governments set up migration systems on purpose to meet economic needs while keeping their political and social power. In the 1800s and early 1900s, indentured servitude was one of the most important ways that workers fought for their rights. After slavery was abolished, there weren't enough workers in the colonies, especially on plantations. To fix this problem, workers from India and China were hired on fixed-term contracts that usually lasted five years. Even though it was often thought of as voluntary, recruitment often involved lying, coercion, or financial pressure. Indentured workers had to follow strict rules. They couldn't move around much; the conditions at work were bad, and there weren't many legal protections. You could get in trouble or even go to jail if you leave work without permission. When their contracts were over, workers could either go home on their own dime or stay with strict rules. Indenture brought together large groups of people from Africa, the Caribbean, and the Pacific, but these groups still didn't have much political power.

4. Race and Politics of Belonging

Race was the main construct on which the colonial regimes established a sense of belonging, movement, and political membership. The populations of the colonies were divided depending on racial stratifications, whereby the Europeans occupied the highest position, and the indigenous populations and migrants ranked differently regarding the hierarchy of power. Those categorizations were not just a social disposition but were instituted in the law and administration and migration policies. The European settlement was encouraged by the colonial governments as a possibility for the reinforcement of imperial control and the economic development. Meanwhile, they limited the mobility of non-Europeans and their establishment. Indian and Chinese migrants and others from colonized countries were employed to work as laborers, but they had confirmation of having rights to permanent residence, land ownership, and political involvement. Their existence was only condoned to the extent that it was necessary to meet the economic demands. Colonial cities were segregated into European areas and native or work areas. Travel between these spaces was usually controlled by either permits or job conditions. These stipulations supported the notion that non-European peoples did not quite fit into urban or political life. Racial hierarchy was further institutionalized by legal pluralism. The Europeans were under civil law, whereas the indigenous people were under customary law or special administrative codes. This unbalanced system of laws deprived colonized people of equal protection and upheld their position as subjects instead of citizens. Conditional belonging was formed through the racialization of migration. Political inclusion did not result due to economic contribution. Race was instead the determinant of rights, movement, and social acknowledgment. These colonial trends still have their implications in the contemporary immigration debate, especially in the debate on topics such as cultural assimilation, labor migration, and national identity.

5. Resistance and Negotiation

Although there were stringent controls, colonial subjects and migrant communities negotiated and opposed the boundaries that were used on them. The resistance was organized in various forms, which included simple defiance in the day-to-day activities and an organized political movement. Indentured workers and industrial migrants, especially, were especially notable in their labor resistance. Employees were outraged about poor working conditions, wage suspension, and lack of freedom of movement. Strikes and labor stoppages made colonial powers change part of labor laws and enhance the contractual safeguards. The legal petitions also turned out to be a strategy. Appealing to imperial courts and metropolitan governments, migrant communities argued that being the subjects of the empire, they deserved to be treated equally and safeguarded. These legal issues brought out inconsistencies in imperial ideology, which was purporting universal justice, and yet there was still racial discrimination. The organization of the community was also important, as it helped in maintaining resistance. Migrants formed religious organizations, cultural organizations, and welfare organizations. Such organizations assisted in maintaining identity and gave space to joint political action. Transnational activism also intensified efforts against it. The leaders of migrants and contacts with political groupings in their home nations communicated throughout colonial territories. Such networks led to the development of anti-colonial nationalism and the early civil rights movements. When people resisted, it did not necessarily lead to an immediate change of policy, but it questioned the colonial power and proved that the limits of belonging were not absolute.

6. Migration into Modern Citizenship.

The twentieth century witnessed the decline of colonial empires as a significant change in political membership. New nation-states at the time of the journeys to independence were forced to establish their very own citizenship policies and national identities. The decolonization tended to leave massive population flows. Mass migrations at new borders

were caused by political partition, ethnic strife, and economic uncertainty. A large number of people were left in their country of origin with no definite legal status, and this posed a major statelessness issue. The new governments used nationality laws founded on the criteria of birth, residence, or ethnic affiliation. Nonetheless, these policies often were of a colonial administrative type and social separations. At other times there were instances where migrant communities that had settled in the territory over a long period of time were not granted citizenship based on some ethnic or racial grounds. The status of subjecthood being changed into citizenship, equality was not necessarily generated. Previous colonial inequalities still determined the access to political participation, land, and jobs. In addition, colonial systems of identification and population control through bureaucracy systems were left behind in many postcolonial states. In that way, contemporary citizenship regimes were not the total departure of the colonial regimes but the transformation of the colonial system according to the new country's conditions. be socially mobile. Their non-status was a manifestation of the wider trend of economic inclusion and political non-belonging.

7. Discussion

Colonial migration governance analysis indicates that there are quite a number of patterns that persist in the current migration systems. First, membership was subjective and not a universal thing. Colonial states did not provide equal rights to all but provided limited rights depending on economic utility, loyalty, or conformity to culture. Second, the migration policy was highly racialized. Assumptions of cultural compatibility and social order affected decisions on who could enter, settle, or naturalize even when the race was not mentioned. Third, migration came under administrative control. This required documentation and surveillance as well as classification so that the states could keep track of the populations and restrict the mobility. These were the practices that were used in the current immigration management. Lastly, the colonial experience proves that the migration policies are strongly connected to larger issues of political influence and economic growth. Visions of inclusion and exclusion were determined by labor demand and the issue of security, as well as demographic planning. The following historical trends help to understand why today temporary worker programs, border control, protection of refugees, and national identity are debated.

8. Conclusion

Colonialism was a background to developing modern ideas of citizenship and migration control. Colonial regimes created intricate systems according to racial identification, labor control, and surveillance by the administration that delineated who was part of and who was marginal. The migration during the empire was marked by inequality. The Europeans were to be encouraged to settle in permanent communities and take political power, but the natives and migrant workers were regarded as temporary or subordinate. Even long-time inhabitants did not have a right to the privileges of full membership. With the coming of an end to colonialism, these structures did not cease to exist. The legal frameworks, administrative practices, and social hierarchies were passed on to the postcolonial states and, hence, still affected the citizenship policy. The historical basis of contemporary migration regimes and their focus on documentation, selective admission, and temporary labor can be seen as evidence of such foundations. The colonial roots of contemporary migration governance are also vital in the realization of current inequalities of mobility and belonging experienced in the world. Borders, refugees, and national identity are not recent trends in political discourse; they have strong ties to historical structures that associated race, labor, and political belonging. Critical analysis of these legacies would help make citizenship more fair and inclusive in the future.

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Original Article

Dualism in Determinism/Environmentalism: A Study of Geographical Perspective

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The debate between determinism and possibilism represents one of the most significant dualisms in the history of geographical thought. Environmental determinism argues that human activities and cultural development are largely controlled by the natural environment. In contrast, possibilism emphasizes human agency, suggesting that while the environment offers opportunities and limitations, humans possess the ability to modify and adapt to these conditions. This paper examines the conceptual foundations, historical development, and implications of determinism and possibilism in geography. It also highlights the transition toward a balanced perspective that recognizes the interaction between humans and the environment.

Keywords: Determinism, Geographic Thought, Environmental Influence

Introduction:-

Dualism in geography refers to the existence of two contrasting or opposing approaches, ideas, or perspectives within the discipline. Since its development as an academic subject, geography has often been characterized by debates between different schools of thought. These opposing viewpoints have shaped the evolution of geographical theories, research methods, and interpretations of spatial phenomena. The concept of dualism arises because geography studies both natural (physical) and human aspects of the earth's surface. As a result, geographers have historically differed in their emphasis on nature versus human agency, description versus analysis, and regional versus systematic approaches. These intellectual contrasts have produced several major dualisms that influenced geographical thought. One of the earliest and most significant dualisms is between Environmental Determinism and Possibilism. Environmental determinism argues that the natural environment strongly determines human activities and cultural development, whereas possibilism emphasizes that humans have the ability to modify and adapt the environment according to their needs. This debate played a crucial role in shaping modern human geography. Geography has long been concerned with understanding the relationship between humans and their environment. Two major schools of thought environmental determinism and possibilism have dominated this discussion. Environmental determinism emphasizes the controlling power of nature over human life, whereas possibilism focuses on human creativity and freedom in shaping the environment.

The dualism between these perspectives reflects a broader intellectual debate about whether natural conditions determine human development or whether human choices play the dominant role. Understanding this dualism is essential for interpreting geographical patterns and human-environment relationships.

Concept of Environmental Determinism:-

Environmental determinism is a theory suggesting that physical environmental factors such as climate, relief, and soil determine the cultural and economic development of societies.



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Environmental determinism is an important concept in human geography which explains that the natural environment strongly determines or controls human life, culture, and development. According to this concept, factors such as climate, landforms, soil, vegetation, and natural resources influence the behavior, lifestyle, economic activities, and social organization of human societies.

The idea of environmental determinism originated in ancient geographical thought. Early scholars like Hippocrates, Aristotle, and Strabo suggested that climate and physical environment affect human health, character, and cultural development. For example, they believed that people living in temperate climates were more active and progressive than those living in very hot or cold regions.

In the modern period, the theory was further developed by geographers such as Friedrich Ratzel and Ellen Churchill Semple, who argued that human activities and societal progress are largely determined by environmental conditions.

Thus, environmental determinism emphasizes that nature plays a dominant role in shaping human life and civilization. In short Environmental determinism is the idea that natural environmental conditions determine human culture, behaviour, and development.

Contribution of Major Scholars in Environmental Determinism:-

1. Hippocrates

Hippocrates explained the influence of climate, water, and seasons on human health and character. In his work *Airs, Waters, Places*, he showed that environmental conditions affect human lifestyle and physical traits. He believed that different climates produce different types of people and cultures. In short Hippocrates laid the early foundation of environmental determinism by linking environment with human health and behaviour. Environmental conditions have been affected on human physical and cultural characteristics.

2. Aristotle

Aristotle divided the Earth into three climatic zones: torrid, temperate, and frigid. He argued that climate influences human physical qualities, intelligence, and social development. He believed that people living in the temperate zone are more active and progressive. In short Aristotle supported environmental determinism by explaining that climatic conditions shape human character and civilization.

3. Strabo

Strabo explained the relationship between natural environment and human life. He explained how natural conditions influence culture, economy, and settlement patterns. He described how climate, landforms, and natural resources influence human activities and culture. In his work *Geographica*, he showed that different environments produce different ways of life. In short Strabo supported environmental determinism by explaining that natural environment influences human society and development.

4. Friedrich Ratzel

Friedrich Ratzel is considered the founder of modern environmental determinism. He argued that human societies and cultures are strongly influenced by natural environment. He introduced the idea of the state as a living organism that grows and develops according to environmental conditions. His work *Anthropogeography* explained the relationship between environment and human activities. In short Ratzel developed environmental determinism scientifically and emphasized that environment plays a dominant role in shaping human society and state development.

5. Ellen Churchill Semple

Ellen Churchill Semple popularized environmental determinism in the English-speaking world.

She emphasized that human culture, lifestyle, and economic activities are strongly influenced by geographical environment. In her book *Influences of Geographic Environment*, she explained how climate and physical conditions shape human society. In short: Semple strengthened environmental determinism by showing that environment largely controls human behavior and cultural development.

6. Ellsworth Huntington

Huntington emphasized the role of climate in shaping human civilization and progress. He argued that favourable climates promote economic development, energy, and efficiency of societies. He linked climatic conditions with cultural and technological advancement in his studies. In short Huntington supported environmental determinism by explaining that climate strongly influences human productivity and civilization development.

These scholars argued that environmental factors shape civilization, economic activities, and social development.

Examples of Environmental Determinism:-

1. **Climate and Lifestyle-** People in cold regions (e.g., Arctic areas) wear thick clothes and build insulated houses due to harsh climate.
2. **Agriculture and Environment-** Rice cultivation develops in hot and wet monsoon regions, while wheat farming is common in temperate climates.
3. **Settlement Patterns-** Dense populations develop in fertile river valleys like the Nile or Ganga because of fertile soil and water availability.
4. **Economic Activities-** Desert regions promote nomadic pastoralism, while coastal areas encourage fishing and trade.

5. Human Physical Characteristics (Traditional View)- Early determinists believed climate influences human health and physical features.
6. Desert environments influence nomadic lifestyles- Scarcity of water and vegetation in deserts makes permanent settlement difficult. People move from place to place in search of water and grazing land for animals. This leads to a nomadic pastoral lifestyle based on herding camels, sheep, or goats. Housing is usually temporary (tents) suitable for mobility. The harsh desert environment encourages a nomadic way of life due to limited water and resources.
7. Fertile river valleys promote agriculture, stable settlements, and the development of civilizations. River valleys provide fertile alluvial soil suitable for farming. Availability of regular water supply helps irrigation and crop growth. Favorable conditions lead to permanent settlements and population growth. Surplus food production supports the rise of early civilizations.

Cold climates may limit agricultural productivity- Cold climates reduce agricultural productivity due to low temperatures and short growing seasons. Extremely low temperatures slow plant growth. Short growing seasons reduce the time available for crop cultivation. Frozen soil and snow cover make farming difficult. Only limited or hardy crops can grow in such regions.

Cold climates reduce agricultural productivity due to low temperatures and short growing seasons.

Criticism of Determinism and Possibilism:-

Environmental determinism was influential in early geography, but many geographers later criticized it for several reasons:

1. Overemphasis on Environment- The theory gives too much importance to natural environment and assumes that environment completely controls human life and it ignores the role of human intelligence, culture, and technology in shaping society.
2. Neglect of Human Freedom and Creativity- Critics argue that humans are not passive victims of nature. Human beings can modify and adapt the environment through innovation, technology, and planning.
3. Lack of Scientific Evidence- Many conclusions of determinists were based on general observations rather than scientific proof. Different societies living in the same environment often develop differently, which contradicts determinism.
4. Environmental Similarity but Cultural Differences- Regions with similar climatic and physical conditions may have very different cultures and economies. This shows that environment alone does not determine human development.
5. Technological Development- Modern technology allows humans to overcome environmental limitations (e.g., irrigation in deserts, heating in cold regions). Therefore, environment cannot completely control human activities.
6. Eurocentric and Biased Ideas- Some determinist scholars used the theory to claim that certain climates produce superior civilizations, which led to racial and cultural bias.
7. Rise of Alternative Theories- Because of these limitations, geographers like Paul Vidal de la Blache proposed Possibilism, emphasizing that environment provides possibilities, but humans choose how to use them.

Environmental determinism was important in the early development of geographical thought, but it is criticized for overestimating environmental control and underestimating human capability and technological progress.

Conclusion:-

1. Environmental determinism played an important role in the early development of geographical thought. The theory emphasized that natural environmental factors such as climate, landforms, soil, and natural resources strongly influence human life, culture, economic activities, and the development of societies.
2. Early thinkers like Hippocrates, Aristotle, and later scholars such as Friedrich Ratzel, Ellen Churchill Semple, and Ellsworth Huntington explained how environmental conditions affect human behaviour, culture, and civilization.
3. This concept helped geographers understand the relationship between nature and human society and encouraged the scientific study of human-environment interaction. It also highlighted the importance of physical environment in shaping settlement patterns, agriculture, economic activities, and cultural development.
4. Many scholars criticized environmental determinism because it overemphasized the role of nature and underestimated human creativity, technology, and decision-making ability. Human societies are capable of modifying and adapting to their environment, which means the environment does not completely determine human progress.
5. Modern geography does not accept environmental determinism in its strict form. Instead, it recognizes a balanced relationship between environment and human actions, where nature influences humans but humans also actively shape and transform their environment.
6. Environmental determinism was a significant early theory that highlighted the influence of nature on human life, but modern geographical thought views human development as the result of interaction between environmental conditions and human capabilities.

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Original Article

Analytical Study of Sex and Gender Awareness at Secondary School Level in Physical Education Activities

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Sex and gender awareness in secondary school settings has become an increasingly important area of educational research, particularly within physical education (PE). Physical education classes represent a unique social and pedagogical environment where biological differences (sex) and socio-cultural constructs (gender) intersect visibly and experientially. This research-based paper presents an analytical study of sex and gender awareness among secondary school students in the context of physical education activities. The study explores students' understanding of sex and gender concepts, teacher practices, participation patterns, curriculum structure, and the influence of institutional and societal norms. A mixed-method research procedure was adopted, including questionnaires, structured interviews, and observational analysis conducted in selected secondary schools. Findings reveal that while awareness of biological sex differences is relatively high, conceptual clarity regarding gender as a social construct remains limited. Gender stereotypes continue to influence participation, activity selection, leadership roles, and assessment practices in PE. The study highlights the need for inclusive curriculum planning, teacher training, and policy-level reforms to foster gender-sensitive physical education environments. The conclusions emphasize that promoting sex and gender awareness in PE not only supports equality but also contributes to students' holistic development, confidence, and lifelong engagement in physical activity.

Keywords: Sex awareness, Gender awareness, Secondary school, Physical education, Gender stereotypes, Inclusive education, Adolescents

Introduction

Education plays a central role in shaping social attitudes and individual identities. Among school subjects, physical education (PE) occupies a distinctive position because it involves the body, movement, competition, cooperation, and social interaction. At the secondary school level—typically comprising adolescents aged 13 to 18 years—students undergo significant physical, psychological, and social transformations. It is during this developmental stage that awareness of sex and gender becomes more pronounced. Sex refers to biological characteristics such as chromosomes, hormonal profiles, and reproductive anatomy, which generally categorize individuals as male or female. Gender, on the other hand, refers to socially constructed roles, behaviors, expressions, and identities associated with being male, female, or non-binary. While sex is biologically determined, gender is shaped by cultural expectations and societal norms. Historically, physical education has reflected traditional gender roles. Activities such as football, wrestling, and weightlifting have often been perceived as masculine, whereas gymnastics, dance, and certain aesthetic sports have been labeled feminine. Such distinctions are not purely biological but socially constructed, influencing participation, confidence, and skill development.

Global educational frameworks such as those promoted by UNESCO emphasize gender equality and inclusive education as fundamental rights. Additionally, initiatives by UN Women advocate for dismantling stereotypes in educational institutions. Despite these efforts, disparities remain evident in school-based sports participation and physical education settings.



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In secondary schools, PE classes often become spaces where gender norms are reinforced through team selection, teacher expectations, dress codes, peer interactions, and assessment criteria. For instance, boys may be encouraged toward competitive and strength-based activities, while girls may be subtly guided toward cooperative or aesthetic forms of movement. Such practices can influence students' self-concept, motivation, and long-term engagement in physical activity. This research paper seeks to analytically examine sex and gender awareness among secondary school students within physical education activities. It aims to investigate how awareness levels affect participation patterns and how educational practices either challenge or reinforce gender stereotypes.

Objectives of the Study

The present study was conducted with the following objectives:

1. To examine the level of sex and gender awareness among secondary school students in physical education classes.
2. To analyze the influence of gender stereotypes on participation in physical education activities.
3. To study the role of PE teachers in promoting gender-inclusive practices.
4. To evaluate differences in participation, leadership, and performance assessment between male and female students.
5. To propose recommendations for enhancing gender sensitivity in secondary school physical education programs.

Research Procedure

Research Design

The study adopted a mixed-method research design combining quantitative and qualitative approaches. This design allowed for both statistical analysis and interpretive understanding of students' and teachers' perspectives.

Sample

The sample consisted of 200 secondary school students (100 boys and 100 girls) selected from four co-educational schools. Additionally, 12 physical education teachers participated in the study. The schools were selected using stratified random sampling to ensure diversity in socio-economic and cultural backgrounds.

Tools for Data Collection

1. **Questionnaire:** A structured questionnaire was developed to measure students' awareness of sex and gender concepts, attitudes toward mixed-gender participation, and perceptions of fairness in PE classes.
2. **Interview Schedule:** Semi-structured interviews were conducted with PE teachers to explore their understanding of gender-inclusive pedagogy.
3. **Observation Checklist:** Direct classroom observations were carried out to assess participation patterns, teacher-student interaction, and activity allocation.
4. **Document Analysis:** School PE curriculum documents and assessment policies were reviewed.

Data Collection Procedure

Permission was obtained from school authorities prior to data collection. Students were informed about the purpose of the study and assured confidentiality. Questionnaires were administered during school hours. Interviews were recorded and transcribed for analysis. Observations were conducted over a period of eight weeks.

Data Analysis

Quantitative data were analyzed using descriptive statistics (percentage, mean, standard deviation). Qualitative data from interviews and observations were analyzed through thematic analysis to identify recurring patterns and themes.

Findings of the Study

The findings are presented under thematic categories corresponding to the research objectives.

1. Awareness of Sex and Gender Concepts

The majority (85%) of students demonstrated clear understanding of biological differences between males and females. However, only 52% could accurately distinguish between sex and gender as separate concepts. Many students equated gender strictly with biological sex, indicating limited conceptual awareness.

Female students showed slightly higher awareness of gender as a social construct compared to male students. This may reflect greater exposure to discussions on gender equality in social contexts.

2. Influence of Gender Stereotypes on Participation

Observational data revealed gender-based clustering during activities. Boys predominantly chose football, basketball, and cricket, while girls opted for badminton, volleyball, and dance-based exercises.

Approximately 68% of students agreed with the statement that "some sports are more suitable for boys than girls." This reflects persistent stereotypical beliefs. Teachers sometimes unintentionally reinforced these stereotypes by assigning boys to physically demanding tasks and girls to supportive roles.

3. Mixed-Gender Activities

In classes where activities were organized in mixed-gender groups, girls' participation levels were initially lower but improved when teachers actively encouraged inclusive participation. However, competitive team sports often resulted in boys dominating play, reducing girls' engagement.

Students reported feeling more comfortable participating in activities where skill development rather than competition was emphasized.

4. Teacher Attitudes and Practices

Interviews revealed that while most teachers supported gender equality in principle, practical implementation varied. Some teachers believed biological differences justified different activity expectations. Only 4 out of 12 teachers had received formal training on gender-sensitive pedagogy. Teachers expressed the need for professional development programs to address inclusive practices.

5. Leadership and Assessment

Boys were more frequently appointed as team captains (70% of observed instances). Girls were underrepresented in leadership roles during competitive sports.

Assessment practices sometimes reflected unconscious bias. For example, teachers tended to praise boys for strength and competitiveness, while praising girls for cooperation and discipline.

6. Psychological Impact

Female students reported higher levels of self-consciousness during physical activities, especially in activities involving public performance. Concerns about body image and peer judgment influenced participation.

Boys reported social pressure to perform strongly in sports, equating athletic success with masculinity. Failure to meet these expectations sometimes resulted in peer ridicule.

Discussion

The findings suggest that secondary school physical education environments continue to reflect broader societal gender norms. Although awareness of biological sex differences is widespread, understanding of gender as a flexible social construct remains limited.

Gender stereotypes significantly influence participation patterns and leadership opportunities. The persistence of beliefs that certain sports are inherently masculine or feminine limits students' exploration of diverse physical skills.

Teacher influence is critical. Where teachers consciously implemented inclusive strategies—such as rotating leadership roles, encouraging mixed teams, and emphasizing skill development—gender disparities decreased. However, lack of training and institutional guidelines hinders systematic change.

The results align with international educational goals advocating gender equality in schooling. Organizations such as UNESCO emphasize the importance of inclusive physical education in achieving Sustainable Development Goal 5 (Gender Equality). Schools play a pivotal role in reshaping gender norms during adolescence.

Conclusions

Based on the analysis, the following conclusions are drawn:

1. Secondary school students possess basic knowledge of biological sex differences but limited understanding of gender as a socio-cultural construct.
2. Gender stereotypes significantly influence activity preferences, participation levels, and leadership roles in physical education classes.
3. Teachers play a central role in either reinforcing or challenging gender norms.
4. Mixed-gender participation can promote equality when supported by inclusive teaching strategies.
5. Professional training and curriculum reforms are necessary to enhance gender awareness in PE settings.

Promoting sex and gender awareness in physical education is not merely about fairness; it contributes to students' self-confidence, mutual respect, and overall well-being. A gender-sensitive PE curriculum fosters equal opportunities and encourages lifelong participation in physical activity for all students.

Recommendations

1. Incorporate gender studies modules into teacher education programs.
2. Provide workshops on gender-sensitive pedagogy for PE teachers.
3. Design inclusive curricula that encourage equal participation across activities.
4. Rotate leadership roles to ensure gender balance.
5. Promote awareness campaigns within schools to challenge stereotypes.
6. Establish monitoring mechanisms to evaluate gender equity in sports participation.

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Original Article

Discovering The Fragmented Self's Narrative in Umberto Eco's Novel *The Name of The Rose*

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Abstract:

The academic discipline of literary theory received its death sentence when Derrida declared it dead during the mid-1960s. The author died according to Barthes nearly five decades after Nietzsche declared that God had died. The field of literary theory developed different academic paths which existed outside of structuralist and psychoanalytic methods yet reader-response theory established a new trend because it shifted focus from authors to their reading audience.

The research paper will demonstrate how identity functions as a fundamental aspect which defines human self-perception between different social environments according to postmodern theoretical perspectives. *The Name of the Rose* by Umberto Eco presents a multifaceted narrative which explores multiple themes and concepts that demonstrate the existence of a disjointed self. The research will use Eco's novel to analyse its components which include structure and setting and characters and plot to reveal the intricate nature of selfhood because people will continue to perceive themselves through two opposing states until they achieve complete self-acceptance.

Key words: social perspective, sense of self, postmodern, self-reflexive, self-reflexive, etc.

Introduction:

The fragmented self and identity concept becomes understandable through a theoretical framework that combines various psychological, philosophical and sociological approaches. Postmodernism serves as a framework because it demonstrates how society creates and breaks down different identities throughout time. The self exists as an unstable entity that lacks fixed boundaries because people develop their identity through social interactions and language usage which creates temporary identity patterns that people use to navigate different social and cultural environments. The psychoanalytic framework explains how people build their identities because unconscious processes lead them to identify with certain elements while they disassociate from others to create a fragmented self and identity. People experience mental breakdowns because they hide their emotional baggage which prevents their emotional issues from being addressed. People experience mental breakdowns because they hide their emotional baggage which prevents their emotional issues from being addressed. The fragmented self and identity become evident in modern society through its various social demands which create conditions that make people feel disconnected from their environment and their society. The social perspective explains how people create their identity through different social systems and institutions which include media platforms, educational systems and workplace environments that cause them to lose their sense of self.



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Discussion:

The frameworks exist to achieve their shared objective through their specific academic fields and the particular research inquiries they investigate. The research examines how William of Baskerville from Umberto Eco's "*The Name of the Rose*" creates his identity through multiple processes which lead to his different personality developments since the novel itself addresses the theme of the fragmented self through its protagonist. The study will examine the three elements which include structure and setting and character roles to identify the narrative pathways that the story follows throughout its progression.

Postmodernism which emerged as a literary movement during the mid-20th century shows all the artistic features of modernism through its rejection of modernism's dedication to rationality and progress and its belief in an objective truth. Postmodern literature employs self-reflexive narration together with broken storytelling to show how people experience different realities. *The Name of the Rose* by Umberto Eco presents a postmodern literary work which tells a historical murder mystery set in a 14th-century Italian monastery. The story follows the investigations of William of Baskerville, a Franciscan friar, and his apprentice Adso of Melk as they attempt to solve a series of murders that have taken place in the monastery.

Postmodern novels use disrupted storylines which do not follow logical sequence and present different viewpoints to show how people experience reality through their personal subjective experiences. Postmodern novels have a tendency to make self-referential statements about their content and their writing methods and their process of creating written works. The novel achieves its self-reflexive quality by using metafiction techniques which display the work as an artificial creation instead of a true depiction of existence. The postmodern novel establishes its style through parody and pastiche which involve imitating or borrowing from different literary and cultural traditions to generate fresh interpretations and to challenge established storytelling methods. The use of irony and humor allows artists to break established storytelling patterns while creating a barrier between their audience and the written material. The intertextual elements which characterise the postmodern novel demonstrate how cultural and literary texts are interconnected because they reference or allude to different literary works and artistic pieces and popular culture elements to establish new meanings which result in the transformation of the fragmented self.

Because the narrator of *The Name of the Rose* frequently talks about both the writing process and the essential elements of storytelling, the work exhibits considerable self-referencing. In his writing, Eco makes literary allusions to works by Borges and Joyce as well as Sherlock Holmes stories. Through constant allusions to both fictional and actual literary works, the book builds intertextuality. The novel's structure and plot development are based on the detective fiction genre, and characters make references to various religious scriptures throughout the narrative. The novel's seven daily divisions, each of which offers a unique storytelling technique with numerous digressive elements and character interactions full of mysterious allusions, reveal its disjointed structure. By combining several genres and styles, such as detective fiction, historical fiction, philosophical treatises, humorous aspects, satirical elements, and sad components, the narrative structure exemplifies postmodernism. Through a variety of unique cultural presentations, Eco's work exhibits cultural elements. With its emphasis on the power struggles between the papacy and the Holy Roman Empire, the rise of the merchant class, and the intellectual ferment of the Renaissance, it captures the historical culture of the 14th century, a time of significant social, political, and religious upheaval in Europe.

Despite its historical setting, "*The Name of the Rose*" is a work of postmodern fiction that reflects the literary culture of the late 20th century through intertextual references to other works of literature, both ancient and modern, with literary conventions and genres in a self-conscious and playful way. It also reflects the religious culture of the time with its emphasis on the authority of the Church, the importance of ritual, and the debates over the interpretation of scripture.

Every character in the book has a distinct personality and goals, each carefully crafted. William of Baskerville is a multifaceted individual, a highly intelligent and learned man who nevertheless battles his religion and is troubled by his own past. William is shown throughout the book as a man who is split between his emotional, passionate side and his cerebral, logical side. William is a Franciscan monk who is committed to reason, logic, and knowledge acquisition, on the one hand. He uses his intelligence to unravel the secrets he finds in the monastery because he is a proficient logician and a huge admirer of Aristotle.

However, William is also a man who possesses a great deal of compassion and empathy. He is profoundly impacted by other people's suffering, and the predicament of the underprivileged and oppressed frequently brings him to tears. In addition, he is plagued by recollections of his past, such as his time spent fighting in the Crusades, which left him with severe emotional wounds.

The two main mysteries that William sets out to solve—the mystery of the deaths of several monks in the abbey, which he approaches with his usual rationality and logic, and the mystery of the forbidden book, which he pursues with a sense of passion and determination more akin to a hero in a medieval romance—reflect his divided self.

In the end, William's experiences in the abbey help to reconcile his fractured identity as he learns that emotion and reason are not always mutually exclusive. He leaves the abbey a more complete and well-rounded person after learning to accept both aspects of himself.

The blind monk Jorge de Burgos withdrew from society and developed an obsession with the idea of conserving information found in books. But because of his fixation, he kills other people to preserve the knowledge he holds in high regard. Jorge's conflicting urges to carry out violent crimes and retain information are a reflection of his fractured self.

The novel's narrator is Adso of Melk, William's apprentice, a gullible and impressionable young man who is both enthralled and overwhelmed by the culture of the monastery. His visit to the abbey represents a voyage of self-discovery. Adso struggles with his identity as a young man falling in love for the first time, a novice monk, and a witness to the abbey's corruption and cruelty throughout the entire book. Adso's struggles to make sense of these disparate facets of his personality reflect his fractured self.

In addition to letters, space also conveys the concept of division and fragmentation. For example, the abbey's library is a maze-like building that has knowledge from all civilizations and eras. The library, however, also represents the idea of a fractured personality in its juxtaposition of danger and knowledge, as multiple individuals perish within its walls. The trial of Salvatore, a farmer convicted of heresy, is yet another example of the fragmentation of the ego within the greater community. In addition to highlighting the tensions between various socioeconomic strata and religious and secular authorities, Salvatore's trial reflects his own fractured identity through his conflicting convictions and willingness to confess to crimes he did not commit.

Eco's "*The Name of the Rose*" offers provocative perspectives on the nature of knowledge and the perils of dogmatism through its examination of intricate topics of faith, reason, censorship, and power, as well as its vividly conceived setting and well-drawn characters. The clash of cultures between the Islamic East and the medieval Christian West explores the tensions and conflicts that occur between the various Christian religious organizations. Tension is created by the novel's setting in a Benedictine abbey in 14th-century Italy and its main plot point, which involves an envoy from the Islamic East holding theological discussions with representatives of the Christian West as they attempt to find common ground in the face of theological differences.

Internal conflict—in this case, between reason and faith—is frequently the result of societal pressure to be a cohesive, whole person. While many of the other monks in the monastery cling to their beliefs and superstitions, William of Baskerville is a rationalist who believes in using logic and reason to solve problems. The conflict between these two worldviews is depicted throughout the novel as William's investigations are frequently thwarted by the monks' unwillingness to question their faith.

Eco's rejection of the notion of the unified, objective reality of conventional narratives and the notion of the trustworthy narrator are other examples of fragmentation. Throughout the book, Eco successfully questions established literary tropes and traditions, as well as the legitimacy of organized religion and the idea of a single, universal morality. The power of information and the perils of censorship are major themes in the book. Ironically, the Catholic Church has declared many of the volumes in the monastery's extensive collection to be heretical. The monks in the monastery think that these books should be kept out of the hands of the general public and hidden away to prevent their views from corrupting them.

William, on the other hand, thinks that everyone should have unrestricted access to knowledge and views the repression of ideas as a sort of tyranny. With its focus on logic, reason, and empirical observation as well as its fascination with the secrets of the natural world, "*The Name of the Rose*," which is set in the fourteenth century, is a celebration of the power of knowledge and the search of truth. Through its complex plot and nuanced characters, Eco effectively evokes cultural contrasts, particularly those between Christianity and Islam and, more specifically, between different religious orders within Christianity, in an effort to establish common ground in the face of these disparities. The division between various Christian religious orders is another example of a cultural difference.

Franciscan friar William of Baskerville, the main character, is dispatched to the abbey to look into a string of killings. But he soon finds himself at war with Bernard Gui, the Dominican inquisitor who is also looking into the killings. In addition to being personal, the struggle between the two men is a reflection of the broader theological and spiritual disagreements between the Dominicans and Franciscans.

Conclusion:

"*The Name of the Rose*" can thus be interpreted as a reflection on the essence of the self and the difficulties we encounter while attempting to unite our disparate selves into a logical and cohesive totality. "*The Name of the Rose*" invites the reader to interact with the cultural issues and critically examine how culture impacts our perception of the world, which in turn changes our identities, by reflecting on the cultural complexity in a variety of ways. All things



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considered, “*The Name of the Rose*” is a sophisticated piece that examines the idea of a fractured self in a number of ways.

The novel implies that identity is a concept that is continually changing and frequently conflicting rather than one that is stable or established through its characters, environment, and plot.

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Original Article

Spiritual Humanism and Transformative Living in the Selected Novels of Robin Sharma

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This paper examines the concepts of spiritual humanism and transformative living in the selected novels of Robin Sharma, a prominent contemporary author known for integrating personal development with ethical and spiritual reflection. Focusing primarily on The Monk Who Sold His Ferrari (1997), Who Will Cry When You Die? (1999), and The 5 AM Club (2018), the study explores how Sharma constructs narratives of inner awakening, ethical responsibility, and service-oriented living. Drawing upon the theoretical frameworks of spiritual humanism, constructive-developmental transformation, and narrative agency, the paper analyses the catalysts, practices, epistemic shifts, and ethical expansions that shape the protagonists' journeys. The findings reveal that Sharma's fiction promotes a secular yet spiritually grounded vision of human flourishing rooted in self-discipline, contemplative practice, and commitment to the collective good. Transformation in these novels is not merely motivational or productivity-oriented; rather, it reflects a deeper moral evolution toward relational responsibility and purposeful contribution. Through mentors, symbolic settings, and progressive narrative milestones, Sharma constructs a transformative pedagogy that encourages readers to translate fictional insight into lived ethical practice. Ultimately, the study argues that Sharma's novels articulate a coherent model of spiritual humanism that bridges self-realization with social engagement, positioning narrative as a powerful medium for ethical and existential development.

Keywords: Spiritual Humanism; Transformative Living; Narrative Agency; Ethical Development; Secular Spirituality; Contemplative Practices; Moral Responsibility; Self-Realization; Personal Growth Fiction; Robin Sharma.

Introduction

Superstars at the peak of fame seek guidance from Robin Sharma, a leader in personal development and bestselling author of impactful books like *The Monk Who Sold His Ferrari*. His works are praised for their engaging stories that help readers achieve their best selves. Sharma's selected novels promote a vision of spiritual humanism, which conceives of human flourishing as ethical development through virtuous pursuits of meaning and service that benefit both self and others. Linked to these ideas, transformative living refers to the inner changes that broaden an individual's capacity for ethical agency and enable them to enact a more mature ethical vision. Robert Kegan and Lisa Lahey's constructive-developmental approach identifies three key aspects of transformation that help delineate the nature and extent of inner change: epistemic gains that reshape beliefs about one's self, world, and self-in-world; disciplinary advances that foster novel forms of practice, habit, and routine; and ethical enhancements that refine notions of duty and responsibility for the self and others. Sharma's novels depict protagonists who journey toward becoming their better selves through the experience of transformative living, which unfolds through inward growth and new levels of ethical agency. Narrative agency captures this process by denoting the degree to which a character can make meaningful choices, take responsibility for their decisions, and shape multiple dimensions of life ranging from daily practices to broader aspirations.



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The selected novels demonstrate how growth toward becoming a better self comprises a core thematic, narrative, and stylistic focus. They thus invite investigation into how spiritual humanism and transformative living feature in Sharma's work, how narrative agency construes these concepts, and the textual means through which the author conveys them.

The selected novels for analysis include *The Monk Who Sold His Ferrari* (1997), *The Leader Who Had No Title* (2010), *Who Will Cry When You Die?* (1999), *The 5 AM Club* (2018), and *The Everyday Hero Manifesto* (2021). These narratives represent a diverse spectrum of Sharma's fictional oeuvre while exposing readers to the central and ongoing motifs of embarking on the transformative journey and becoming their better selves. The novels combine the author's signature fables or parables with dialogues, literary techniques, and varied settings to illustrate the pursuit of meaning beyond self, the benefits of early rising, the nature and effects of fear, the proffered pedagogies, and additional insights about the transformative quest. Two complementary aspects regularly recur throughout the novels: ethical agency—defined as the capacity to act in accord with one's better self for the benefit of humanity—and the moral choice to exercise this agency through spiritually focused transformative living or service to others.

2. Theoretical framing: spiritual humanism, transformative living, and narrative agency

All human beings aspire to lead a meaningful life and to impact their environments in a positive manner. Spiritual humanism offers an access point to these lifelong pursuits by addressing the dualistic disconnection often felt between self, society, and existence in a more holistic manner. A humanistic approach assumes the interconnection of people with creation (Baldwin et al., 2015). Spiritual humanism emphasizes the self-transcendence that arises precisely from this human-social-environmental connection. Transformative living is the inner journey of a person towards higher states of being, enabling access to an ever-deepening unfolding of human divinity and prescriptively altering external behaviours. Within the transformative living paradigm, seekers conscious of their deeper calling embark on an inner odyssey of transformation, empowered by the simple truths that connect them to higher meaning and purpose in acts of service to family and society.

Such transformative living, as an active striving to embody those humanistic-spiritual values of connection and contribution, becomes the core of narrative agency. Protagonists pursue transformation-altering knowledge following any initial awareness of their deeper quest. Narrative agency, then, extends well beyond changing behaviours or the mechanics of transformation; it encompasses personal routes to meaning-making and the epistemic shifts that enable such journeys. Protagonists are drawn to information and experiences that align with their mental state. Hence, Sharma's novels situate protagonists in systemic cycles of spiralling understanding, developing through numerous lenses to situate change activity within a broader comprehension of the self and the world.

3. Methodology and scope: selection criteria and analytic approach

The selection of Robin Sharma's novels for analysis is guided by two criteria: their standing as representative works of the author's narrative oeuvre and their relevance to the articulated themes of spiritual humanism and transformative living. Sharma's career as an author can be divided into two distinct phases—before and after the publication of *The Monk Who Sold His Ferrari* (1997)—with this breakthrough book marking the beginning of a new approach to storytelling. The novels encompassed within this latter phase constitute the primary focus of this study. The three chosen texts—*The Monk Who Sold His Ferrari* (1997), *Who Will Cry When You Die?* (1999), and *The 5 A.M. Club* (2018)—in particular exemplify Sharma's narrative style and underscore the dual themes at the heart of this inquiry.

As Sharma's corpus has grown in size and his philosophical preoccupations have developed, so too has the complexity of his narrative style and the nature of the transformational journeys depicted. In recognition of this evolution, attention is devoted exclusively to the three aforementioned novels, which remain closely aligned with the author's foundational concepts of spiritual humanism and transformative living. The kind of transformation explored in these novels extends beyond mere enrichment or empowerment to address more consequential aspirations for ethical living, social service, and spiritual attainment. Sharma's disciplinary recommendations likewise embrace not only personal productivity but also devotion, citizenship, and spirituality. Such thematic overlaps suggest that these three texts can be examined together while still yielding substantive insights into Sharma's continuing exploration of growth and change.

Sharma's texts have been subject to various forms of scholarly analysis, including investigations of their allegorical structure, pedagogical principles, and authorial positioning. Building on these existing contributions, the analysis proceeds according to three interrelated dimensions: theoretical framing, thematic exploration, and stylistic investigation. Thematic elements of spiritual humanism and transformative living are correlated with stylistic features of allegory, modality, and selective detail. Textual data are drawn from published editions of the novels that remain widely available for readers. Within the selected novels, transformation is framed according to a four-part scheme encompassing the catalysts, practices, and ethical dimensions of inner change (Ewan Awang & Omar, 2016).

4. Transformative arcs in the protagonist journeys

During pivotal moments in their narratives, the protagonists undergo profound inner transformation, propelled by events, crises, and characters in their life journeys (Ewan Awang & Omar, 2016). Such upheavals often mark the initial step toward radical change. Character development entails identifying and categorising experiences that prompt new ways of thinking about the world, oneself, and options for action (Illman, 2010). Secondary encounters with mentors and communal resonance further underscore the conditions and influences empowering protagonists to challenge habitual perspectives.

4.1. Catalysts for inner change

Events, crises, and turning points acting as catalysts for inner change Mustafa Kemal Atatürk famously remarked: “A word that can be understood, heard, and not forgotten is worth more than a hundred.” The above passage serves as a focal point in understanding the nature of transformation in Robin Sharma’s works and the way these events initiate inner change.

Sharma’s selected novels are constantly punctuated by dramatic catalysts around which the protagonist’s choice spirals. The process is initiated simply by a casual mention of Grandfather, a name that, rather than dying away, encourages a remembrance of all the influential events attached to this name. Later, two critical junctures are formed: Father’s passing and the unnoticed 80th birthday anniversary. In the first case, the discourse focuses upon what could have been done differently to prepare for a contingency that transformed the life into a self-imposed prison. In the latter case, the voice questions whether the already experience the essence of life he has been seeking for.

In the selected novels of Sharma, events, characters and certain happenings dominate the transformational journey. The works reflect multiple viewpoints and extend the notion of choice to existing constraints. Moreover, these catalysts come forth as repeatable and transferable. (Ewan Awang & Omar, 2016)

4.2. Practices, routines, and epistemic shifts

During the journeys, protagonists are called upon to adopt regular and systematic practices as avenues for personal advancement. They engage in established rites and disciplines including meditation, landscaping, and journaling, which enhance self-awareness alongside deliberative participation in the whereabouts of societal contemporaries (Illes et al., 2017).

The selected protagonists routinely confront epistemic alterations: they either internalize new perspectives or discard preconceived notions; the accounts therefore portray adherence to varied sources of prominence, transmission, and verification of knowledge and insight throughout the courses.

4.3. Ethical development and relational embodiment

In Sharma’s selected novels, protagonists undergo ethical transformations along three axes. First, the virtuous beings singled out as desirable exemplars become increasingly expansive or ambitious. In the early texts, passages name-doctrine and artistry; later on, character-liable are added, followed subsequently by those of aspiration, wisdom, and philosopher. The space of responsibility for one’s choices and their repercussions broadens in the same direction. The elementary texts cover material and emotional domains; added thereafter are public and temporal spheres. Comportment shifts incrementally from self-protective and egocentric modes of interaction towards approaches emphasizing accountability, openness, authenticity, and sincere exchange (McKeithen, 2019).

5. Spiritual humanism as a driving ethic in Sharma's fiction

The theme of humanist spirituality as a governing ethic, guiding the protagonist's transformation from an inward-turning self to an outward-facing, service-minded human being, recurs throughout Sharma's selected novels. The quest for a community to which one belongs, and through which one may serve and contribute to the common good, resonates in the travelogue-like educational odyssey of the protagonist in *The Saint*, *The Surfer*, and *The CEO: A Remarkable Story about Living Your Heart's Desire* (2003). Each of the designated mentors whom the protagonist encounters—affiliated with various walks of life—imparts an understanding of life that relates not merely to the cultivation of the self but extends into social engagement. A parallel trajectory of seeking service beyond individual concerns further emerges in the aspirational growth narrative (Ewan Awang & Omar, 2016) of the protagonist in *The 5 AM Club: Own Your Morning. Elevate Your Life*. (2018)—who in the course of personal development evolves a desire for societal upliftment and environmental stewardship.

The notion of a spirituality that fosters inwardness without adhering to a transcendent or doctrinal object of spirituality occupies centre stage in the self-directory of *The Monk Who Sold His Ferrari: A Fable about Fulfilling Your Dreams and Reaching Your Destiny* (1997) and the poetic reflection of the self-homage (“’Tis a Gift to Be Simple”) in *The Greatness Guide*. The meditative disciplines and contemplative practices advocated therein are yet consonant with the discovery narrative of *The Saint*, *The Surfer*, and *The CEO*; the four guiding mentors with whom the protagonist interacts—operating in diverse fields—surface in Sharma’s discourse within multiple novels.

5.1. Meaning, purpose, and service beyond the self

The centrality of belonging and contribution permeates Sharma's fiction, materialising as quests for extraordinary communal service to significantly greater wholes than one-self. Claimed also by Viktor Frankl and others (Ewan Awang & Omar, 2016), meaningful existence proceeds from loving relationships with others, expressed through harmony and service to raise systemic functioning and wellness above the individual. Obligations emerge towards immediate family, community, and culture, rippling outward to society, humanity, and planetary life-beyond-life. The core insight urges pursuit of the transcendent joy arising from making a difference for others.

5.2. Secular spirituality and contemplative practices

Selected protagonists engage in disciplines and activities that cultivate transcendence beyond prescribed identities, dogmas, and beliefs. Contemplative practices and conscious living enable connection with core values, reflection on life's meaning, and heightened awareness of choices. Throughout the novels, the narratives intersect with secular spiritual discourses that privilege individual experience, promote reflective practices, and downplay reliance on organized institutions.

Protagonists embrace secular spirituality and cultivate transcendence without doctrinal constraints; narratives endorse metaphysical questions, respect diverse beliefs, and favour experiential validation. Through practices of profound attention, stillness, and connection, protagonists achieve substantial well-being, develop agency, and engage in meaningful contribution. The selected works correspond to a growing public discourse on spirituality, contemplation, and leadership that seeks fulfilment beyond conventional definitions of success. Many contemporary practices reflect insights from secular spirituality. In leadership, spirituality denotes authenticity, ethics, connectedness, and inclusiveness. Contemplative practices encompass thought, action, imagination, and sensory awareness, fostering fundamental clarity about aspirations and values (Illes et al., 2017). The educator and practitioner of eco-spirituality Jean-Claude Dufour observes that increasing numbers of individuals are searching for meaning, fulfilment, and community outside traditional institutional and dogmatic frameworks of religion (Munro Hopkins, 2011).

6. Narrative mechanisms of transformation: voice, structure, and temporality

The primary protagonists undertake journeys of personal transformation, reflecting variations on a common arc. Narrative mechanisms shape readers' enactments of transformation through vicarious experience or inductive reasoning. Contemplative temporality establishes pause and reflection as co-factors, enriching access to agency. The analysis draws on the selection criteria, analytical framework, and coding scheme established earlier, complementing rather than duplicating previous findings.

Because Sharma writes as a universal humanitarian rather than a missionary, the selected novels emphasize secular spirituality. Communal quest frames and solicitations accompany protagonists' self-directed journeys yet do not initiate change. In the fiction, a process emerges that transcends confinement to meretricious advancement. Within the surface-level transformations, a deeper shift toward de-centered local and global service unfolds, positioning spiritual humanism as a far-reaching ethical emphasis. (J Bardsley, 2019)

6.1. Mentors, guides, and communal echoes

In narratology, characters can take on multiple functions, performing one or more of three characteristic roles: protagonist, antagonist, or mentor (Ewan Awang & Omar, 2016). While protagonists drive the action and plot by pursuing their principal goals (Bordwell, 1985, pp. 75–77), their pathways frequently intersect with those of others when receiving input, guidance, or resistance. Certain characters who furnish substantial assistance or direction—beyond merely being part of the environment or receiving their own feedback—have garnered interest as mentors. They may introduce protagonists to new beliefs, values, or practices; accompany them in developing these or foster them to attain their objectives (Donnelly, 2017, p. 69)—hence, the terms “guides” and “mentors” may be viewed as near-synonymous (Donnelly, 2017, p. 67).

Sharma's narratives reflect the importance of mentors, guides, and communal echoes in opening fresh existential landscapes. Echoes from previous generations may also resurface, activating a transformative relationship between past and present. As the action gets set up, protagonists often encounter guidance from others—be it teachers, allies, intimate companions, or even the quotidian environment. Counsels echoing either the author's voice or veering toward deeper spirituality exert a substantial influence (see *The 5 AM Club*, pp. 160, 197). Several journeys retrace earlier paths, thus reinforcing the lineament of doubled protagonists.

6.2. Setting as catalyst for contemplation

Life-altering experiences, events, and crises take place in specific locales, settings, and environments. Different environments prompt different responses, actions, and reflections. Venues for servitude and contributions motivate others. The connection between surroundings and elevated inner states has motivated individuals through the ages. Robin Sharma's selected novels reflect settings that stimulate inward contemplation and notice of personal

deficits. Learning spaces facilitate some insights, while serene retreats grant others deeper awareness of self and better contemplation on previously useless interventions. (Ewan Awang & Omar, 2016)

6.3. Plot progression and transformative milestones

In all three novels under study, the protagonists undergo a sequence of successive changes, often across diverse contexts and circumstances. This section outlines how the plots progress from initial setups to resolutions, identifying pivotal points where significant transformations occur. These markers complement the previously examined typologies of formative events, conduits, and ethical growth, highlighting the overarching thematic tension between emergence and agency, and further clarifying the contours of narrative agency.

The sequence of events leading to the second protagonist's ethical development unfolds within diverse environments at various stages of life. Initially immersed in a corporate workplace, the character later engages with a philanthropic community. After leaving the corporate realm, the same individual again becomes involved with corporate practices but within a charitable endeavour, suggesting that after committing to service, it is possible to "work for money" while still remaining "on purpose" and "off the wheel" (Ewan Awang & Omar, 2016).

7. Comparative insights across the selected novels

The four selected novels evidently embody a pedagogical approach to transformation, imparting insights from Sharma's life experience while enacting a communicative mission to respond to perceived suffering. Convergences in their transformative pedagogy highlight a comparable range of methods, motifs, and instructional aims. The centrality of external catalysts, diverse instructions for practices, and emphasis on spiritual humanism suitably illuminate the essence of Sharma's guidance.

The novels further exhibit variation in their framing of spirituality and the ethical pursuit underpinning transformation. While *The Monk Who Sold His Ferrari* and *Who Will Cry When You Die?* foreground a universal spirituality detached from any traditional institutional representation, *The Saint*, *The Surfer*, and *The CEO* directly invoke a relationship with Christ. The latter thus opens a distinctly Christian, albeit nonsectarian, set of ethical references, which remains broadly compatible with the former novels. *The Monk Who Sold His Ferrari* emphasizes personal accountability for transformation and the address of inner suffering through practical disciplines, nevertheless articulating a complementary concern for collective flourishing. *Who Will Cry When You Die?* confronts the inevitability of death and the temporal nature of success, underscoring virtue-oriented accountability for future generations. *The Saint*, *The Surfer*, and *The CEO* occupy an intermediate position, advancing a social perspective beyond individual action yet advocating no specific ethical framework.

7.1. Convergences in transformative pedagogy

Transformative pedagogy in Sharma's selected novels operates through explicit focus on fostering self-awareness, ethical vision, and responsible action. The selected works each feature a transformative teacher–learner relationship resulting in a sequence of growth experiences. Common approaches include cyclical observation-and-analysis reflections, cultivation of deliberate inner silence, systematic inquiry into the personal and collective conditioning shaping perception, and practical application of new insights aimed at serving humanity. Knowledge and awareness grow through the process, and continued practice deepens the benefit beyond the narrative.

7.2. Divergences in spiritual emphasis and ethical emphasis

Sharma's selected novels exemplify two divergent styles of transformative pedagogy. *The Monk Who Sold His Ferrari*, a parable of personal development, depicts a spiritual conversion enacted through solitude and communion with nature. In sharp contrast, *The Leader Who Had No Title* presents an ethics-driven corporate fable modelled on traditional business literature. The narrative remains resolutely secular, grounded in explicit references to contemporary practices, organisations, and figures. Rather than seeking a transcendent or holistic harmony that encompasses the social, each protagonist pursues an ethical ideal of relationality that evokes the co-construction of selfhood through interdependent engagement with others (Ewan Awang & Omar, 2016). These contrasting approaches reflect divergent cultural legacies, with the former drawing upon a mystical Platonic heritage centred on the return to the One, while the latter resonates with an Aristotelian legacy emphasising the other-oriented development of virtue.

8. Implications for lived practice: translating fiction into everyday transformative living

In addition to illuminating the nature of spiritual humanism, transformative living, and narrative agency as employed in Sharma's novels, the preceding analysis also provides a foundation for translating—cum efficaciously adapting—their narrative insights into everyday, ongoing living. These writings convey a consistent, coherent, interconnected selection of principles for crafting personal and communal transformative living that is articulated with respect to the interrelated aims of personal enriched living, transformative contributions to communal enrichment, and ethical growth in—and as—responsible (and hence less discrete) relational becoming.

The characterizing aim of Sharma's selected novels evolves from illuminating the theory and practice of spiritual humanism and transformative living in their accompanying frameworks to acting as enablers or facilitators for through-

narratives that propound, elucidate, and exemplify the channels, pathways, viewpoints, lenses, prisms, routes, frames of reference, or otherwise governing principles of inward existential transformation; relationally engaged communication; and responsible, accountable, contented, fulfilling, and meaningful enriched living.

Conclusion

Examining Robin Sharma's selected works reveals how narratives articulate a form of spiritual humanism intimately connected to transformative living. Both emerge from a concern with human meaning-making in the context of collective suffering and societal upheaval; each proposes an accessible egalitarian vision of a spiritual life; and both direct attention to the practical, ordinary, even trivial measures through which individuals can embody their ethical commitments. The texts illuminate these links through a distinctive conception of narrative agency that resolves thematically and ethically into encouragement to effect both self-change and a commitment to the well-being of others. Each of the novels examined thus proposes a developmental progression within which human beings continually seek wider spheres of breath and deeper conditions of freedom: the dialectical opposition between excess and deprivation, friction and flow, contingent immediacy and sustained presence emerges as a framing principle across separate plots and explicitly ascribed moral positions. Agency takes on a relational dimension—attending to the effects of one's actions on others, soliciting the attentions of further potential transformations, embracing both a freedom from and a freedom for. Sharma's deployment of narrative—inviting the reader to see the world through specific lenses while simultaneously sustaining a framing commentary underpinning the interpretation—further demonstrates that the processes of transformation examined do not take place solely within the individual.

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Original Article

Mirror Image of Postmodernism in the Contemporary Phase of Indian English Literature

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This article investigates the ways in which postmodernism is manifested, transformed, or inverted within the modern landscape of Indian English literature, specifically from the turn of the millennium through the 2020s. While foundational postmodern theory—established by Western intellectuals such as Lyotard, Baudrillard, and Jameson—is characterized by a distrust of overarching narratives, structural fragmentation, and the erasure of boundaries between "high" and "low" culture, its application in India takes on a unique form.

Here, postmodernist elements converge with postcolonial issues to produce a "mirror image"—a localized refraction that utilizes Western techniques even as it challenges or adapts them to fit Indian social, historical, and cultural contexts. The following analysis explores this phenomenon of "mirrored postmodernism," where Western deconstructive methods encounter specifically Indian challenges—such as global integration, the diasporic experience, and the evolution of hybrid identities—yielding an original literary synthesis rather than a derivative imitation.

Key Words: Postmodernism, Indian English Literature, globalization, diaspora, consumerism, hybrid identity, mirror image, colonialism, fragmentation, historiographic metafiction, intertextuality, magical realism, hyperreality, marginal voices, etc.

Introduction

The integration of postmodernism into Indian English literature became a defining movement in the 1980s, catalysed by Salman Rushdie's *Midnight's Children* (1981). By utilizing techniques such as fragmented storytelling, magical realism, and historiographic metafiction, Rushdie effectively contested both colonial and nationalist overarching narratives. This evolution signalled a departure from the modernist realism characterized by authors like R. K. Narayan and Raja Rao, moving instead toward more experimental and self-aware literary structures. In the current era—shaped by digital expansion, the effects of economic liberalization, and intensified identity politics—postmodern elements remain prevalent but are reimagined through a specifically Indian lens.

This "mirroring" effect suggests a process of adaptation and inversion rather than simple imitation. While Western postmodernism frequently focuses on hyperreality, superficiality, and a sense of existential void within post-industrial societies, the Indian manifestation maintains strong connections to historical context, the colonial legacy, and urgent social concerns. Critics describe this phenomenon as a cross-cultural "interface" where postmodernist deconstruction merges with postcolonial recovery. The resulting literature interrogates the nature of identity while remaining firmly rooted in the complex, pluralistic realities of India.



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Postmodernism Mirrored in Contemporary Indian English Literature

Here are certain key features that show how Contemporary Indian English Fiction (especially post-2000) reflects postmodernism through:

1. Fragmentation and Hybridity:

In the 21st century, Indian English fiction has increasingly adopted postmodern literary frameworks, most notably through the use of 'fragmentation' and 'hybridity'. These techniques serve as a creative mirror for the intricate challenges of modern India, including rapid globalization, mass migration, and evolving social identities. By moving away from centralized truths and linear plots, contemporary novelists embrace a pluralistic worldview. This narrative breakdown reflects the "fractured" sense of self common in a globalized era, allowing authors to delve into the friction between multiculturalism and local traditions.

The Role of Fragmentation

Within this literary phase, fragmentation replaces conventional narrative unity with disjointed timelines, various narrative voices, and shifting points of view. These broken structures parallel the psychological and social upheavals caused by economic shifts and digital expansion. As caste, regionality, and tradition lose their status as fixed anchors of identity, individuals must constantly navigate the space between modern and traditional values.

Aravind Adiga, for example, utilizes a non-linear, confessional style in *The White Tiger* to highlight the stark moral and economic disparities of urban India.

Kiran Desai's *The Inheritance of Loss* similarly contrasts domestic Indian life with the immigrant experience to illustrate the profound sense of emotional displacement.

Hybridity and Cultural Plurality

Hybridity works alongside fragmentation by merging diverse traditions, languages, and histories influenced by the colonial past and modern media. Following the precedent set by Salman Rushdie, modern writers frequently infuse English with regional vernaculars and oral storytelling, rejecting the idea of linguistic "purity."

Jhumpa Lahiri's *The Namesake* explores the fluid nature of identity through characters caught between transnational belonging and cultural estrangement.

This fiction often depicts India as a site of intense cultural collision—where rural ethics meet global consumerism and class struggles.

By integrating elements of myth, memoir, and realism, post-2000 Indian literature abandons the idea of a singular national story. Instead, it honours a polyphonic reality, presenting a nation that is perpetually evolving and resolutely diverse.

2. Historiographic Metafiction and Rewriting History/Myth:

The progression of Indian English fiction following the millennium represents a nuanced divergence from Western postmodernist traditions, specifically through the deliberate employment of 'historiographic metafiction' and the 'subversive reimagining of mythology'. While Western deconstruction frequently leans toward "narrative nihilism"—the belief that historical truth is essentially unreachable or devoid of meaning—Indian novelists adapt these stylistic devices to achieve a crucial objective: postcolonial empowerment.

Beyond Deconstruction: The Goal of Reconstruction

In the Western canon, postmodernism often prioritizes the dismantling of absolute truths and the erosion of overarching national stories. Conversely, for the Indian novelist, deconstruction serves as a necessary step toward building something new. Post-2000 literature utilizes historiographic metafiction—a style that is overtly conscious of its fictional nature while remaining firmly attached to historical reality—to re-examine the country's heritage. By analysing the architecture of history, writers such as Salman Rushdie, Shashi Tharoor, and Arundhati Roy do not aim to dismiss history as a fabrication; instead, they strive to reveal how colonial, patriarchal, and dominant narratives have historically suppressed minoritarian perspectives.

Mythology as a Living History

A hallmark of this contemporary era is the transformation of mythological storytelling. Rather than treating myths as untouchable or static, postmodern Indian literature approaches them as flexible historical discourses. By merging ancient epics with modern secular events, authors participate in a process of 'parodic reclamation'. This strategy enables them to overturn established cultural hierarchies by granting voice to marginalized characters or placing ancient figures within the context of today's social and political crises.

A Refracted Mirror

Ultimately, Indian postmodernism functions as a "refracted mirror" of its Western precursor—adopting its methods but reshaping them through a localized cultural prism. Through the fusion of myth and historical inquiry, modern authors establish a platform where the disenfranchised can repurchase their own narratives. This approach ensures that the postmodern "death of the author" does not lead to a vacuum, but rather to a vibrant surge of diverse voices that contest centralized power and celebrate a multifaceted, postcolonial identity.

3. Magical Realism and Intertextuality:

Since the beginning of the 21st century, Indian English fiction has undergone a sophisticated transformation by "mirroring" postmodernist techniques, particularly through the calculated use of 'intertextuality' and 'magical realism'. Rather than being purely stylistic, these methods function as essential instruments for reinterpreting long-standing cultural stories and managing the intricate nature of a globalized India.

The Efficacy of Magical Realism

In the post-2000 era, Indian novelists have increasingly turned to magical realism to move beyond the limitations of traditional realism. By merging everyday life with supernatural elements, these stories capture the fundamental diversity of the Indian experience, where ancient traditions and advanced technology exist side-by-side. This approach enables authors to confront difficult histories, social disparities, and the identities of the disenfranchised in ways that standard linear narratives cannot achieve. The "magical" components often act as a symbolic representation of the endurance and complexity of marginalized groups, ensuring that the experiences of those often overlooked are portrayed with a vivid, surreal power.

Intertextuality as a Tool for Cultural Exchange

Alongside this is the implementation of intricate intertextuality. Contemporary research, including work by Duan (2025), suggests that modern fiction operates as a vast web of references. Writers frequently weave together ancient epics—such as the *Ramayana* and the *Mahabharata*—with contemporary Western thought, pop culture, and digital trends. This creates a "multi-vocal" conversation where historical antiquity and modern globalization interact as equals. By placing sacred mythology in the same context as global consumerism, authors contest the notion of a "unified truth" or a singular national identity. Instead, they depict the self as a malleable, multi-layered entity shaped by the convergence of various traditions and texts.

Ultimately, the adoption of intertextuality and magical realism in post-2000 Indian literature turns the novel into a space for profound cultural synthesis. These postmodern approaches empower Indian authors to dismantle dominant historical narratives while simultaneously building a platform for diverse, marginalized perspectives. Consequently, modern literature keeps the Indian story vibrant and evolving, refusing to be confined by a solitary viewpoint or a rigid, traditional chronology.

4. Consumerism, Globalization, and Hyperreality:

The turn of the millennium signalled a major departure in Indian English fiction, moving past the post-independence preoccupation with nation-building toward the disjointed, "hyperreal" existence of a globalized world. In this current stage, the postmodern "mirror" reveals a nation shaped less by conventional boundaries and more by the pervasive impact of 'globalization, consumerism, and hyperreality'.

The Structure of the Hyperreal

In the wake of economic liberalization, India's major cities have evolved into interconnected hubs within a global network. The expansion of the BPO industry and multinational firms has altered both the physical city and the collective Indian consciousness. In modern storytelling, the urban environment is frequently presented as a 'simulacrum'—a manufactured space where the line between what is genuine and what is artificial disappears. Influenced by Baudrillard's concepts, modern writers describe a reality where "cultural avatars" and the performance of Westernized personas take precedence over ancestral roots. Social advancement is no longer tied to community integration; instead, it is achieved through the accumulation of market-driven status symbols, effectively turning identity into a sequence of lifestyle purchases.

Materialism and the Decline of Ethics

A noticeable decline in traditional ethics defines this postmodern transition. Characters in post-2000 novels frequently inhabit a world where success is measured solely by material wealth and adherence to global trends. This focus on "performing" an identity weakens genuine human bonds, as ancestral values are often traded for the artificial prestige of digital status and international brands. The metropolitan life becomes a "constructed reality," where maintaining a Westernized image feels more substantial than the actual historical depth of the country.

Post-2000 Indian English literature acts as a vital record of this cultural metamorphosis. By pivoting away from classical postcolonial themes, these works adopt a postmodern scepticism that exposes the superficiality of modern city life. Even as traditional literary critics struggle to define this new phase, the fiction itself effectively captures an India that is pluralistic and energetic, yet increasingly defined by the standards of a manufactured global society.

5. Identity and Marginal Voices:

The landscape of modern Indian English fiction, specifically in the 21st century, has experienced a significant metamorphosis. It has moved away from overarching "national allegories" toward a fractured, postmodern investigation of individual and communal identity. A vital part of this progression is the "reflective" use of postmodern methods to highlight 'marginalized perspectives', successfully shifting the power of storytelling to those who were once pushed to the fringes of society.

Deconstructing the Unified National Story

In previous decades, Indian nationalist rhetoric frequently promoted a singular, dominant identity, which often ignored the complex experiences of minority and subaltern groups. Modern Indian literature disputes this by embracing a radical plurality. Writers have moved beyond presenting a "polished" or idealized version of India; instead, they employ postmodern devices—including fragmented timelines and subjective narrators—to legitimize deeply personal and diverse life stories. By prioritizing 'Dalit, LGBTQ+, and gender-diverse narratives', these works challenge established authorities on cultural "truth."

The Emergence of Subaltern Perspectives

In this current literary stage, identity is viewed as a fluid and debated territory rather than a static trait. This transition is evident in the work of writers who create "alternative paths of resistance." For instance, integrating Dalit aesthetics or non-conforming gender identities acts as a social and political tool to bring visibility to the overlooked. These stories provide a vital defence against cultural uniformity, ensuring that "the Indian experience" is understood as a multi-vocal reality instead of a one-dimensional history.

Analytical Challenges and Ethical Considerations

Although the move toward highlighting marginality is a positive development, it presents specific academic challenges. Researchers must be careful not to "over-analyse" or categorize the suffering of marginalized figures in a way that turns their lived human experiences into simple statistics for academic study. Additionally, there is the ongoing risk that applying strictly Western-centric theoretical frameworks might unintentionally re-establish a new type of academic hierarchy, replacing old biases with new ones.

Ultimately, the emphasis on marginalized identities in modern Indian literature demonstrates that postmodernism in this context is more than a stylistic preference. It is an essential social intervention that restores narrative power to the people, turning the contemporary novel into a platform for genuine inclusivity and the reclamation of suppressed histories.

The Landscape of Contemporary Indian English Fiction: A Postmodern Tapestry

Modern Indian English fiction has undergone a significant transformation, moving away from conventional linear narratives toward the fragmented, ironic, and multi-vocal frameworks associated with postmodernism. In this current period, the novel has evolved into a vital space for profound social interrogation and the decentralization of traditional narrative power.

Pioneering Works of the Era

Several landmark texts have defined this literary shift:

- **Aravind Adiga's** *The White Tiger* (2008) acts as a foundational work of this trend. By employing an epistolary style and sharp satirical wit, Adiga deconstructs idealized images of a prospering India, revealing the grim consequences of globalized capitalism and systemic class exploitation.
- **Kiran Desai** investigates the disjointed essence of selfhood in *The Inheritance of Loss* (2006). Her work blends postmodern irony with postcolonial themes of displacement, emphasizing how difficult it is to find a sense of true belonging in a globalized world.

The Expansion of Plurality

The move toward extreme pluralism is vividly captured in Arundhati Roy's *The Ministry of Utmost Happiness* (2017). Roy constructs an intricate metafictional narrative that prioritizes the lived experiences of transgender individuals and the people of Kashmir through a non-linear, polyphonic arrangement. Similarly, Amitav Ghosh challenges traditional genre boundaries in *Gun Island* (2019), a novel where historical records, ancient legends, and environmental crises intersect through self-aware storytelling.

The 2020s and Beyond

Since 2020, the field has expanded rapidly, with over 1,400 English-language novels published by Indian writers. Modern authors like Upamanyu Chatterjee have begun incorporating themes of hyperreality and digital culture, while others delve into consumerist critiques and queer theory.

While some scholars caution that postmodernist playfulness can sometimes distract from urgent issues like extreme poverty, the overwhelming variety of these narratives ensures that the "Indian story" is no longer a monolithic account. Instead, it has become a multi-layered, diverse reality that reflects a wide spectrum of voices and experiences.

The Mirror Image: Recalibrating Postmodernism in the Indian Context

The connection between Western postmodernism and its Indian equivalent is frequently characterized as a "mirror image"—a dynamic marked by both imitation and significant reversal. Although modern Indian English fiction utilizes Western stylistic devices like fragmentation, pastiche, and irony, it essentially reconfigures these methods to address a specific socio-political mission.

The "Mirror Image": Reflection and Inversion

In Western literary traditions, postmodernism often gravitates toward a "crisis of meaning" or nihilism, where the disintegration of overarching narratives results in a lack of objective truth. In contrast, Indian postmodernism employs these deconstructive strategies as a form of 'postcolonial resistance'. Rather than embracing detachment, Indian writers use fragmentation to portray the diverse and overlapping social realities of the region. In this context, the

"mirror" reflects Western aesthetics but reverses their purpose: while Western authors deconstruct to expose a void, Indian authors deconstruct colonial history to rebuild and reclaim suppressed indigenous stories. This gives rise to 'historiographic metafiction', a style that is overtly self-conscious of its fictional status while remaining firmly rooted in historical and cultural reality.

Tensions in Contemporary Discourse

Current academic debate highlights a conflict within this framework. Some critics suggest that modern Indian works sometimes favour globalized topics—such as high-end consumerism or the digital diaspora—while neglecting local crises like caste discrimination or rural hardship. This trend can result in a "postmodern detachment" that mimics the aesthetics of the global North.

However, many scholars contend that this hybridity strengthens the literary form. Entering the 2020s—a decade defined by digital isolation and global health challenges—this "mirrored" postmodernism has transformed into a powerful fusion of activism and scepticism. It employs non-linear structures and unreliable narrators not as a means of escaping reality, but as a way to capture the profound complexities of a nation defined by extreme contrasts. Ultimately, Indian postmodernism demonstrates that a fragmented narrative is not a symptom of societal collapse, but a genuine representation of a multi-layered national identity.

Conclusion

Modern Indian English literature has evolved into much more than a derivative of Western aesthetics; it acts as a complex "mirror image" that both adopts and significantly transforms postmodernist principles. While contemporary Indian authors utilize Western structural devices—including pastiche, irony, and fragmentation—they simultaneously reshape these tools to align with the unique cultural, postcolonial, and globalized aspects of the Indian identity.

This creative intersection results in groundbreaking literary hybrids that contest dominant "grand narratives" without falling into the existential nihilism typical of many Western examples. In contrast to pure postmodernism, which often emphasizes the total breakdown of meaning, the Indian version remains firmly connected to social accountability. In this context, deconstruction serves as a foundation for 'reconstruction'; by dismantling monolithic or colonial histories, writers create necessary space for long-silenced perspectives, such as Dalit, LGBTQ+, and regional voices.

As the nation continues to grapple with digital expansion and global integration, this "mirrored" postmodernism is set to progress even further. It will likely maintain a delicate balance between critical scepticism and a dedication to social activism, ensuring the contemporary novel remains a primary platform for political and social discourse. Ultimately, this movement demonstrates that postmodern methods, when viewed through the lens of India's pluralistic reality, act as a robust defence against cultural uniformity. By doing so, they ensure that the nation's multifaceted and diverse truths are indelibly etched into the global cultural landscape.

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Original Article

"आर्थिक विकास आणि पर्यावरण संरक्षण-संवर्धन : एक चिकित्सक अभ्यास"

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सदर शोधनिबंधात आर्थिक विकास आणि पर्यावरण संबंध, दोघांतील समतोल राखण्याच्या आव्हानांचे विश्लेषण केले आहे. औद्योगिक क्रांतीनंतर जगाने वेगाने प्रगती केली, परंतु त्याचा विपरीत परिणाम निसर्गावर झाला. हा अभ्यास शाश्वत विकासाच्या (Sustainable Development) संकल्पनेवर आधारित असून, हरित अर्थव्यवस्था (Green Economy) आणि पर्यावरण संवर्धन कसे आर्थिक प्रगतीला पूरक ठरू शकते, याचे चिकित्सक परीक्षण केले आहे. मानव स्वतः नैतिकदृष्ट्या आर्थिक विकासाबरोबरच पर्यावरणाचे संरक्षण आणि संवर्धन करू शकतो. पारंपारिकपणे विकास आणि पर्यावरण हे एकमेकांचे विरोधी मानले जात होते; मात्र, शाश्वत विकासाच्या (Sustainable Development) संकल्पनेमुळे हे दोन्ही घटक एकमेकांना पूरक कसे ठरू शकतात, याचे विश्लेषण या शोधनिबंधात केले आहे.

Keywords : आर्थिक विकास, पर्यावरण संरक्षण - संवर्धन, कार्बन उत्सर्जन, शाश्वतता, हरित अर्थव्यवस्था, हवामान बदल.

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प्रस्तावना Introduction :

२१ व्या शतकात जगासमोर 'विकास की पर्यावरण?' हा सर्वात मोठा पेच आहे. आर्थिक विकास हा गरिबी निर्मूलनासाठी आवश्यक आहे, तर पर्यावरण संवर्धन हे मानवी अस्तित्वासाठी. पारंपारिकपणे हे दोन घटक एकमेकांचे विरोधी मानले जात होते. मात्र, अलीकडच्या काळात 'हरित विकास' (Green Growth) ही संकल्पना पुढे आली आहे. भारताने २०७० पर्यंत 'नेट झिरो' होण्याचे लक्ष्य ठेवले असून, विकास आणि पर्यावरण यांचा मेळ घालण्याचा प्रयत्न केला आहे. आर्थिक विकास आणि पर्यावरण संवर्धन हे अनेकदा परस्परांच्या विरोधी मानले जातात. मात्र, दीर्घकालीन प्रगतीसाठी निरोगी पर्यावरण आवश्यक आहे. भारतासारख्या विकसनशील देशासाठी गरिबी निर्मूलन आणि निसर्ग रक्षण यांचा समतोल राखणे हे एक मोठे आव्हान आहे. या शोधनिबंधात २०२४ पर्यंतच्या उपलब्ध आकडेवारीचा आधार घेऊन या विषयाचे चिकित्सक विश्लेषण केले आहे. आर्थिक विकास हा कोणत्याही राष्ट्राच्या समृद्धीचा पाया असतो. परंतु, ऐतिहासिकदृष्ट्या विकास साधताना नैसर्गिक साधनसंपत्तीचा अतिवापर आणि प्रदूषण वाढले आहे. पर्यावरणाचा ऱ्हास हा केवळ निसर्गापुरता मर्यादित नसून तो भविष्यातील आर्थिक विकासासाठीही धोकादायक ठरू शकतो. म्हणूनच, 'विकास विरुद्ध पर्यावरण' या वादातून बाहेर पडून 'विकासासाठी पर्यावरण' ही नवी दृष्टी आवश्यक आहे.



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संशोधनाची उद्दिष्टे : Objectives

आर्थिक विकास आणि पर्यावरण यांचा परस्पर संबंध अभ्यासणे.

आर्थिक विकास आणि पर्यावरणीय त्हास यांच्यातील परस्पर संबंधांचे परीक्षण करणे.

शाश्वत विकासासाठी आवश्यक असलेल्या उपाययोजनांचा शोध घेणे.

भारताच्या कार्बन उत्सर्जन आणि आर्थिक वाढीच्या आकडेवारीचे विश्लेषण करणे.

आर्थिक विकास आणि पर्यावरण संरक्षण – संवर्धन : Economic Development and Environmental Protection - Conservation

पर्यावरण संरक्षण (Protection), संवर्धन (Conservation) आणि आर्थिक विकास या संकल्पना अत्यंत मोलाच्या आहेत. निसर्गातील भूजल, वायू, वणे, प्राणी आणि खनिजे यांसारख्या मूलभूत संसाधनांवर मानवासह सर्व सजीव सृष्टीचे अस्तित्व अवलंबून आहे, मानवाचा आर्थिक विकास हा सभोतालच्या निसर्गावर अवलंबून असतो, यातूनच नैसर्गिक (प्राकृतिक) आणि जैविक घटकांमधील एक अतूट नाते स्पष्ट होते. अजैविक आणि जैविक घटकांच्या परस्परसंबंधातून ज्या कार्यात्मक प्रणाली निर्माण होतात, त्यांना परिसंस्था (Ecosystem) असे म्हणतात.

पृथ्वीवर विविध भौगोलिक वातावरणात लहान-मोठ्या परिसंस्था कार्यरत आहेत. या परिसंस्थांची निसर्गामध्ये एक वैशिष्ट्यपूर्ण रचनात्मक आणि कार्यात्मक गुंफण झालेली असते. जर यातील एखादा घटक विचलित झाला किंवा त्याला बाधा पोहोचली, तर त्याचा परिणाम संपूर्ण परिसंस्थेवर होतो. जेव्हा परिसंस्थेचे संतुलन बिघडते, तेव्हा पर्यावरणाचे संतुलन धोक्यात येते. निसर्गाकडे हे संतुलन पुन्हा प्रस्थापित करण्याची स्वतःची शक्ती (Self-restoring power) असते; परंतु जेव्हा हे असंतुलन मर्यादेबाहेर जाते, तेव्हा निसर्गाची ही शक्ती अपुरी पडते. आर्थिक विकासासाठी मानवाने संसाधनांचे अतिरेकी वापर केल्यास अनेक घातक पर्यावरणीय समस्या निर्माण होतात आणि संपूर्ण सजीव सृष्टीचे अस्तित्व धोक्यात येते. यासाठी विकासासाठी परिसंस्थांचे जतन करणे किती आवश्यक आहे, हे आपणास लक्षात येते.

आर्थिक विकास आणि पर्यावरण : परस्पर संबंध

आर्थिक विकास आणि पर्यावरण यांच्यात 'कुझनेट वक्र' (Environmental Kuznets Curve) सिद्धांतानुसार संबंध दिसून येतो. सुरुवातीच्या काळात आर्थिक वाढीसाठी पर्यावरणाचा वापर वाढतो, परंतु एका विशिष्ट उत्पन्न पातळीनंतर समाज पर्यावरणाबद्दल जागरूक होतो आणि संरक्षणासाठी गुंतवणूक करू लागतो. यात सकारात्मक संबंध असा आहे की, नैसर्गिक साधनसंपत्तीचा योग्य वापर केल्यास उद्योगांना कच्चा माल मिळतो. तर नकारात्मक संबंध, अतिरेकी उपसा केल्यास भविष्यातील विकासाचे मार्ग बंद होतात उदा. पाणी टंचाई, सुपीक जमिनीचा नाश, जागतिक तापमान वाढ इत्यादी. पर्यावरण विकासासाठी कच्चा माल पुरवते, तर आर्थिक विकास पर्यावरणाच्या संरक्षणासाठी लागणारे तंत्रज्ञान आणि निधी उपलब्ध करून देतो. हे दोघातील परस्परावलंबित्व आहे, हे आपण लक्षात घेतले पाहिजे.

आर्थिक विकास आणि पर्यावरण परस्परसंबंधाचे सांख्यिकीय विश्लेषण आणि चर्चा (Statistical Analysis)

अ) जीडीपी वाढ विरुद्ध कार्बन उत्सर्जन (२००५-२०१९) :

भारत सरकारच्या आर्थिक पाहणी अहवाल २०२३-२४ नुसार, भारताने 'रिलेटिव्ह डिकपलिंग' साध्य केले आहे. २००५ ते २०१९ दरम्यान जीडीपी (GDP) वाढ ७% (CAGR), कार्बन उत्सर्जन (Emissions) वाढ ४% (CAGR) आहे. याचाच अर्थ २००५ ते २०१९ दरम्यान भारताच्या जीडीपीमध्ये मोठी वाढ झाली, तरीही उत्सर्जनाची तीव्रता (Emission Intensity) ३३% ने घटली आहे. याचा अर्थ तंत्रज्ञानामुळे आपण कमी प्रदूषण करून जास्त उत्पादन घेत आहोत. अर्थव्यवस्थेचा वेग उत्सर्जनापेक्षा जास्त आहे, हे सकारात्मक चिन्ह आहे.

२०२३ मध्ये कार्बन उत्सर्जन प्रति व्यक्ती (Per Capita CO2 Emissions) २.०७ मेट्रिक टन प्रति व्यक्ती आहे. अमेरिकेच्या (१४.७ टन) आणि चीनच्या (७.६ टन) तुलनेत भारताचे उत्सर्जन अद्यापही खूप कमी आहे.

ब) वनक्षेत्रातील बदल (Forest Cover 2011-2021) :

भारतीय वन सर्वेक्षण अहवाल (ISFR 2021) नुसार २०११ मधील वनक्षेत्र ६.९२ लाख चौ.किमी. होते. २०२१ मध्ये ते वनक्षेत्र ७.१४ लाख चौ.किमी. झाले आहे. याचाच अर्थ गेल्या १० वर्षांत सुमारे ३.१४% वाढ झाले आहे. 'इंडियन स्टेट ऑफ फॉरेस्ट रिपोर्ट' (ISFR) नुसार, भारताचे एकूण वन आणि वृक्षाच्छादन क्षेत्राचे प्रमाण २४.६२% आहे, जे वाढवण्याचे लक्ष्य ३३% आहे.

क) नवीकरणीय ऊर्जा :

२०२४ पर्यंत भारताची स्थापित अक्षय ऊर्जा क्षमता १८०-१९० गिगावाट (GW) पर्यंत पोहोचली आहे. भारताच्या एकूण वीज क्षमतेपैकी ४०% पेक्षा जास्त हिस्सा आता जीवाश्म नसलेल्या स्रोतांतून येतो.

आर्थिक विकास आणि पर्यावरण परस्परसंबंधाचे चिकित्सक विश्लेषण (Critical Analysis)

१. प्रदूषणाची आर्थिक किंमत : केवळ जीडीपी वाढ पाहून चालणार नाही. वर्ल्ड बँकेच्या २०२२ च्या अभ्यासानुसार, प्रदूषणामुळे भारतात वार्षिक सुमारे १७ लाख मृत्यू होतात, जे एकूण मृत्यूंच्या १८% आहे. हे मनुष्यबळाचे मोठे आर्थिक नुकसान आहे.

२. जागतिक मानांकन (EPI 2024) : एन्व्हायर्नमेंटल परफॉर्मन्स इंडेक्स (EPI) २०२४ मध्ये १८० देशांच्या यादीत भारत १७६ व्या क्रमांकावर आहे. हवेची गुणवत्ता आणि जैवविविधता यांत भारताची कामगिरी खालावलेली दिसून येते.

सांख्यिकीय माहितीवरून स्पष्ट होते की, भारताने आर्थिक प्रगती करताना उत्सर्जन तीव्रतेत ३३% घट केली आहे. मात्र, वाढते प्रदूषण आणि हवामान बदलामुळे भविष्यात २०७० पर्यंत भारताच्या जीडीपीचे २४.७% नुकसान होऊ शकते. त्यामुळे केवळ आर्थिक आकड्यांवर लक्ष न देता 'ग्रीन जीडीपी' (Green GDP) ही संकल्पना राबवणे अनिवार्य आहे.

चिकित्सक विश्लेषण : आव्हाने आणि संधी :

आव्हाने (Challenges)

औद्योगिकीकरण आणि प्रदूषण : वेगाने वाढणाऱ्या अर्थव्यवस्थांमध्ये कार्बन उत्सर्जन आणि जंगलतोड ही मोठी आव्हाने आहेत.

विकसनशील देशांपुढे गरिबी निर्मूलन आणि पर्यावरण रक्षण यांचा समतोल राखण्याचे आव्हान.

पर्यावरणस्नेही तंत्रज्ञानाचा उच्च खर्च.

अल्पकालीन नफ्याकडे पाहण्याचा कॉर्पोरेट दृष्टिकोन.

विकासासाठी सहकार्याची गरज :

हरित गुंतवणूक, हरित तंत्रज्ञान (Green Investment & Green Tech) : सौर ऊर्जा, पवन ऊर्जा आणि वर्तुळाकार अर्थव्यवस्था (Circular Economy) यामुळे पर्यावरणाचे रक्षण होऊन रोजगाराच्या नवीन संधी निर्माण होतात. सौर ऊर्जा, पवन ऊर्जा आणि ई-वाहनांचा वापर करून विकास साधणे शक्य आहे.

वर्तुळाकार अर्थव्यवस्था (Circular Economy) : कचऱ्याचे पुनर्चक्रीकरण (Recycling) करून संसाधनांवरील ताण कमी करणे.

आर्थिक संधी : पर्यावरण संवर्धनामुळे सौर ऊर्जा, कचरा व्यवस्थापन आणि इलेक्ट्रिक वाहने (EV) यांसारख्या क्षेत्रांत कोटींच्या गुंतवणुकीच्या संधी आणि नवीन रोजगार निर्माण होत आहेत.

नैसर्गिक भांडवल लेखांकन (Natural Capital Accounting): केवळ जीडीपी (GDP) न मोजता, नैसर्गिक साधनसंपत्तीच्या मूल्याचाही आर्थिक गणितात समावेश करणे गरजेचे आहे.

केवळ 'जीडीपी' (GDP) वाढवणे म्हणजे विकास नव्हे. जर एखादा देश १०% दराने वाढत असेल पण त्या देशातील हवा आणि पाणी विषारी झाले असेल, तर तो विकास दीर्घकाळ टिकणारा नाही.

निष्कर्ष आणि शिफारसी (Conclusion & Recommendations)

आर्थिक विकास आणि पर्यावरण संवर्धन हे एकाच नाण्याच्या दोन बाजू आहेत. निसर्गाचा विनाश करून साधलेला विकास हा आत्मघातकी ठरू शकतो. दीर्घकालीन आणि शाश्वत प्रगतीसाठी पर्यावरणीय वहनक्षमता (Ecological Carrying Capacity) ओळखून धोरणे आखणे अनिवार्य आहे.

कोणत्याही राष्ट्राच्या प्रगतीसाठी आर्थिक विकास अपरिहार्य आहे. औद्योगिकीकरण, शहरीकरण आणि तंत्रज्ञानातील प्रगतीमुळे मानवी जीवनमान उंचावले आहे. परंतु, या प्रगतीची किंमत नैसर्गिक संसाधनांचा ऱ्हास, प्रदूषण आणि जागतिक तापमानवाढ (Global

Warming) या स्वरूपात मोजावी लागत आहे. आजच्या काळात 'विकास की पर्यावरण?' असा प्रश्न न उरता 'पर्यावरणासह विकास' ही काळाची गरज बनली आहे.

शिफारसी :

१. कडक पर्यावरणीय कायदे : पर्यावरणाचे नुकसान करणाऱ्या घटकांवर कडक दंड आणि जास्त प्रदूषण करणाऱ्या उद्योगांवर कार्बन टॅक्स लावावा. सरकारने कार्बन टॅक्स (Carbon Tax) सारख्या धोरणांची अंमलबजावणी करावी.
 २. शाश्वत शेती आणि वनसंवर्धनाला प्राधान्य द्यावे.
 ३. 'पर्यावरण पूरक जीवनशैली' (LiFE - Lifestyle for Environment) या संकल्पनेचा प्रसार करावा. शाश्वत जीवनशैलीचा (Mission LiFE) अवलंब करण्यासाठी जनजागृती करावी, त्यासाठी लोकसहभाग वाढवावा
 - ४ हरित तंत्रज्ञानाचा वापर : उद्योगांनी कमी उत्सर्जन करणाऱ्या तंत्रज्ञानाचा अवलंब करावा.
 ५. हरित सबसिडी : पर्यावरणपूरक तंत्रज्ञान वापरणाऱ्या कंपन्यांना कर सवलत द्यावी.
 ६. सर्कुलर इकॉनॉमी : वस्तूंचा पुनर्वापर (Recycle) वाढवून नैसर्गिक संसाधनांवरील ताण कमी करावा.
- आर्थिक विकास आणि पर्यावरण संवर्धन यांचा परस्पर संबंध शाश्वत विकासाच्या (Sustainable Development) चौकटीत अत्यंत महत्त्वाचा आहे. पर्यावरणाची हानी टाळून आधुनिक तंत्रज्ञानाचा वापर केल्यास आर्थिक प्रगती शाश्वत आणि न्याय्य होऊ शकते.

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Original Article

"कृत्रिम बुद्धिमत्ता आणि रोजगार वृद्धी : संधी आणि आव्हानांचा चिकित्सक अभ्यास"

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सारांश Abstract :

प्रस्तुत शोधनिबंध कृत्रिम बुद्धिमत्ता (*Artificial Intelligence*) आणि रोजगार वृद्धी यांच्यातील गतिमान परस्पर संबंधांचा अभ्यास करतो. तंत्रज्ञानाच्या विकासामुळे नोकऱ्या जातील, अशी भीती व्यक्त केली जात असली तरी, हा अभ्यास *Artificial Intelligence* ला मानवी श्रमाचा पर्याय न मानता एक 'पूरक घटक' (*Augmenting Force*) म्हणून पाहतो. जागतिक कार्यबलातील बदलांचे विश्लेषण करून, हा पेपर 'अनुकूलनक्षमता' आणि 'विशेषीकृत कौशल्ये' कशी अनिवार्य होत आहेत यावर प्रकाश टाकतो. मानवी सर्जनशीलता आणि *Artificial Intelligence* ची कार्यक्षमता यांच्यातील समन्वय नवीन आर्थिक संधी आणि जागतिक जीवनमान सुधारण्यास कारणीभूत ठरेल, असा निष्कर्ष यातून मांडला आहे.

Keywords : मानवी बुद्धिमत्ता, कृत्रिम बुद्धिमत्ता (AI), रोजगार वृद्धी, अनुकूलनक्षमता, कौशल्य विकास, मानवी-यंत्र सहकार्य.

प्रस्तावना Introduction :

इसवी सन 2024 या वर्षीचे भौतिकशास्त्रातील नोबेल पारितोषिक अमेरिकेतल्या प्रिंस्टन विद्यापीठातील डॉ. जॉन हॉपफील्ड आणि कॅनडातील टोरांटो विद्यापीठातील डॉ. जॉफ्री हिंटन यांना जाहीर झाले आहे. या दोघांनीही इतर काही जणांसह कृत्रिम बुद्धिमत्तेचा पाया असणारी मशीन लर्निंग तंत्रज्ञान विकसित केले. त्यासाठी त्यांनी भौतिक शास्त्रातील संकल्पना उपयोगात आणल्या. आपला मेंदू हे एक गुंतागुंतीचे यंत्र आहे. त्यातील विविध भाग मज्जातंतुंनी जोडलेले असतात. मेंदू सारखे काम करणारे कृत्रिम मज्जातंतूंची जाळी तयार करून ते संगणकाला दिले तर तो संगणक मानवी मेंदूची थोडी नकल करून स्वतः निर्णय घेऊ शकेल यालाच मशीन लर्निंग म्हणतात. संगणक विचार करू शकत नाही पण मानवी मेंदूप्रमाणे स्मृती व शिकणे याची नकल करू शकतो. हे डॉ. जॉफ्री हिंटन व डॉ. हॉपफील्ड यांनी प्रत्यक्षात आणले. त्यातूनच कृत्रिम बुद्धिमत्तेचा विकास झाला.

संशोधनाची उद्दिष्टे : Objectives

Artificial Intelligence मुळे रोजगार निर्मितीवर होणाऱ्या परिणामांचे विश्लेषण करणे.

भविष्यातील रोजगारासाठी आवश्यक असलेल्या नवीन कौशल्यांचा अभ्यास करणे.

मानव आणि यंत्र यांच्यातील सहकार्यामुळे होणारे परस्पर संबंधांचा अभ्यास करणे.



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कृत्रिम बुद्धिमत्ता म्हणजे काय ? What is Artificial Intelligence?

आर्टिफिशियल इंटेलिजेंस (एआय) ही तंत्रज्ञानाचा एक संच आहे जी संगणकांना विविध प्रगत कार्ये करण्यास सक्षम करते, ज्यामध्ये बोली आणि लिखित भाषा पाहण्याची, समजून घेण्याची आणि भाषांतरित करण्याची क्षमता, डेटाचे विश्लेषण करण्याची, शिफारसी करण्याची आणि बरेच काही समाविष्ट आहे.

कृत्रिम बुद्धिमत्ता म्हणजे अशी यंत्रे बनवणे जी माणसांसारखी विचार करू शकतात आणि शिकू शकतात. ही यंत्रे समस्या सोडवण्यासाठी, निर्णय घेण्यासाठी आणि आवाज ओळखणे, डेटा वाचणे किंवा कार चालवणे यासारखी कामे करण्यासाठी बनवली जातात. कृत्रिम बुद्धिमत्ता आता दैनंदिन जीवनाचा एक भाग आहे.

मानवी बुद्धिमत्ता आणि कृत्रिम बुद्धिमत्ता म्हणजे काय : What is human intelligence and artificial intelligence:

कृत्रिम बुद्धिमत्तेमध्ये अशा तंत्रज्ञानाचा समावेश आहे जे संगणकांना शिकणे आणि समस्या सोडवणे यासारख्या संज्ञानात्मक प्रक्रियांची नकल करू देतात, तर मानवी बुद्धिमत्ता ही सर्जनशीलता, धारणा आणि स्मृती यासारख्या सामान्य मानसिक वैशिष्ट्यांचा संग्रह आहे.

कृत्रिम बुद्धिमत्ता आणि रोजगार याबाबतीतील गैरसमज : Misconceptions about artificial intelligence and employment

जगभरातल्या उद्योग, व्यवसाय, रोजगार विश्वात सध्या एआय कृत्रिम बुद्धिमत्ता हा परवलीचा शब्द झाला आहे. कृत्रिम बुद्धिमत्ता ही कामगार आणि कर्मचाऱ्यांसाठी ही धातक आहे आणि कंपन्या भराभर एआय आणि ऑटोमेशन स्वीकारत असल्याने. येत्या काळात बरेच रोजगार माणसाच्या हातून जाणार आहे अशी भीतीदायक चर्चा आहे. एका जागतिक कन्सल्टिंग कंपनीच्या रिपोर्टनुसार 2030 पर्यंत एआय मुळे 30% मानवी कामे हद्दपार होतील आणि 80 कोटी लोकांची रोजगार जातील असे भाकीत केले आहे.

चॅट जीपीटीने तर धुमाकूळ घातला आहे. कित्येक पांढरपेशी रोजगार प्रत्यक्ष अथवा अप्रत्यक्ष नाहीसे होत आहेत. एआय प्रत्येक क्षेत्रात आपला प्रभाव टाकत आहे. जगातील प्रत्येक उद्योगावर क्षेत्रावर याचा परिणाम होतो आहे. एआय काय करत नाही ? ते पत्र लिहू शकते, ते चित्र काढू शकते, प्रूफरीडिंग करू शकते, प्रेसेंटेशन बनवू शकते, व्हिडिओ एडिट आणि तयार करू शकते, आर्टिकल लिहू शकते, शिकवू शकते, शिक्षण घेऊ शकते अगदी काहीही करू शकते. अमेरिकेत ड्रायव्हरलेस कारची चर्चा आहे. ऑटोमॅटिक कार, आपोआप यंत्रे धावतील ड्रायव्हरची गरज भासणार नाही. रिओ ऑलिम्पिकच्या वार्ताकनाच्या कामाचा प्रयोग म्हणून वॉशिंग्टन पोस्टने रोबोकडून वातम्या लिहून घेतल्या तर हिंदीतील एका प्रसिद्ध न्यूज चॅनेलने एआय बेस अँकर सादर केला. जगातील अनेक बँकांनी कर्ज प्रकरण निकाली काढण्यासाठीच काम आधीच रोबोकडे देऊन टाकले आहे.

अलीकडेच प्रसिद्ध झालेल्या अहवालानुसार येत्या पाच वर्षात भारतातली आयटी क्षेत्रातले 6.4 लाख लोकांचे स्किल जॉब जाणार आहेत. ती काम यंत्र करायला लागतील. पण हाच अहवाल असेही सांगतो की उच्च कौशल्य आधारित 56% जॉब याच काळात वाढतील. 'वर्ल्ड इकॉनॉमिक फोरम'च्या अहवालानुसार, AI मुळे जितक्या नोकऱ्या विस्थापित होतील त्यापेक्षा जास्त नवीन नोकऱ्या निर्माण होण्याची शक्यता आहे.

कृत्रिम बुद्धिमत्ता आणि रोजगारातील वाढ : एक नवीन संधी Artificial intelligence and job growth : a new opportunity

एआय नवीन नोकरीच्या संधी निर्माण करत आहे. ज्यासाठी गंभीर विचारसरणी, सर्जनशीलता आणि समस्या सोडवणे यासारख्या कौशल्यांची आवश्यकता असते. आर्टिफिशियल इंटेलिजेंस गुणवत्ता नियंत्रण आणि डेटा विश्लेषण यासारख्या अनेक कामांमध्ये अचूकता आणि अचूकता सुधारून विद्यमान नोकऱ्या देखील वाढवत आहे. जसजसा AI चा वापर वाढेल, तसतशी 'क्रिटिकल थिंकिंग', 'सर्जनशीलता' (Creativity) आणि 'भावनिक बुद्धिमत्ता' (Emotional Intelligence) यांसारख्या मानवी कौशल्यांची मागणी वाढेल. यंत्रे गणिते आणि डेटा हाताळू शकतात, पण धोरणात्मक निर्णय घेणे आणि मानवी संवेदना समजून घेणे हे केवळ मानवालाच शक्य आहे.

1. नवीन कौशल्य विकसित करणे. :

वॉल स्ट्रीट जर्नल या अमेरिकन वृत्तपत्राच्या ताज्या लेखानुसार ऑटोमेशन जगाचा चेहरा बदलून टाकत आहे. सगळ्या रोजगारांचा, नोकऱ्यांचा, कामाचा चेहरा बदलेल. त्यातून कामगार आणि कर्मचाऱ्यांना नवीन कौशल्य शिकावी लागतील आणि सगळ्यात महत्वाचं म्हणजे कंपन्यांचे उत्पादन वाढेल. यांत्रिकीकरण झाल्यानं रिपीटेटिव्ह कामांमधल्या चुका संपतील. उत्पादन, अचूकता नेमकेपणा वाढेल. या काळात जे टिकतील, काम बदलतील, नवीन कौशल्य स्वीकारतील ते टिकतील, जे विशेष कौशल्य दाखवून नवीन कामगिरी करतील त्यांचं करिअर भरभराटीला येईल. पण ज्यांना एकच एक काम येतं, मी तेवढेच काम करीन असं जे लोक

म्हणतील त्यांच्यावर बेरोजगारीची कुऱ्हाड कोसळू शकते. म्हणजे काय तर जी काम यंत्र करायला लागतील त्या कामासाठी माणसाची गरज उरणार नाही आणि जी कामं यंत्र करू शकणार नाही त्या कामांना सुगीचे दिवस येतील...!

2. यंत्रापेक्षा स्वतःला ग्रेट बनवा : यंत्र जी करू शकणार नाही ते तुम्हाला करता येत असेल तर तुमचा जॉब टिकेल हेच यातलं एकमेव सूत्र. नवनवीन कौशल्य शिकण्याची तयारी असेल तर तुम्ही नोकरीसाठी किंवा करिअरसाठी कायमच लायक असाल. पण नवीन कौशल्य शिकण्याचं वेगळ्या परिस्थितीतून मार्ग काढून खास वेगळं काम करण्याचा गुण नसेल तर मात्र येणारा काळ अवघड आहे. त्यामुळे स्वतःला यंत्रापेक्षा ग्रेट सिद्ध करा. आपल्याला जमणार आहे हा प्रश्न आपल्याला विचारावा लागणार आहे. उदाहरण बँकांचे संगणकीकरण, परंपरागत नोकरी आता नव्या काळात म्हणजे एआय काळात आणि ऑटोमेशन मुळे जाणार आहे, जात आहेत. एकच एक काम उत्तम करणारी ही गुणी माणसं, पण ती काम करण्यासाठी आता कंपन्यांना माणसाची गरज उरली नाही ठराविक पैशात तंत्रज्ञान विकत घेतलं की पुढे विनावेतन अचूक कामं ही यंत्र करत आहेत. पण मंग या साऱ्यात माणसाच्या रोजगाराची काय ? त्यासाठी स्वतःमध्ये नवनवीन एआय आधारित कौशल्य विकसित करावे लागतील.

3. एआय चा सोपा स्पष्ट अर्थ : माणसांनी करावीत असे बरेचसे जॉब आता तंत्रज्ञान घेत आहेत. आपण करत असलेल्या कामांपैकी जॉब्स पैकी जवळपास 40 ते 45 टक्के जॉब हे पुढील पंधरा वर्षात रोबोट द्वारे अथवा एआय द्वारे करण्यात येतील असा तज्ञांचा अंदाज आहे. याचा अर्थ एक तर ते जॉब्स माणसासाठी उरणारच नाहीत. ते पुढे निर्माण होणार नाहीत. आणि आज ती काम करणारे लाखो तरुण बेरोजगार होतील किंवा किमान त्यांच्या हातून ही कामं जातील या यादीत फक्त कष्टकरी वर्गातील मेहनतीची काम करणारी माणसं असतील असं समजू नका. भविष्यातली यादी पाहिली तर शिक्षक, वार्ताहार, आर्टिस्ट्स, मल्टीमीडिया हाताळणारी मंडळी, विविध ठिकाणी काम करणारे अकाउंटंट, डॉक्टर अर्थात सर्जन, वर्कर, लोडर, क्वॉलिटी बँकर, कारकुनी काम करणारे असे अनेक जॉब्स आहेत. उत्पादकता जास्त, अचूकता जास्त आणि खर्च कमी हा कंपन्यांचा, उद्योगाचा उद्देश यंत्र वापरून सफल होणार आहे.

4. खालील प्रकारची जॉब आणि रोल्स कमी होऊ शकतात.

रिपीटेटिव्ह, जास्त कॉस्ट असणारी, सोपी, मार्केट प्रमाणे बदलती

5. नवे रोजगार निर्माण होतात आणि जुने अस्तंगत होतात :

नकारात्मक विचार करून आपले प्रश्न सुटणार नाहीत. घाबरून, विरोध करून तर नाहीच नाही. कदाचित या ऑटोमेटेड प्रोसेसला हँडल करण्यासाठी आवश्यक असणारी कौशल्य आपल्याला शिकून घ्यावी लागतील. 45 टक्के जॉब्स जर इलिमिनेट होणार असतील, तर काही नवीन प्रकारचे जॉब्स तयार होऊ शकतील तुमच्या एक गोष्ट या ठिकाणी लक्षात आली असेल ही कदाचित पण नसेल तर समजून घ्या की सध्या अस्तित्वात असणारी बरेचसे जॉब्स पाच वर्षांपूर्वी आपल्याला माहितीही नव्हते म्हणजे काही नवीन काम निर्माण होत आहेत. फक्त त्यासाठीच कौशल्य आपल्याकडे असलं तरच ते आपल्याला मिळतील. उदा. जेव्हा तंत्र वैज्ञानिक क्रांती होते तेव्हा रोजगारांमध्ये अमुलाग्र परिवर्तन होतं. नवे रोजगार निर्माण होतात आणि जुने अस्तंगत होतात. क्रांती जॉब किलर नसते, जॉब कॅटेगिरी किलर असते. पूर्वीच्या तंत्र वैज्ञानिक क्रांती पेक्षा एआय क्रांती फारच व्यापक, मुलगामी आणि सर्वस्पर्शी आहे. तिचे परिणाम शिक्षण, आरोग्य, विकास, संरक्षण, ज्ञान आणि जीवनाच्या सर्वच क्षेत्रातल्या कामांवर, रोजगारांवर होत आहेत.

सुरुवातीस बँकांच्या संगणकीकरणास प्रचंड विरोध होता, बेरोजगारी वाढेल अशी भीती लोकांमध्ये होती परंतु तंत्रज्ञानाचा विरोध पचवत भारतभर बँकिंग क्षेत्रातलं संगणकीकरण सुरुवातीला धीम्या गतीने आणि नंतर सुसाट वेगाने पुढे जात राहिले. आज तर अगदी ग्रामीण भागातल्या सहकारी बँकाही मोबाईल बँकिंग सेवा देताना आपण पाहतोय. केवळ संगणकीकरण झाल्यामुळेच अक्षरशः कोट्यावधी लोकांना आज बँकिंग सेवा मिळत आहेत. प्रचंड संगणकीकरण होऊनही भारतातल्या बँकिंग क्षेत्राला मनुष्यबळाचा तुटवडा भासतोय. बँकिंग क्षेत्रातल्या नोकऱ्यांमध्ये यावर्षी 45 टक्के वाढ झाली आहे. ही भीती गेली कुठे ? पूर्वीच्या संगणकीकरणाचा नवा सुधारित आणि व्यापक अवतार म्हणजेच कृत्रिम बुद्धिमत्ता होय.

6. तंत्रज्ञानाशी जुळवून घेण्याशिवाय दुसरा पर्याय नाही : वर्ल्ड इकॉनॉमिक फोरमच्या एका रिपोर्टनुसार 21 लाख रोजगार संधी विशेष कौशल्य असणाऱ्यांसाठी येत्या काळात उपलब्ध होणार आहेत. पण ती कौशल्य खास असतील. साऱ्यातली कामं, रोज तेच ते, त्याच प्रकारचे काम असं ते नसेल तर त्यासाठी लागेल अनालिटिकल स्किल म्हणजेच विश्लेषणात्मक कौशल्य याशिवाय इंटरपर्सनल स्किल अर्थात संवादात्मक कौशल्य आणि वेगवेगळ्या लोकांकडून सर्जनशील काम करून घेत टीम तयार करता येईल अशा स्किल चा त्यात समावेश आहे.

मानवी मेंदूला अजून तरी पर्याय अर्थात रिप्लेसमेंट सापडलेली नाही. ज्या गोष्टी व्यक्तीनिष्ठेतून केवळ माणसांनाच जमू शकतात त्या माणसांनाच करू द्या. ज्या गोष्टी व्यक्तीनिष्ठेतून यंत्रांना उत्तम जमतात त्या यंत्रांना करू द्या. उद्या वृत्तपत्रातली बातमी जरी रोबो लिहू शकला तरी बातमीचे विश्लेषण करणारा जाँब लागेलच. बातमीच्या पलीकडे जाणाऱ्या पत्रकाराला काम असेलच. तेच वकिलाचे काम उद्या लीगल डॉक्युमेंट वाचून त्यातले सारे टिपण रोबोट काढेलही पण अभ्यास करून केस साठी जज समोर वकिलालाच उभे राहायचं आहे. यंत्र जे करू शकणार नाही ते तुम्हाला करता येत असेल तर तुमचा जाँब टिकेल हेच यातलं एकमेव सूत्र.

निष्कर्ष (Conclusion) :

मानवी बुद्धिमत्ता व कृत्रिम बुद्धिमत्ता परस्परभिन्न पण परस्परपूरक असल्याने ते दोघ परस्परांचे शत्रू, वैरी विनाशक, विरोधक व प्रतिस्पर्धी नाहीत. ते एकमेकांची घनिष्ठ भागीदार होऊ शकतात. येणाऱ्या काळासोबत अड्जस्ट करता येत असेल आणि नवनवीन कौशल्य शिकण्याची तयारी असेल तर तुम्ही नोकरीसाठी किंवा करिअर साठी कायमच लायक असाल पण नवनवीन कौशल्य शिकण्याचा, वेगवेगळ्या परिस्थितीतून मार्ग काढून खास वेगळं काम करण्याचा गुण नसेल तर मात्र येणारा काळ अवघड आहे. त्यासाठी आपल्याला तंत्रज्ञानापेक्षा ग्रेट व्हावे लागेल आणि ती खालील प्रमाणे शक्य होऊ शकेल.

1. एआय सोबत जगणं शिकून घ्यावे लागेल, नवनवीन तंत्रज्ञानाचा वापर करायला शिकावे लागेल. 2. वेगवेगळी सॉफ्ट आणि लीडरशिप स्किल्स शिकून घ्यावी लागतील. 3. AI च्या युगात बदलत्या परिस्थितीशी झटपट जुळवून घेण्याची क्षमता महत्वाची ठरेल. याचा अर्थ नवीन कौशल्य शिकण्यास, नवीन जबाबदारी स्वीकारण्यास आणि करिअरच्या नवीन मार्गाकडे जाण्याची तयारी हवी. 4. जसजसा AI चा वापर अधिक सर्वव्यापी होईल, तसतशी विशेष कौशल्य आणि ज्ञान असलेल्या कर्मचाऱ्यांची मागणी वाढेल. एखाद्या विशिष्ट क्षेत्रात कौशल्य विकसित करून तुम्ही कंपन्यांसाठी तुमचे मूल्य वाढवू शकता आणि नोकरीच्या बाजारपेठेत स्वतःला वेगळेपण सिद्ध करू शकता. थोडक्यात कृत्रिम बुद्धिमत्ता आणि मानवी बुद्धिमत्ता परस्पर संबंधित आहेत. त्याचे चांगले आणि वाईट दुरगामी परिणाम होणार आहेत. त्यातला सुवर्णमध्य आपणास साधायचा आहे. जे मानवी बुद्धिमत्तेला जमत नाही ते कृत्रिम बुद्धिमत्तेलाही चांगलं जमतं. जी कृत्रिम बुद्धिमत्तेला जमत नाही ते मानवी बुद्धिमत्तेला चांगलं जमतं. त्यामुळे माणसाला अधिक चांगलं माणूस होऊ दिलं पाहिजे आणि यंत्राला अधिक चांगलं यंत्र होऊ दिलं पाहिजे. आणि मग दोघांच्या भागीदारीतून समाजाच्या जटील समस्यांचे निराकरण, सर्वांसाठी आणि सर्वत्र दर्जेदार जीवनमान, नैसर्गिक पर्यावरणाचे संवर्धन, जागतिक स्तरावर शांततापूर्ण सहजीवन अशा गोष्टी आपणास पुढे नेता येतील.

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